

Chapter 1 : - Foremost Women of the Twentieth Century by 1st E

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You know those ancient legends where people fervently wish for something, and then up pops a genie and they wind up with far more than they can handle? I once lamented that while we had fine historical CD surveys of the violin, cello, viola and even the harpsichord, sorely missing was the most popular instrument of all, the piano. Well, a genie at Philips must have heard my call. I was soon reveling in their massive "Great Pianists of the 20th Century" edition. Would you believe two hundred discs? And you thought Bear Family boxes were huge? It comes in mid-priced 2-CD units, each devoted to a single artist. Sheer size apart, this is a hugely impressive project. OK, wise guys - the math is correct, since two of the volumes feature pairs of pianists. The total running time is over hours, with most discs very full some approach 81 minutes! Much of the music is new to CD. Indeed, the selections all too often seem stuck in a standard repertoire rut, with huge amounts of overlap. Among major works alone over fifty receive three or more performances. Rather, the organizing principle was to create musical portraits of some of the most distinctive personalities of the recorded era. To that end, the project is wildly successful - absorbing one of these volumes reveals as much of its subject as a detailed biography or analysis. But where do you start? Philips has made that an easy choice. The sampler will help guide you to your own favorites. Here are mine among the first fifty volumes. Along with Schnabel and Cortot, Lhevinne and Rachmaninoff were "Golden Age" pianists, whose authenticity arose from immersion in the very tradition that produced our core repertoire; while younger artists try to emulate that vision, these guys lived it. Rosalyn Tureck recreates Bach with rarefied feeling. Maria Yudina jolts often staid Bach and Beethoven variations with electrifying authority. Alfred Brendel presents Haydn and Schubert with sparkling clarity. Clifford Curzon presents Mozart and the same Schubert with exquisite sensitivity. Shura Cherkassky imbues Chopin with sweeping personal poetry. Mikhail Pletnev enlivens his Tchaikovsky with balletic elan. Arturo Benedetti Michelangeli colors the impressionists with radiant hues. John Ogden revitalizes unusual repertoire with compelling intensity. Lyubov Bruk and Mark Taimanov, duo-pianists, may double your pleasure. Evgeny Kissin dazzles as a phenomenal teenage prodigy. Nothing, though, matches the inspiration of a live concert. If I had to choose just one volume as a great place to start it would be the first devoted to Sviatoslav Richter, which combines his definitive Prokofiev with a staggeringly intense Sofia recital that amply validates why many consider Richter to have been the pianist of the century. Also wondrous is an awesome concert of Bach, Chopin and flashy showpieces by Jorge Bolet. In lieu of a clunky double jewelbox, each volume comes as a DigiPak, a hardback book with stiff paper CD sleeves glued to the inside covers and the notes bound in between. Boy, do I hate those things! Oh, I know all the marketing rationales. Try dropping one on the floor. And all the crocodile tears once shed over the longbox pale compared to the sheer environmental waste of these things, which promise to bloat landfills for generations to come. Oh, one thing more. As if CDs were not enough, the producer mentioned in a Gramophone interview that he was working on another hundred volumes! Once the remaining fifty volumes had been released, I updated my recommendations to cover some highlights of the rest somewhat more expansively without the constraints of print limitations. Anda is best remembered for one of the greatest early triumphs of crossover marketing, in the ancient times before soundtrack albums. Connoisseurs further revere Anda for his deeply contemplative set of the Chopin Waltzes, waxed in his final half-year. All three performances comprise this fine edition. This is a stunning collection. Fortunately, the rest of this collection is far more interesting. All are from a March concert. Of several encores all live as well, a Chopin Etude in f minor, Op. Alongside the Beethoven, they document a self-effacing artist with sufficient confidence to let the music speak for itself. The first is from True, they document the taming of a young soloist by the respected control of a wizened elder master, plus Klemperer enlivens the orchestra with prominent winds that leaven his deliberate tempi and presciently suggest the sonority of the late classical era, but one or even a single movement would have sufficed to make

the point. Here, too, a single example would have been enough and, indeed, the notes concede that the passionate Liszt is surprisingly nonchalant. Or, as the pathway to his conducting career, one of the Mozart concerti which he both played and conducted from the keyboard? But even beyond its intrinsic splendor, this set highlights the glory of the medium of recordings, which we often disparage in favor of concerts. While concerts and records are surely different media, neither is inherently superior to the other. The edgy fireworks of a concert are indeed thrilling to experience and indeed are fitting to keep the attention of the audience but can tend to wear thin over repeated hearings. Great studio recordings, intended to be savored in private, can wield a more subtle but perhaps more lasting power that transcends the moment. Take, for example, the Harmonies du Soir. Lyubov Bruk - and Mark Taimanov b. A variation of the Sicilian opening is even named after him. His chess career crashed in when he lost to then-American Bobby Fischer in the world championship quarter rounds. Despite his loyalty a picture in the booklet shows him playing chess as Che Guevara looks on , the Soviets felt so embarrassed as to strip him of his salary and travel privileges. In the notes he provided, Taimanov recalls beginning to play together with Bruk as year old students, an association that led to marriage and continued for over 3 decades until they parted ways. As heard here, though, the commonality of approach and close coordination are truly remarkable, perhaps arising from their long-time spiritual union. Taimanov claims that most of their repertoire was recorded. Frustratingly, though, this volume omits many of the pieces he cites as particular favorites by Saint-Saens, Schumann and Mendelssohn , as well as others, now obscure, written especially for them. All would be fascinating to hear and seem otherwise unavailable. Of the material that is included, Taimanov and Bruk display a fine range of feeling appropriate to each work. Casadesus is perhaps best heard as a bridge between centuries and cultures. Born in , he may have been the "last great pianist of the 19th century" and indeed, although allied with the French modernists, his style was of the old school - heavy rather than elegant, with lots of detail subsumed into structural attention. The first disc is devoted to Baroque Bach, Rameau and Scarlatti , with precise articulation imbued with feeling and inflection, and early Beethoven the Sonata 2 , gentle and light. Robert then flatters Faure solo pieces with his devoted attention. The set concludes with his Ravel Piano Concerto in D for the Left Hand with Ormandy and the Philadelphia Orchestra, which is not only deservedly famous in its own right but also rings with authority stemming from the close association between performer and composer. Released to huge acclaim, the Tchaikovsky became the first million-selling classical LP. But that was in What of the music? That about sums it up - despite potent technique, Cliburn eschews thundering keyboard power for masterful, solid warmth. Such a style seems authentic. The rest of this collection presents a deeply-felt live Moscow taping of the Rachmaninoff Sonata 2, and a s collection of short pieces. Among these, perhaps the most surprising is the Etude-Tableau in e-flat minor which avoids a temptation to storm the heavens for equally effective heart-melting pleading. While much of his other work tended to be overlooked, within the limits of his narrow repertoire Cliburn still comes across as a musical champion. Alfred Cortot - - Cortot most often is mentioned nowadays for two traits. This first is a quality of free expression that permeates his performances. Such a method seems essential in the rambling expanses of Franck here, the Prelude, choral et fugue, the Prelude, aria et final and the Variations symphoniques , helpful to illuminate the tonal meandering of Debussy here, the Preludes, Book I , and especially fascinating in the well-worn Preludes and tudes of Chopin, where fresh direction is welcome and where Cortot constantly probes to challenge our assumptions. The other quality, alas, is technical imprecision. As Harold Schonberg notes, Cortot was not only a preeminent soloist, but a famed conductor, chamber musician, teacher, educator, editor and author. The answer is simple: The unfortunate culmination is on clear display in his Schumann here. Although the album credits mislabel his tudes symphoniques and Carnaval as his acclaimed versions, they in fact are his remakes, of perverse interest to collectors but otherwise crude and graceless compared to the versions they purport to be. This is a deeply challenging, exhausting encounter, utterly unique among all the fine, idiomatic renditions on record. The rest of his program is both generous both discs run over 80 minutes and striking - breathtakingly swift Haydn sonatas, precise and eloquent Mozart the "Ah, vous dirai-je, Maman" Variations and the Sonata in F, K. Edwin Fischer - , volume 1 - Nowadays we are so used to "authentic" period renditions of Bach played with phenomenal precision on original instruments that we tend to forget that there is another way to approach this

most universal of all composers. Fischer is a glorious throwback who plays his Bach on the concert grand with an exquisite velvet touch and boatloads of personal inflection. While his renditions of three piano concertos and excerpts from "The 48" are revelatory, especially startling are three fantasy pieces, in which his free-wheeling departures from modern interpretive expectations are especially strong and uniquely compelling. Which style is truly the more authentic? The second, exploring the rest of the core German repertoire in which he specialized, is fueled by two marvelous concerto recordings. His account of the Mozart Concerto 20 is lean, pointed, vital and heartfelt without sentimentality. His reading of the Beethoven Emperor with Furtwangler and the Philharmonia generates a far different excitement, charged with spiritual drama from the closely-attuned philosophical interplay of soloist and conductor deeply immersed in German tradition. The second disc presents the Mozart Fantasia in c minor, K.

Comment: A copy that has been read, but remains in clean condition. All pages are intact, and the cover is intact. The spine may show signs of wear. Pages can include limited notes and highlighting, and the copy can include previous owner inscriptions.

It also saw mathematics become a major profession, involving thousands of new Ph. D. The eccentric British mathematician G. H. Hardy is credited with reforming British mathematics, which had sunk to something of a low ebb at that time, and Ramanujan proved himself to be one of the most brilliant if somewhat undisciplined and unstable minds of the century. Others followed techniques dating back millennia but taken to a 20th Century level of complexity. The early 20th Century also saw the beginnings of the rise of the field of mathematical logic, building on the earlier advances of Gottlob Frege, which came to fruition in the hands of Giuseppe Peano, L. Of these original 23 problems, 10 have now been solved, 7 are partially solved, and 2 the Riemann hypothesis and the Kronecker-Weber theorem on abelian extensions are still open, with the remaining 4 being too loosely formulated to be stated as solved or not. Hilbert was himself a brilliant mathematician, responsible for several theorems and some entirely new mathematical concepts, as well as overseeing the development of what amounted to a whole new style of abstract mathematical thinking. But, as a spin-off, his work also led to the development of computers and the first considerations of such concepts as artificial intelligence. With the gradual and wilful destruction of the mathematics community of Germany and Austria by the anti-Jewish Nazi regime in the 1930s, the focus of world mathematics moved to America, particularly to the Institute for Advanced Study in Princeton, which attempted to reproduce the collegiate atmosphere of the old European universities in rural New Jersey. In addition to his physical work in quantum theory and his role in the Manhattan Project and the development of nuclear physics and the hydrogen bomb, he is particularly remembered as a pioneer of game theory, and particularly for his design model for a stored-program digital computer that uses a processing unit and a separate storage structure to hold both instructions and data, a general architecture that most electronic computers follow even today. Another American, Claude Shannon, has become known as the father of information theory, and he, von Neumann and Alan Turing between them effectively kick-started the computer and digital revolution of the 20th Century. His early work on Boolean algebra and binary arithmetic resulted in his foundation of digital circuit design in 1937 and a more robust exposition of communication and information theory in 1948. He also made important contributions in cryptography, natural language processing and sampling theory. He also made important contributions to the fields of topology, intuitionistic logic, turbulence, classical mechanics, algorithmic information theory and computational complexity. His theorems, which allowed connections to be made between number theory, algebra, geometry and topology, are considered among the greatest achievements of modern mathematics. He was also responsible for setting up a group of French mathematicians who, under the secret nom-de-plume of Nicolas Bourbaki, wrote many influential books on the mathematics of the 20th Century. Grothendieck was a structuralist, interested in the hidden structures beneath all mathematics, and in the 1950s he created a powerful new language which enabled mathematical structures to be seen in a new way, thus allowing new solutions in number theory, geometry, even in fundamental physics. In addition, he gave an algebraic proof of the Riemann-Roch theorem, and provided an algebraic definition of the fundamental group of a curve. The immensely prolific and famously eccentric Hungarian mathematician worked with hundreds of different collaborators on problems in combinatorics, graph theory, number theory, classical analysis, approximation theory, set theory, and probability theory. The Mandelbrot set, the most famous example of a fractal The field of complex dynamics which is defined by the iteration of functions on complex number spaces was developed by two Frenchmen, Pierre Fatou and Gaston Julia, early in the 20th Century. Julia and Mandelbrot fractals are closely related, and it was Mandelbrot who coined the term fractal, and who became known as the father of fractal geometry. The iterations produce a form of feedback based on recursion, in which smaller parts exhibit approximate reduced-size copies of the whole, and which are infinitely complex so that, however much one

zooms in and magnifies a part, it exhibits just as much complexity. Paul Cohen is an example of a second generation Jewish immigrant who followed the American dream to fame and success. Since this result, all modern mathematical proofs must insert a statement declaring whether or not the result depends on the continuum hypothesis. In arriving at his proof, Matiyasevich built on decades of work by the American mathematician Julia Robinson, in a great show of internationalism at the height of the Cold War. In addition to complex dynamics, another field that benefitted greatly from the advent of the electronic computer, and particularly from its ability to carry out a huge number of repeated iterations of simple mathematical formulas which would be impractical to do by hand, was chaos theory. Chaos theory tells us that some systems seem to exhibit random behaviour even though they are not random at all, and conversely some systems may have roughly predictable behaviour but are fundamentally unpredictable in any detail. The possible behaviours that a chaotic system may have can also be mapped graphically, and it was discovered that these mappings, known as "strange attractors", are fractal in nature the more you zoom in, the more detail can be seen, although the overall pattern remains the same. An early pioneer in modern chaos theory was Edward Lorenz, whose interest in chaos came about accidentally through his work on weather prediction. Example of a four-colour map saw a proof of the four colour theorem by Kenneth Appel and Wolfgang Haken, the first major theorem to be proved using a computer. One proof was given by Alfred Kempe in 1879, but it was shown to be incorrect by Percy Heawood in 1890 in proving the five colour theorem. The eventual proof that only four colours suffice turned out to be significantly harder. Also in the 1980s, origami became recognized as a serious mathematical method, in some cases more powerful than Euclidean geometry. In 1976, Margherita Piazzola Beloch had shown how a length of paper could be folded to give the cube root of its length, but it was not until 1980 that an origami method was used to solve the "doubling the cube" problem which had defeated ancient Greek geometers. An origami proof of the equally intractible "trisecting the angle" problem followed in 1981. The Japanese origami expert Kazuo Haga has at least three mathematical theorems to his name, and his unconventional folding techniques have demonstrated many unexpected geometrical results. It was an achievement Wiles had set his sights on early in life and pursued doggedly for many years. In reality, though, it was a joint effort of several steps involving many mathematicians over several years, including Goro Shimura, Yutaka Taniyama, Gerhard Frey, Jean-Pierre Serre and Ken Ribet, with Wiles providing the links and the final synthesis and, specifically, the final proof of the Taniyama-Shimura Conjecture for semi-stable elliptic curves. The proof itself is over pages long. However, Perelman, who lives a frugal life with his mother in a suburb of St. Petersburg. The conjecture, now a theorem, states that, if a loop in connected, finite boundaryless 3-dimensional space can be continuously tightened to a point, in the same way as a loop drawn on a 2-dimensional sphere can, then the space is a three-dimensional sphere. Perelman has also made landmark contributions to Riemannian geometry and geometric topology. The Englishman John Horton Conway established the rules for the so-called "Game of Life" in 1970, an early example of a "cellular automaton" in which patterns of cells evolve and grow in a grid, which became extremely popular among computer scientists. In their turn, they generated attention from serious mathematicians interested in exploring the theoretical limits and underpinnings of the games. Computers continue to aid in the identification of phenomena such as Mersenne primes numbers a prime number that is one less than a power of two - see the section on 17th Century Mathematics. In 1952, an early computer known as SWAC identified as the 13th Mersenne prime number, the first new one to be found in 75 years, before going on to identify several more even larger. Currently, the 13 largest Mersenne primes were all discovered in this way, and the largest the 45th Mersenne prime number and also the largest known prime number of any kind was discovered in 2016 and contains nearly 13 million digits. At its simplest, it asks whether every problem whose solution can be efficiently checked by a computer can also be efficiently solved by a computer or put another way, whether questions exist whose answer can be quickly checked, but which require an impossibly long time to solve by any direct procedure. A possible solution by Vinay Deolalikar in 2010, claiming to prove that P is not equal to NP and thus such insoluble-but-easily-checked problems do exist, has attracted much attention but has not as yet been fully accepted by the computer science community. The Chinese-born American mathematician, Yitang Zhang, working in the area of number theory, achieved perhaps the most significant result since Perelman, when he provided a proof of the first finite bound on gaps

between prime numbers in

Chapter 3 : Women in - History Learning Site

Foremost Women of the Twentieth Century by Ernest Kay, editor. IBC Cambridge / International Biographical Centre, 1st Edition. Hardcover. Near Fine.

Iconic Women of 20th century Some of the most iconic women of the Twentieth Century Diana, Princess of Wales One of the most photographed persons ever Princess Diana combined the appeal of a Royal princess with her humanitarian charity work. Although her marriage to Prince Charles was overshadowed by affairs on both sides; her popularity remained undimmed as many were inspired by her natural sympathy with the poor and mistreated. Her death in was a major shock to the whole world and sent the world into an unprecedented collective mourning. She was often voted as the most beautiful women of the century. Her elfin, angelic figure helped create a legend. Audrey Hepburn retired from acting to devote more time to humanitarian charities such as working for the Red Cross. Biography Katharine Hepburn Mother Teresa Devoting her life to the service of the poor and dispossessed Mother Teresa became a global icon for selfless service to others. She was awarded the Nobel Prize for peace and became one of the most respected figures in the world. Florence Nightingale helped to change attitudes towards nurses, hospitals and women around the turn of the century. Her work and example made her a national figure of pride and led to changes in the way medical services were implemented. Biography Florence Nightingale Coco Chanel One of the most innovative fashion designers Coco Chanel was instrumental in defining feminine style and dress during the 20th Century. Her ideas were revolutionary; in particular, she often took traditionally male clothes and redesigned them for the benefit of women. She explored all avenues of protest including violence, public demonstrations and hunger strikes. She died in , 3 weeks before a law giving all women over 21 the right to vote. Biography Emily Pankhurst Marie Curie Marie Curie was the first woman to receive the Nobel Prize and the first person to win it for 2 separate categories. Her first award was for research into radioactivity Physics Her second Nobel prize was for Chemistry in A few years later she also helped develop the first X ray machines. In the lead up to the First World War, she wrote fiercely against German imperialism and for international socialism. In , after her attempts to herald a Communist revolution in Germany failed, she was murdered by German soldiers. Eleanor Roosevelt Wife and political aide of American president F. In her own right Eleanor made a significant contribution to the field of human rights, a topic she campaigned upon throughout her life. As head of UN human rights commission she helped to draft the UN declaration of human rights. Eleanor Roosevelt bio Amelia Earhart Amelia Earhart was the first woman to fly across the Atlantic in , just one year after the first ever crossing made by Charles Lindbergh. It was a significant achievement in itself but also significant for being achieved in a male-dominated field. Dorothy Hodgkin Awarded the Nobel prize for chemistry Dorothy Hodgkin work on critical discoveries of the structure of both penicillin and later insulin. These discoveries led to significant improvements in health care. An outstanding chemist Dorothy also devoted a large section of her life to the peace movement and promoting nuclear disarmament. Her voice was moving in its emotional intensity and poignancy; an intensity probably fuelled by her tempestuous private life. Despite dying at the age of only 44 Billie Holiday helped define the jazz era and her recordings are widely sold today. She was in power from between and She was assassinated in by her Sikh bodyguards. He murder was in response to her decision to storm the Sikh golden temple, which left many innocent Sikh pilgrims dead. At the same time, she was feared by some in power for her popularity. She was also criticised for her intolerance of criticism; with her husband Juan Peron they shut down many independent newspapers. She died aged only 32 in Betty Friedan campaigned for an extension of female rights and an end to sexual discrimination. In particular, she is remembered for her emphasis on individual responsibility and lack of belief in society. She presided over a successful war in the Falklands, reduced the power of trades unions and her economic policies led to two major recessions in the UK. Her films were moderately successful but her lasting fame came through her photogenic good looks and aura of glamour and sophistication. It reveals the thoughts of a young, yet surprisingly mature year-old girl, confined to a secret hiding place. Biography Germaine Greer Billie Jean King One of the greatest female athletes Billie Jean King was one of the greatest female tennis champions

who battled for equal pay for women. She won 67 professional titles including 20 titles at Wimbledon. She helped to move Pakistan from a dictatorship to democracy in She sought to implement social reforms, in particular helping women and the poor. She was forced out of office on corruption charges; charges she continues to deny. Her show is tremendously influential, usually focusing on issues facing American women. Biography Oprah Winfrey Madonna Madonna is the most successful female musician of all time. She has sold in excess of million records. In addition to being a great pop musician, she has rarely been out of the limelight. Rosa Parks Rosa Parks. By refusing to give up her seat on a bus, Rosa Parks launched one of the most successful non-violent protests against discrimination in America. Features female Prime Ministers, scientists, cultural figures, authors and royalty.

Chapter 4 : 20th Century Art Movements with Timeline | Owlcation

The women presented here have written books, discovered elements, explored the unknown, ruled countries and saved lives, plus so much more. Browse through this list of famous women from the 20th century and be amazed by their stories.

Posted on April 19, by sdonline When we engage W. The concept of the color-line refers essentially to the role of race and racism in history and society. But of necessity, for Du Bois, it requires a multidimensional analysis which identifies and seeks to understand the intersection of race and class as both modes of domination and modes of resistance on the national and international level. After identifying and discussing major problems of the world, Du Bois concludes b: Du Bois is right to argue that the oppressed, of necessity, will rise up in resistance and wage fierce and heroic struggles for liberation and higher levels of human life. Indeed, he anticipates wars of liberation more ferocious than the imperialist wars of conquest, suppression, colonialism, and settlerism. I] was, it is nothing to compare with that fight for freedom which black and brown and yellow men must and will make unless their oppression and humiliation and insult at the hands of the White World cease. Du Bois anticipates here the Vietnam liberation struggle which ruptures the continuity and confidence of European dominance and the subsequent liberation struggles in Africa, Asia, Latin America and even within the U. For globalization, regardless of its disguises and deceptive discourse on democracy and the spreading of civilization and technology, can be usefully understood as a color line project. In fact, it can be seen as a current expression of white supremacy with an enhanced technological capacity to impose itself on the world. In a word, globalization expresses itself as a racist global project of coercive homogenization of the peoples of the world, politically, economically and culturally, with European peoples as both the central power and paradigm. In such an asymmetrical project, Europeans are, of course, the principal beneficiaries, and the peoples of color are the victims and bearers of the burden and the costs, as Du Bois contends in his color-line proposition. The color line is established when Europe problematizes the existence, meaning, color, worth, and status of the peoples of color. To problematize the existence and lives of peoples of color, Europe constructs a bio-social identity called race. It became a designation of devaluation, degradation and domination. For race stripped of all its pseudo-scientific claims is essentially a socio-biological category used to assign human worth and social status using whites as the paradigm. And likewise, the farther a person or people is away from that paradigm, the lower their human worth and social status. The system of social practice which is organized around this concept of race on the national and international level is racism. It is important here to distinguish racial prejudice and racism. For racial prejudice is an attitude of hostility and hatred toward persons and peoples based on negative assumptions about biology and culture. Racism expresses itself in three basic ways. First, it is a violent act of imposition. Secondly, racism expresses itself as ideology or more precisely an ideology of justification of the imposition. It is an ideology which ranges from the rawest of biological, religious and cultural absurdities to elaborate intellectual and pseudo-intellectual projects masquerading as social science. Finally, racism expresses itself as institutional arrangement, as structures and processes which promote and perpetuate the imposition and ideology. The educational system, the media, the courts, the legislative bodies, and the economic structures from small businesses to transnational corporations all contribute to the promotion and perpetuation of systemic racism. The practices of transnational structures-such as corporations and now the International Monetary Fund, the World Bank, the World Trade Organization, etc. For, as noted above, the process of globalization has its roots in the classical period of imperialist expansion. And it is this imposition of views and values, as well as political and economic practices and projects, which has provoked such sustained and severe responses from various segments of the communities of color around the world. Ahmad, ; Karenga, b; Barber, By the Europeanization of human consciousness and culture I mean the systematic invasion and effective transformation of the cultural consciousness and practice of the various peoples of color of the world by Europeans. This is achieved essentially through technology, education, and the media, and yields three basic results. First, the process produces a progressive loss and replacement of the historical

memories of peoples of color. Second, it yields the progressive disappreciation of themselves and their culture as a result of a conscious and unconscious assessment of themselves using European standards. And finally, it encourages the progressive adoption of a Eurocentric view not only of themselves, but also of each other and the world. But later he would realize how this concept and practice of European civilization presented him with the paradoxes of freedom and enslavement, ideals of peace and realities of war, humanism and racism, universal man and racial stereotypes. In a word, as Fanon would later describe it These paradoxes not only reflect the relevance of race in a critical understanding of the project, but also the intersection of race and class, color and condition, and place and power in this process. Peace and Imperialist Expansion. The first paradox is the pursuit of peace in the midst of imperialist expansion. And yet while discussing its own peace, Europe was conducting, provoking and supporting various forms of imperialist war and violence in the rest of the world. These are for him wars of domination and exploitation, regardless of the convenient appeals to democracy, civilization, and other self-congratulatory categories European nations claim. On the contrary, war against the peoples of color was perceived as a way Europeans could establish peace and advantage for themselves, and whether in Africa, Asia, Latin America or the Middle East, this tends even today to hold true Blum, Moreover, the concern for control of resources such as oil and other strategic materials and strategic space has led not only to an ongoing series of so-called low-intensity wars, but also to sustained brutal suppression in Palestine, war in Afghanistan, and currently the imminent threat of war with Iraq, in spite of claims of a war against terrorism and for civilization in the interest of humankind Zunes, But Du Bois warns the European powers that they cannot have peace just for themselves and that peoples of color will fight for freedom, justice and equality until it is achieved in the world. He concludes that in spite of white American and general European conversation about bringing democracy to the world, racial domination disguised as the pursuit of democracy domestically and internationally is the regular reality. And certainly, nowhere was this clearer than in the domestic policies of the USA, South Africa and Brazil, and in the colonial policies of the white nations of the world Marx, But also in recent times, globalization and increasing corporate power in the USA has certainly diminished or at least made problematic any serious claims to democracy for all Martin and Shumann, ; Greider, Du Bois notes that in such a context on both the national and international levels, cross-racial alliances and common struggles are undermined. For both white owners and workers benefit from an enhanced life of comfort and convenience made possible through the heightened exploitation of the human and material resources of peoples of color around the world. Moreover, in such a context even whites in less comfortable circumstances could find a measure of psychological gratification by identifying with the racist self-referentiality of European peoples and cultures which posed themselves as superior and uniquely civilized. Du Bois points out that the white working class had become complicit in the exploitation of the people of color because of the promise of wealth, power and luxury previously unseen. Thus is created the propaganda and process of racializing work and workers, not only distinguishing them by color but assigning different kinds of work and different levels of monetary and other benefits for this work. It is both a domestic and international process that will have a profound effect not only on the history of the labor movement, but also on race relations throughout the world. With a heightened sense of vulnerability and trauma as a result of the attack on the U. In any case, in spite of the call to all races to join in, the core of the project is racialized although it is most often camouflaged under religious, cultural and even national designations and discourse. The profiling and criminalization of Arabs, Muslims and certain nations of these peoples in this so-called security initiative by the state, recalls the criminalization and mass incarceration of another people of color, the Japanese, and the call for the country to accept it in the interest of national security and the war effort. Du Bois, however, is not so much concerned with the exclusivity of the European claim as he is with the savage character of its practice in regard to the people of color of the world. But it will not be war. It will be crime. These are socialism, the peace movement, and Pan-Africanism. He recognized that imperialism was at its core an economic project, i. And it is this intersection of racial domination and economic exploitation that defines the central problem of the 20th century for him as the problem of the color-line. His assumption is that given the all-consuming profit motive which stands at the heart of capitalism, a socialist alternative focused on issues of common human good was imperative. In a commentary on socialism in the Chicago Defender Du

Bois, in this brief article, lays out other essential elements of his democratic socialism rooted in the principle of political economy directed toward the common good. Du Bois also argued the centrality of Africans in this historical movement and project. The centrality of Africans lies in two areas: Here he raises a series of critical questions to test the authenticity and viability of the socialist project: Can the objects of Socialism be achieved so long as the [African American] is neglected? And it is essential not only because of the condition of exclusion, but also because of the revolutionary potential of those at the bottom of the social ladder. Moreover, added to this is the history of heroic resistance that African Americans would bring to the socialist project. Again, Du Bois stresses the world-historical aspect of this struggle for shared wealth and common good. We must really envisage the wants of humanity. We must want the wants of men. From the beginning he had contended peace was a central goal and good of humankind, but that it must be based on justice, mutual respect, freedom and other shared goods of the world. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong, and I believe that the wicked conquest of weaker darker nations by nations whiter and stronger but foreshadows the death of that strength. In no other way is human understanding and world peace and progress possible. Appreciating efforts by the peace movement, moral reform and social uplift efforts to win the hearts of peoples, he adds that we must put forth. But he finds hope and possibilities in the rising struggles of peoples of color. First Du Bois approaches Africa as the place of origin of the basic culture of African Americans, and in *Souls of Black Folk* and elsewhere he seeks to identify the defining characteristic of this cultural legacy. It is, of course, a deep spiritual, ethical and artistic legacy above all Du Bois, Also inherent in his description of the people is their communal approach to life which he later argues offers an important contribution to the socialist vision. Here it is important that only in some areas can Du Bois be said to have been Afrocentric in the Asantean sense of the concept, At times, he seeks to achieve a synthesis of the best of African and European. But in most cases, he is thoroughly steeped in European concepts. It is a reality he recognizes early, as noted above, but from which he cannot entirely disengage. Du Bois is not grounded in classical African culture and its contribution to world culture through the Nile Valley civilizations Karenga, Especially important here is his lack of grounding in that aspect of classical African culture, especially Egypt, which gave the world its oldest social justice tradition, taught that humans are bearers of dignity and divinity, the oneness of being, the sacredness of life and the ethical obligation to constantly repair and restore the world Karenga, In the absence of knowledge of this ancient and ongoing tradition, Du Bois borrows from Europe many of his concepts and assumes European origin for some that are not necessarily derivative. But one must hasten to say that as a radical intellectual he reshapes these concepts in more human and meaningful forms and in the process makes a seminal and enduring contribution to Black intellectual history. In this essay, Du Bois combines his commitments to Pan-Africanism, peace, and the socialist alternative to war, exploitation and oppression. Finally, Du Bois also poses Africa as a land of possibility and paradigms. He understands it as a focus and generative force for a Pan-African ideal of solidarity and common struggle of African peoples all over the world. They will, he states, see the capitalist exploitation of Africa, led by the U. He says, as Fanon would later reaffirm, that the world is waiting for something new from African peoples, a new paradigm of human society and human relations. The world-old and fearful things, War and Wealth, Murder and Luxury? Or shall it be a new thing-a new peace and new democracy of all races: And here he means Africa not simply as a continent, but as a world community rooted in a rich and ancient and ongoing history, culture and struggle to expand the realm of human freedom and human flourishing in the world, and through this, to pose and bring forth the best of what it means to be African and human in the fullest and most promising sense. Ahmad, Nadia Batool et al.

Chapter 5 : List of feminists - Wikipedia

Biography -- 20th century -- Dictionaries. Women,. ca. - Biographies - Collections. Foremost women of the twentieth century / hon. general editor, Ernest Kay.

As held true in the past, we see that in times of anxiety, such as the intense and rapid change industrialization brought, there is a resurgence in the enforcement and belief in classical, or traditional, gender roles. By the early 20th Century suffrage was again an issue, as women began participating more in public life. Still, everything that was important, in terms of power and prestige, was under male control: When Vassar opened in , the first college aimed exclusively at educating women, the ideas of equality began an upswing. With more education, more women were allowed to participate in society, but it was really only upper class women, whose families could bear the expense of the education. From the late s to the early twentieth century, women began to press to be allowed into professional occupations, as doctors and lawyers. In the beginning, they could get the degrees but not the licenses to use them. Voting was seen as symbolic of all the rights women were denied, and they believed voting would allow them to get into other areas of influence in society. They feared a loss of the control of women. Finally, some people saw that allowing women to vote and have a voice in governmental decision-making eroded part of their traditional way of identifying themselves, i. The perception of the time not necessarily the reality was that women were more moral than men; they were the upholders of the moral standard. Women were seen to be more religious than men. Even though the religious leaders of day were all male, women were the strongest component of the congregations. This was important because, as in the nineteenth century, women were the ones to uphold morals in the family. In part due to this belief about themselves, perhaps, women did begin to act politically as the men feared, introducing moral legislation which advocated regulations in labor laws, so there could be no child labor, etc.. Another debated issue of the time was birth control and its degree of morality or lack of morality. Some recent historians have suggested that the government did not just control the access of birth control for moral reasons but as a method of controlling the economy, as keeping women out of the workplace by having them at home raising lost of children, kept them out of position where they could gain power, potentially, and allies, and it kept the rate of unemployment steady, since the perception was that only men needed jobs. The political battle for suffrageâ€™equal voting rightsâ€™took many years with women and men working together, but the 19th amendment was eventually passed in . At this point, after women voted in their first federal election in , many women believed that they were the political equals of men, and the target of their activism shifts, and women begin to pursue more personal freedoms. They begin to drink publicly, which was also an illegal activity at the time, since it was during the Prohibition, when alcohol consumption was a crime. Women began smoking, and they worked toward attaining sexual freedom, as well, trying to combat the traditional double standard which saw men who had taken many lovers as healthy but women who had many as evil or flawed. Cosmetics and change in dress styles are marketed to women during this time period to represent that new freedom, and that freedom was ultimately represented by the flappers of the time. The feared voter block never materialized, as women voted with their husbands or fathers, a logical occurrence since, after all, women tend to share the same concerns, economically, socially, and politically, as the men in their lives. This era of good feeling ended somewhat abruptly in , when the stock market crashed. This meant vast economic hardships, which lasted for years, creating crises for most Americans. To this end, many areas enacted laws to privilege men over women in regard to employment. The idea of women being equally entitled to labor, or supplanting men in labor, was unheard of. These restricting laws were the logical response to the national crisis, given the ideas about gender. While gender roles became more traditional within families and at the local and state levels, there is some change toward equality at the federal level. FDR, as president, is thought to have been the salvation of the nation through his New Deal work programs; he was also a humanitarian, and his wife was, too. Under FDR, the first female federal judge was appointed, and women filled other governmental positions. The president, in effect, was admitting that women could be in important decision-making positions, even in a time when most work was slotted for men. After the Depression, the traditional gender role differences were

exaggerated further, as fashion trends show. Their dress becomes more feminine: In time of crisis Americans altered their understanding of roles and gender appropriateness, as the men went to war and the women filled in the production and wage-earning gaps. The escalation of the war furthered these changes. Whereas before the attack on Pearl Harbor, only single women worked in labor force, after the attack, married women were also pressed into outside employment. Women working was seen as a national necessity and a patriotic duty. These women were given new training and became very skilled. Women also become better educated, as a group, during this time, as since the younger men 18 to year-olds were at war, women needed to fill college seats to keep colleges open. By the end of 40s, however, the war had ended and men wanted their old roles as leaders, breadwinners, and workers back, and justifiable felt entitled to this, as they had risked their lives for democracy and American values. Again, many women were fired and removed from their jobsâ€”after all leaving those jobs was now their patriotic dutyâ€”but this time many women were angry and resentful because they had found a degree of self-definition they had not previously known. The s was a great era of consumerism. Americans found great prosperity, producing and creating needs for many consumer items. Items were marketed toward the idea of providing women with more time and freedom, as vacuum cleaners, toasters, and washing machinesâ€”even baby formula and cake mixesâ€”could satisfy their needs for technology and help them become more efficient at their domestic duties. The goal it seemed for all Americans was to produce a happy family. The baby boom increased the population and exacerbated the difference in gender roles. Large families became the norm, forcing men to work longer and harder to provide for them and keeping women more firmly tied to the home, as the more kids for which they were responsible, the more work they had and the more exhausted they were likely to become. These great demands set the stage for the s, when both women and men begin to rebel against these rigid expectations. The s was an era of rebellion. Women were particularly incensed that even male protest leaders who wanted equal civil rights felt that women were only good as menial subordinates or as sex objects. In the Civil Rights Act of , proponents of the bill wanted to eliminate discriminationâ€”on the basis of religion, race, ethnicity, and age. Gender was not initially included as people were still debating whether there could be discrimination on basis of sex, when sex was a clear natural difference. Southern congressional leaders added Title VII, which included sex, as a joke with the intention of sabotaging the whole thing. Surprisingly, when the time for the voting came, it passed, and then became a symbol of the issues women faced. When the Equal Employment Opportunity Commission refused to enforce the legislation, Friedan and others founded the National Organization for Women, which lobbied politicians, who eventually compelled the EEOC to enforce these laws. By the end of the s and the early s, there were male movement groups as well as female ones, because men were beginning to realize how restricted they had been by these rigid gender roles. The gender debate became a media event, as talk shows, newspapers, and magazines debated the issues, wondering, for instance, if men could cry, and if they could, should it be allowed? Within this climate the ERA was reintroduced, having been proposed initially in and then abandoned when that activist force died after women felt equal when they gained the right to vote. The ERA would mandate that equality of rights under the law should not be abridged by the US or any state on account of sex. In that social climate, the ERA was quickly ratified by 28 states in By , however, the climate was changing again, as political conservatives, devoted to the traditional status quo and believing that the state of the nation was reflected in the condition of the family, began to devote themselves to its defeat. As a political tactician and strategist, she was brilliant. She convinced people that its passage would result in men and women serving side by side in war together, using the same public restrooms, and allowing homosexuals into the classroom with young children. Although she had no statistical facts to back up these fears, she was persuasive enough. In order to pass, the ERA needed 38 states to ratify it. By , only 35 had. By it was a dead issue: When the ERA died, the public opinion shifted toward acceptance and complacency. Many believed that all issues had already been settled, that the activism coupled with the influx of women into professional positions had created equality; the ERA was unnecessary where people were content with status quo. Unfortunately, that perception was not realized, and in the s, many achievements of the equal rights movementâ€”both racial and sex-basedâ€”were eroded. Additionally, social problems for women accelerated. At the same time, women in the professions began to realize that their advancements in their fields were being

curtailed by the glass ceilings. The increased economic rift between the social classes began to affect attitudes at this time, also. Educated employed middle and upper class women saw women who stayed home as being too stupid to work, while at the same time there seemed to be an attitude of choice. Many of these women, of course, felt resentful of the idea of choice, as they were working longer and harder in the same jobs for fewer wages than men. They, like their husbands, felt the very real necessity to work, as they were trapped into long-term mortgages. By the middle of the s, working women were still in traditionally feminine professions, like nursing and teaching, where their chances of advancement were few and their pay did not increase commensurately with the economy. Novels of this period tend to show females being increasingly depersonalized and disempowered. The s have been characterized by great changes in gender definitions. Worldwide, we have seen Israeli women accepted as soldiers in their armies; in fact, much like ancient Egypt, both men and women are compelled to serve. However, in Afghanistan, we saw the religious fundamentalist group, the Taliban, seize control and compel educated women into leaving their professions and wearing the veil, much like ancient Assyrian women, whenever they have to be out in public. In the s, American women learned that they can rise to leadership roles, but surveys show that it requires more effort, that they have to be exceptionally better, and that they must devote a great deal more time, than men. In addition, conservative groups like the Promise Keepers formed, and conservative movement picked up, as more people are striving for the ideal of family values. The s showed that race and gender are still problems in the society during the Anita Hill and Clarence Thomas hearings, a political fiasco so large that for the first time women were more likely to vote as a block, and their efforts helped to removing President Bush and elect more female representatives to government positions than ever before. That attitude toward the importance of equality, however, did not last, as she was defeated in by an arch-conservative devoted to family values. Even the popular treatment of new President William Jefferson Clinton underscored a marked hostility toward non-traditional women. During first term in office, he appointed his extremely educated and qualified wife to a political position and fell under criticism for not being able to control her and insinuations that she, not, he, was the real acting president. Savvy judges of the importance of popular support, the Clintons changed their public behaviors. The first lady held back her political opinions, softened her hairstyle, and wrote a book about how to best raise children. She topped the bestseller list and even won a Grammy for her *It Takes a Village*. The s, then, has been a time of both gains and losses for equal rights. Phyllis Schlafly, an Alton, Illinois, resident, is still actively involved in the conservative movement and has spent the last two decades working against efforts geared toward equalizing opportunity and roles for men and women. She has lobbied against issues such as shelters for abused and battered women and federal funding for daycare centers, testifying repeatedly before congress to slow efforts for gender equality in the belief that if women leave their homes, the family will further deteriorate, and thus so would the nation. On the side for increased equality, Hilary Rodham Clinton was able to win a senate seat in New York, acting in a public professional political role. The future of gender roles in the twenty-first century are, of course, up to us.

Chapter 6 : 20th Century Women () - Rotten Tomatoes

Julie (Elle Fanning) No they're not, but in Mike Mills' 20th Century Women, some rules don't apply, and the young man, Jamie (Lucas Jade Zumann), is well on his way to come of age in a most unusual household. It's , before the Internet and Reagan and after the Punk rage.

Contact Author American Gothic, a famed painting from the twentieth century that failed to define itself within the bounds of the largest art movements of the time. Source The twentieth century was one of particular worldwide upheaval, ranging from wars to economic downturns to radical political movements. No one can disagree that the years between and were years of extreme change for artists all over the world. These changes were boldly reflected in the works of avante-garde artists throughout the century. Classical art was being challenged more and more as waves of nationalism and imperialism spread over the world in the early half of the twentieth century. Artists explored extreme and varying themes in the years before and after World War I, and those same themes were revisited in the aftermath of World War II, creating an interesting parallel. This article is divided into two sections: Art Movements Timeline from Art Movements from Timeline created by Shanna Click on image for larger size. Bright vivid colors and somewhat abstract forms characterized Fauvism and Expressionism. Source Fauvism and Expressionism By the turn of the century, artists were rapidly making their departure from more classical works and were seeking to express themselves through different means. Fauvism was the short lived name for the longer-lasting art movement called Expressionism. From about to artists sought to explore emotions in new ways, employing the use of bright, vivid colors and emotional images and subjects. This movement is most well known for capturing the creations of such famous artists as Henri Matisse. The Fauvism movement eventually faded into the calmer, more thoughtful expressionistic art as Fauvism- which came from the word Fauves meaning wild beasts- lost popularity. The addition of geometric figures to expressionism style paintings characterized the Cubism movement. Source Cubism and Primitivism Pioneered by Pablo Picasso, Cubism sought to deepen the consideration that expressionist artists had created by rendering objects and ideas from different angles, seeking to break up and analyze things. Primitivism was similar by extension and was influenced by American colonization and exploration in the early s. This art movement was also rather short and reached its height in the years between and , extending and intermingling with the Futurism movement, although art scholars agree it had reached the end of its lifetime by Futurism Movement One of the lesser known art movements, the Futurism art movement did not produce any works of art that are still widely known by the world today. However, futurism was an important political tool used by artists in the years leading up to World War I. In fact, some scholars believe the unrest associated with the futurism movement may have served as propaganda for World War I. The movement advocated societal revolution and changes in the way art was made and produced. Largely an Italian movement, the Futurism movement featured growing unrest and unhappiness with the economic climate that was producing larger separations between the working and upper classes. Source Dada art By the end of World War I, artists were realizing that the Futurism movement was not the answer to their problems. World War I left artists across the world disillusioned, angry and bitter. Their art was irrational and their ideas were a radical departure from centuries of art forms. The Dada movement espoused strange and radical ideals as they explained in one of their many art manifestos: Dada spits on everything. Dada has no fixed ideas. Dada does not catch flies. Dada is bitterness laughing at everything that has been accomplished, sanctified Dada is never right No more painters, no more writers, no more religions, no more royalists, no more anarchists, no more socialists, no more politics, no more airplanes, no more urinals Like everything in life, Dada is useless, everything happens in a completely idiotic way We are incapable of treating seriously any subject whatsoever, let alone this subject: The art produced during the Dada movement was fascinating in the abstract principles and ideas it sought to portray. Often the artists of the Dada era sought to mock more classical and conventional artists, as Marcel Duchamp did when he submitted an old urinal to an art museum as a piece of work. Dada was the final explosion of the Futurism movement and gave way to surrealism by Surrealism The anger after World War I gradually faded and was replaced by surrealism, a longer-lasting art movement that explored the

human psyche. Pioneered by such artists as Salvador Dali, the surrealism movement followed in the footsteps of many leading psychologists of the day in discovering dreams and exploring what made reality real. Characterized by strange paintings and dream-like qualities, art of the Surrealism movement is fascinating to look at and study today and is reminiscent of some of our strangest dreams and ideas. Surrealism was the return to a calmer art movement that sought to dig deeper into human consciousness, emotion and preference instead of overturning it. This World War II American propaganda shows the use of art in garnering public support for the war effort. Source Propaganda Many art scholars argue that all art has its roots in propaganda or religious ideas. While this sweeping generalization is still debated today, it is obvious that some art is indeed used first and foremost as propaganda. The end of the surrealism movement was marked by the beginning of World War II in Europe and propaganda was the movement of the day, with artists requisitioned to contribute to the war efforts and produce works of art that would motivate their country into supporting the war effort. The idea was to create a "righteous anger". Some of the most famous works of World War II propaganda came from the United States, which entered the war a bit late and had to garner support. Rosie the Riveter, Uncle Sam and other famous faces decorated propaganda art until the end of

Timeline of Art Movements from to Timeline made by shanna It concerned a specific set of ideas related to human existence, thought and ideas that were abstract and were generally unique to each individual. Existentialism in art was similar to expressionism and renewed the same sort of cynical ideas about human existence. Art focused on angst, despair, reason, failings and many complex, dark and difficult emotions. Many of the artists were atheists and centered around what one art history textbook calls the "absurdity of human existence" Gardner. Francis Bacon is a noted artist from this time period with his work simply called "Painting" that portrayed a gruesome slaughterhouse scene and symbolic meaning in the life of man. A splatter-paint image done in the style of Jackson Pollock. Source Abstract Expressionism In the late s, Abstract Expressionism sprang up with the idea of expressing a state of mind. Considered the birth of "modern art", artists who painted during the Abstract Expressionism movement wanted viewers to really reach deeply for understanding of an image. They wanted the ideas about the painting to be free of conventional thinking and believed that their images would have a unique, instinctive meaning for each viewer. Some of the famed artists during this time period were Jackson Pollock and Mark Rothko, using splatter-paint and other unusual methods to create abstract works of art. An image done in the style of Andy Warhol, who arguably extended and innovated the Pop Art movement. Source Pop Art A new brand of art called Pop Art emerged in the s as a surprising break-away from previous movements. Artists in the Pop Art movement felt that Abstract Expressionist art was alienating the audience and sought to use their art to communicate more effectively with the viewer. Roy Lichtenstein was the famed pioneer of this movement and used his art in a commercial way, expressing emotion and ideas in a very vividly appealing way that his audience could easily understand and relate to. The Pop Art movement is one of the most recognized movements of the twentieth century and as it morphed and expanded, famed artists like Andy Warhol became well known for their own similar brands of work. Superrealism Superrealism is in reality a very small movement that further interpreted the Pop Art movement in the s. However, superrealism produced works of art that were drastically different from pop art and past works. Artists during this movement brought a return to idealism and perfection in their art. Many artists during this time period created their works of art based off of photographs. A symbol of the s German Feminist movement and an example of art as propaganda. Source Neo-Expressionism and Feminism Superrealism crumbled beneath the powerful emotions that Neo-Expressionism and the Feminist movement sought to invoke with their works of art. Neo-expressionism was a return to the cynical artwork of the s and the Futurism movement but lacked the same angry feel. Instead, artists of this era wanted to produce a more careful, serious examination of emotion and expression. They wanted the viewer to be curious and think deeply instead of being enraged. With legislation like Title IX passed and other victories for the feminists, the art movement gradually gave way to the s and Performance Art. Performance Art The last decade of the twentieth century featured art that was largely labeled as Performance Art. This art characterized the growing use of personal computers and art was used liberally in new video games, movies, and other technological advances. Art was being used for performances sake and to catch the eye and appeal of the buyer. Art was

largely commercial in this last decade before the dawn of the twenty first century. Which was your favorite movement? Which was your favorite art movement?

Chapter 7 : Twentieth-century English literature - Wikipedia

Women in the Twentieth Century and Beyond In looking back at the eras we have studied we see that common patterns of thought regarding gender have run through the course of history, so we shouldn't be surprised that we still are influenced by and experience the effects of these beliefs.

B DuBois wrote that "the problem of the Twentieth Century is the problem of the color line. What was the color line? It was the line that reserved the best jobs in the economy for one group of people, while denying them to another through both the law and private institutions such as businesses and, to its discredit, many unions who refused membership and jobs to those on the wrong side of the color line. And it is the same color line that would refuse jobs to those on one side of "citizenship" and the border. And relevant to our present discussion, many advocates of the color line back then defended the color line in economically populist terms. In the South, many white populists but not all argued that white racial solidarity was the only way to avoid wages of white workers being driven down to the level of field hands. And in the North, many white union leaders denounced the corporate importation of black workers from the South, often to help break strikes, and described african americans as a "scab race. And so today we have those who defend the rights of undocumented immigrants depicted as the tools of the corporate "cheap labor" lobby, a trope that is nothing new since demagoguery against the joint threat of the non-white hordes and corporate power has been a consistent strain of opportunistic American politics. Ah, some will say, but the anti-racist politics of DuBois was about asserting equal rights for fellow black citizens and an issue like immigration is a completely different issue. But not for DuBois. The Color Line of Citizenship: Most people have heard the single line by DuBois quoted above, but the fuller quote was quite global in its implications: The problem of the twentieth century is the problem of the color-line,-- the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea. Or as he had formulated the quote a few years earlier at a conference: The problem of the twentieth century is the problem of the color-line, the question as to how far differences of race And the retreat to "citizenship" as a supposedly neutral way to deny rights has a long racist tradition in America, starting with the Dred Scott decision which upheld slavery as a facet of the fact that blacks inherently lacked federal citizenship under the Constitution. As Chief Justice Taney wrote in the decision: The question before us is, whether the class of persons described in the plea in abatement [i. It was reaction against this abusive use of the language of citizenship to deny rights that the 14th amendment specifically said that no state shall "deprive any person of life, liberty, or property, without due process of law," with the emphasis on the expansive idea of person, not citizen. Of course, through poll taxes and literacy tests, many states would use these new kinds of tests for citizenship to deny voting and other rights to black and other Americans they wished to exclude from the polity. Which is one reason so many civil rights leaders are rightly skeptical of an anti-immigrant politics of exclusion that is supposedly "race neutral" because it defines the color line officially by "citizenship. Why Pragmatic Exclusion is Self-Defeating: That politics ultimately allowed elite economic interests to use runaway shops down to the US South to play workers against each other and drive down wages across the nation -- yet blocked national legislation that could enforce national standards. It was only when unionized workers in the Congress of Industrial Organizations CIO officially made anti-racist politics a new bedrock of organizing that those divisions were partially overcome. And such nationalist rhetoric just feeds a politics that will likely block the creation of international institutions that can restrain corporate power. In the end, no idea of justice can justify a politics that excludes the poorest of the earth from sharing in the wealth of work in our country, but even more so, no idea of political success can be built on that exclusion, since it will be subverted by global capitalism that will take most of those jobs to those desperate workers if they are not able to come here for them. This is one reason why the labor movement in the US has both idealistically and pragmatically adopted a strongly pro-immigrant-- and yes, that include pro-undocumented immigrant -- vision of what needs to be done to challenge corporate power and protect the living standards of American workers. This is the world we live in. This is the world we cover. Because of people like you, another world is possible. There are many battles to be

won, but we will battle them togetherâ€”all of us. Common Dreams is not your normal news site. We want the world to be a better place. If you can help todayâ€”because every gift of every size mattersâ€”please do.

Chapter 8 : The Border is the Color Line of the 21st Century

Yeats was one of the foremost figures of 20th-century literature. A pillar of both the Irish and British literary establishments, in his later years he served as an Irish Senator for two terms. Yeats was a driving force behind the Irish Literary Revival.

Bring fact-checked results to the top of your browser search. Theatre of the 20th century and beyond The achievements of realism at the end of the 19th century continued to resonate through the turn of the 21st century, but the most influential innovations in early 20th-century theatre came from a vigorous reaction against realism. Inspiration was sought in machines and technology, Asian theatre, Symbolism, nihilism, the psychoanalysis of Sigmund Freud, and the shock of a world war that spawned widespread disillusionment and alienation. The results of this eclecticism were often anarchic and exhilarating: Nevertheless, such experiments set the tone and widened the theatrical vocabulary for all the innovations that followed. The beginnings of the revolt against realism were already hinted at before the 19th century was over, sometimes in the works of the realist writers themselves. Its anarchic use of puppet techniques, masks, placards, and stylized scenery was to be taken up decades later in French avant-garde theatre. After realism The new stagecraft Since naturalistic scenery had led to an excessive clutter of archaeologically authentic detail on stage, the reaction against it favoured simplicity, even austerity, but with a heightened expressiveness that could convey the true spirit of a play rather than provide merely superficial dressing. One of the first advocates of this view was the Swiss designer Adolphe Appia, who used the latest technology and exploited the possibilities of electric lighting to suggest a completely new direction in stage design. Appia believed that the setting should serve to focus attention on the actor, not drown him in two-dimensional pictorial detail. He believed that the imaginative use of light on a few well-chosen forms—simple platforms, flights of steps, and the like—was sufficient to convey the changing mood of a play. Because his views were so radical, Appia had few opportunities to realize his theories. They were, however, carried forward at the beginning of the century by the English designer and director Edward Gordon Craig, who used strong lighting effects on more abstract forms. He felt that a suggestion of reality could create in the imagination of the audience a physical reality: But, like Appia, Craig became better known as a theorist than a practitioner. His flair for bold theatricality made him many enemies among the realists, but it also returned a sense of colour and richness to the theatre of the time. Reinhardt was pragmatic in his approach to acting: In productions of the classics, he demanded lively, supple speaking in place of the slow, ponderous delivery of the traditionalists. He always made his actors think afresh about their characters instead of assuming ready-made characterizations. In his endeavours to break down the separation of stage and auditorium, Reinhardt often took his actors out of the theatre to play in unconventional settings. Although he was a master of spectacle, his versatility was such that he directed subtle and intimate plays in small theatres with equal skill. In he set up a studio for experimental theatre and appointed one of his former actors, Vsevolod Yemilyevich Meyerhold, as its director. Influenced by Craig, Meyerhold immediately began to implement his own ideas involving the total supremacy of the director and the strict physical discipline of actors. So much did this contradict everything the Moscow Art Theatre stood for that Stanislavsky closed the studio and thought further about the function of the actor. After the Russian Revolution of 1917, Stanislavsky allowed himself to become involved in the new plans for the arts that the revolutionary government had conceived, but he refused to allow his theatre to become a platform for spreading propaganda. He believed that his mission was to maintain a high standard of acting that other theatres might emulate when the initial excesses of the revolution abated. With Aleksandr Yakovlevich Tairov, director of the Kamerny Theatre, Meyerhold developed the Formalist style, in which representative types replaced individual characters amid Constructivist settings of gaunt scaffolding supporting bare platforms, with every strut and bolt exposed to view. The aggressive functionalism of this type of setting was regarded as having considerable propaganda value at a time when the Soviets were being taught to revere the machine as a means to becoming a great industrial nation. As director of one of the studios of the Moscow Art Theatre from 1919 to 1921, the more moderate Yevgeny Bagrationovich Vakhtangov tried to bridge the gap between realism and the

avant-garde. The experimentation of the s came to an abrupt halt under Stalinist rule with the imposition of Socialist Realism on the arts in . It was decreed that all theatre should be adjusted to the level of the worker-audience with the aim of educating the public in the ideals of the Communist revolution. In practice, this resulted in a wave of simplistic and old-fashioned propaganda plays in which theatrical artistry was sacrificed to party dogma. There, he tried to find new ways of presenting plays by using multiple stages and generally breaking away from the constrictions of the proscenium-arch format. In , however, the Realistic Theatre was closed on grounds that its work appealed too exclusively to intellectuals. As part of the reaction against Formalism, Meyerhold was dismissed in , and Tairov, rebuked for being out of touch with his audience, was relieved of his directorship of the Kamerny Theatre and forced to work under a committee. The most important artistic movement was Futurism. Initiated by Filippo Tommaso Marinetti in , it embraced painting, sculpture, and poetry, as well as theatre, and it prefigured most of the nonrealistic approaches to the theatre that were to follow: In theatres and art galleries the Futurists devised performances that celebrated the ecstasy of speed, explored states of madness, and depicted man as a machine. In Anton Giulio Bragaglia founded the Teatro Sperimentale degli Indipendenti, which borrowed from the Futurists but subordinated mechanics and technology to the play itself. He aimed to restore theatricality to the drama, using light, multidimensional space, masks, and costumes to Surrealistic effect. Another movement was the Teatro Grottesco, which explored the contradictions between outward appearance and inner reality. This became a central theme in the work of the dramatist Luigi Pirandello , whose plays questioned the very basis of realism on a stage that was itself artifice. After the rise of Mussolini, much of the avant-garde theatre of the late s became aligned with Fascism. Until the s, there was no state support for the theatre, and even then those writers and directors opposed to Fascism were excluded. Expressionism in Germany The term Expressionism was coined at the beginning of the 20th century to describe a style of painting that reacted violently against late 19th-century naturalism and Impressionism. Applied to the theatre, it represented a protest against the existing social order. Initially it was concerned with spirit rather than with matter, and typically it sought to get to the essence of the subject by grossly distorting outward appearance or external reality. The leading exponent of early Expressionism in Germany was Georg Kaiser , whose themes centred on the struggle of the individual to find fulfillment in a hostile civilization. After World War I , the movement gained momentum from the social and political upheaval into which Germany was plunged. The language of Expressionist drama was stark and exclamatory, often overthrowing the conventions of grammar. Short scenes took the place of longer acts. Shafts of light picked out figures on a darkened stage, and scenery was limited to one or two symbolic forms. Characters were symbols instead of people. All this called for highly stylized acting, and directors looked for inspiration in the world of dance: The most notable director of the German Expressionist theatre was Erwin Piscator. Later in the s, when steel, timber, and other materials once again became plentiful, Piscator directed a series of productions using elaborate and expensive machinery. The front of his stage was constructed on a conveyer-belt principle so that the actors appeared to walk from one location to the next. In the centre, a cantilever bridge moved up and down, while slides and films were projected onto different surfaces. Above the proscenium, slogans blazed in lights, and the gigantic shadows of pulsating machines were thrown onto gauzes. Another director, Leopold Jessner , also made full use of building materials once postwar restrictions on their use had been lifted. His favourite setting was a vast flight of steps extending the entire width of the stage, rising steeply to a platform at the back. Like so many directors of the time, Jessner was greatly influenced by the new stagecraft of Craig and by the work of the Soviet directors of the postrevolutionary Constructivist theatre. Partly because of its abstract nature, Expressionist theatre was exciting but rarely artistically successful. By the movement was over, giving way to the epic theatre developed and cultivated by Piscator and Bertolt Brecht see below. Further experiment in the German theatre was cut short by the accession to power by the Nazis in Avant-garde in France At the beginning of the 20th century, France was the international centre for innovation in the visual arts, but such was not the case with the theatre. In Paris theatres were dominated by wealthy patrons eager for the farces of Georges Feydeau and the boulevard tradition of well-made plays about sexual adventure and adultery. However, when the reaction against realism did come, it had more lasting results in France than it did elsewhere, possibly because there it

centred on efforts to dignify the art of the actor rather than to exploit or devalue it. Although Copeau was influenced by the naturalistic acting style that Antoine had demanded, he disliked realistic theatre; yet, he also had an aversion to artificiality. Like Reinhardt, he sought to break down the barrier between the actor and the audience. His stage did away with the front curtain for the first time on the modern French stage, and it extended out from the proscenium arch to surround the audience on three sides. Decor was used sparingly; the atmosphere for each play was created almost entirely by lighting. Copeau staged plays by a few new authors, but the main thrust of his work was in classics. In Copeau opened a theatre school at the Vieux-Colombier that recognized the importance of body movement and vocal expression. Both company and school closed in 1914. In the so-called Cartel was formed to revitalize French avant-garde theatre and offer a viable alternative to boulevard plays. It comprised four directors, each with his own style: Jouvet and Dullin were former actors with the Vieux-Colombier. Baty, who had served his apprenticeship under Reinhardt, possessed a strong pictorial sense: By the time the Compagnie des Quinze disbanded in 1929, it had become internationally famous for its lively productions. Ireland The establishment of an Irish national theatre during the early years of the 20th century was not a reaction against existing forms of theatre. Rather, it was a nationalist movement to establish an indigenous theatre, independent of European and especially English fashion, which could displace the sentimental and imitative plays that dominated the Irish stage. The first step was taken in 1904, when the poet William Butler Yeats and the playwright Augusta, Lady Gregory, founded the Irish Literary Theatre to encourage poetic drama. They soon developed a recognizable company style, and after performances in London Annie Horniman pioneer of the British repertory movement provided them with a permanent home in 1907 at the rebuilt Abbey Theatre in Dublin. The brilliant work of the group became world famous; it included the performances of many fine native actors as well as the contributions of outstanding dramatists, most notably J. M. Synge. Several of these writers became interested in innovative techniques and forms. During the 1910s, Yeats too tried his hand at experimentation, composing poetic dance plays based on the Japanese Noh theatre. Abbey Theatre, Dublin, Great Britain Mainstream British theatre paid very little attention to the antirealistic movements that characterized experimental theatre in the rest of Europe. The domination of the actor-manager was effectively challenged by Harley Granville-Barker and John Galsworthy. The major dramatist at the Royal Court "indeed the most important British dramatist of the century" was the Irish-born George Bernard Shaw. With plays such as *Man and Superman*, he made theatre a lively platform for the discussion of social and philosophical issues, usually through the medium of laughter. Shaw availed himself of a wide variety of styles and models, including mythology in *Pygmalion* and history in *Saint Joan*, but he always transformed his models to make them relevant to his own age. Equally significant for the British theatre was the founding of the first provincial repertory theatre in 1900 by Horniman at the Gaiety, Manchester. It not only provided opportunities for promising British playwrights but also presented works by important Continental dramatists. Other repertory theatres followed: Liverpool in 1902 and Birmingham in 1903. For years the repertory movement continued with distinction, but after World War II it was regarded largely as a training ground where actors gained experience before making an assault on London "an attitude that was not rectified until the 1950s. Birmingham Repertory Theatre, Birmingham, Eng.

Chapter 9 : Women in the Twentieth Century and Beyond

Famous Composers of the 20th Century was one of the foremost French composers of the 20th-century and the only female member of Les Six. Men and Women of the.

In the early 20th-century literary modernism developed in the English-speaking world due to a general sense of disillusionment with the Victorian era attitudes of certainty, conservatism, and belief in the idea of objective truth. Frazer , Karl Marx '83 Das Kapital , , and the psychoanalytic theories of Sigmund Freud , among others. Though not a modernist, Hardy was an important transitional figure between the Victorian era and the 20th century. A major novelist of the late 19th century, Hardy, after the adverse criticism of his last novel, *Jude the Obscure* , concentrated on publishing poetry. On the other hand, another significant transitional figure between Victorians and modernists, the late-century novelist, Henry James , continued to publish major works into the 20th century. James, born in the US, lived in Europe from , and became a British citizen in . Yeats , began late in the Victorian era. Yeats was one of the foremost figures of 20th-century literature. A pillar of both the Irish and British literary establishments, in his later years he served as an Irish Senator for two terms. Yeats was a driving force behind the Irish Literary Revival. In he was awarded the Nobel Prize in Literature , the first Irishman so honoured. Yeats other important early modernist poets were the American poets T. Eliot and Ezra Pound . Eliot became a British citizen in but was born and educated in America. His most famous works are: Gertrude Stein , an American expatriate living in Paris, famous for her line " Rose is a rose is a rose is a rose ," was also an important literary force during this time period. American poet Marianne Moore published from the s to the s. But while modernism was to become an important literary movement in the early decades of the new century, there were also many fine writers who, like Thomas Hardy, were not modernists. During the early decades of the 20th century the Georgian poets like Rupert Brooke , Walter de la Mare , and John Masefield , Poet Laureate from maintained a conservative approach to poetry by combining romanticism, sentimentality and hedonism, sandwiched as they were between the Victorian era, with its strict classicism, and Modernism, with its strident rejection of pure aestheticism. Edward Thomas is sometimes treated as another Georgian poet. Synge were influential in British drama. Many of his works, such as *Hay Fever* , *Private Lives* , *Design for Living* , *Present Laughter* and *Blithe Spirit* , have remained in the regular theatre repertoire. Novelists[edit] Amongst the novelists, after Joseph Conrad , other important early modernists include Dorothy Richardson , whose novel *Pointed Roof* , is one of the earliest example of the stream of consciousness technique, and D. Lawrence , who published *The Rainbow* in , though it was immediately seized by the police. *Ulysses* has been called "a demonstration and summation of the entire movement". Rudyard Kipling Novelists who are not considered modernists include: Rudyard Kipling who was also a successful poet; H. Chesterton ; and E. Other novels include *Kipps* and *Mr Polly* Another major work of science fiction, from the early 20th century, is *A Voyage to Arcturus* by Scottish writer David Lindsay , first published in . It combines fantasy , philosophy, and science fiction in an exploration of the nature of good and evil and their relationship with existence. It has been described by writer Colin Wilson as the "greatest novel of the twentieth century", [16] and was a central influence on C. Chesterton was a prolific and hugely influential writer with a diverse output. His best-known character is the priest-detective Father Brown , who appeared only in short stories, while *The Man Who Was Thursday* published in is arguably his best-known novel. Of his nonfiction, *Charles Dickens: A Critical Study* has received some of the broadest-based praise[by whom? James Joyce , *Modernism in the s and s* [edit] The modernist movement continued through the s and s and beyond. Cummings and Wallace Stevens were publishing from the s until the s. Similarly William Faulkner continued to publish until the s and was awarded a Nobel Prize in . Wodehouse who was not a modernist and D. Auden and Christopher Isherwood co-authored verse dramas, of which *The Ascent of F6* is the most notable, that owed much to Bertolt Brecht. Eliot had begun this attempt to revive poetic drama with *Sweeney Agonistes* in , and this was followed by *The Rock* , *Murder in the Cathedral* and *Family Reunion* . There were three further plays after the war. In *Parenthesis* , a modernist epic poem by David Jones first published in , is probably the best known

contribution from Wales to the literature of the First World War. Auden was another significant modernist in the s. Furthermore, Basil Bunting , born in , published little until *Briggflatts* in and Samuel Beckett , born in Ireland in , continued to produce significant works until the s, including *Waiting for Godot* , *Happy Days* , *Rockaby* , though some view him as a post-modernist.