

Chapter 1 : The Harlem Renaissance and the New Negro | Guided History

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Growing up here gave me access to families whose legacies directly changed the course of that era in history. It felt good to know that such greatness was within earshot of me every Sunday at the historic White Rock Baptist Church. During the last quarter of the 19th century and first quarter of the 20th, there were numerous self-sustaining predominantly black communities. These places, like many others across the United States, encouraged keeping dollars circulating within the community to provide growth opportunities and stability. Sadly, stories of Black Wall Streets are often accompanied by stories of white saboteurs. These Black Wall Streets were the belles of their respective balls, leaving them to bear the wrath of envious neighborhoods in the vicinity. From destruction to gerrymandering to outright mass murders, many of these economic powerhouses were reduced to nothing and those who had built them were often forced to choose between fleeing for their lives or staying to protect their livelihoods. Black History Month From entrepreneurship to venture capitalism to the AfroTech movement , blacks are stepping back into their own and redeveloping Black Wall Street. With the help of this thing called "the Internet" no, not the music group , geographic boundaries no longer restrict what businesses you can support. E-commerce has opened up a new avenue of support for those of us investing in Black Wall Street. If Customer A lives in an area without the types of black-owned businesses he wants to patronize, as long as he has a credit or debit card and a deliverable address, he can support the business of his choice. Black Wall Street was never about discrimination on our end but, instead, about economic survival. Policies that were put into place by the government forced blacks to create their own societies. Though segregation is illegal, there is a still a very wide racial wealth gap within the United States. In order to close that gap, ownership is important but equally important is patronage. In the early to mids, The Negro Motorist Green Book was the go-to for black people who were looking for places they were welcomed across the United States. Many of the businesses listed here were black-owned and would provide travelers hundreds of places they would be welcomed to find rest and nourishment. As you can assume, every hotel and restaurant was not a safe place for people of all races. While such blatant discrimination is illegal today, those who are focused on supporting black businesses can do so with an easy Google search. I beg to differ. Equality begins with economic empowerment, which leads to better education. Without the tax dollars, there is no way for a community to keep up with the advances in learning these days, which leaves some students light-years behind their more privileged counterparts. This leads to despondency in the classroom, which often leads to minor offenses that eventually compound into more serious charges. I look at Durham and, since I left for college and returned almost a decade later, it has undergone a complete transformation. North Carolina began to reinvest in Durham when gentrification occurred. That being understood, as black-owned businesses are popping up in different parts of the nation, we have to support them in order to get better schools, better policing, and a more dependable infrastructure. The more revenue that is generated by black businesses in black neighborhoods, the better the educational opportunities for the children of the neighborhood. Additionally, the policing and roadways will improve, making consumers, regardless of ethnicity, more likely to patronize that side of town. But if no one who lives in the community owns a part of the community, do you think anyone will be investing in it the way its own citizens would? If you want your neighborhood to be a healthier and happier place, it makes sense to recycle your dollars in it, as the Spaulding family did for Durham or the Franklin family did for Tulsa over a century ago. You want to start working for yourself. The world wide web is an awesome resource full of even more awesome resources. Just like I tell high school students applying for college, go for the free money first. Save up from your current job and apply for federal, state, and local grants. Next, either look to investors who will want a return on their start-up dollars or, if you can find a good rate, work with a preferably black-owned bank to secure the money you need. Do not tell everyone about your idea but bounce it off a few trustworthy, forward-thinking people in your circle. Make sure they are not going to just say it is a good idea. You need to have thought through every foreseeable issue

you will face and maybe even some of the illogically unforeseeable ones. For example, imagine if Blockbuster had thought of Redbox and Netflix while coming up with their business plans. Once you figure out how you can pay for the startup costs of your business and how to monetize it, go for it. The businesses are there. Sure, they may not be as large as Nordstrom or Sony yet , but they can be. Play an intentional and impactful role in changing the narrative. Help us rebuild Black Wall Street. Black history can never be forgotten, but the future of our Black America is something to be shed light on. Get ready for the NewBlackRenaissance.

Chapter 2 : New Black Renaissance: The Souls Anthology of Critical African-American Studies by Manning

Society is currently witnessing a cultural phenomenon, a new Black Renaissance, on television screens. Since , there has been a rise in television series that are created, produced, directed by and/or star a primarily black cast. A few of the most popular and successful ones currently on.

Harlem in Upper Manhattan. Until the end of the Civil War , the majority of African Americans had been enslaved and lived in the South. During the Reconstruction Era , the emancipated African Americans, freedmen, began to strive for civic participation, political equality and economic and cultural self-determination. By the late s, Democratic whites managed to regain power in the South. From to they proceeded to pass legislation that disenfranchised most African Americans and many poor whites, trapping them without representation. They established white supremacist regimes of Jim Crow segregation in the South and one-party block voting behind southern Democrats. The Democratic whites denied African Americans their exercise of civil and political rights by terrorizing black communities with lynch mobs and other forms of vigilante violence [10] as well as by instituting a convict labor system that forced many thousands of African Americans back into unpaid labor in mines, on plantations, and on public works projects such as roads and levees. Convict laborers were typically subject to brutal forms of corporal punishment, overwork, and disease from unsanitary conditions. Death rates were extraordinarily high. Most of the African-American literary movement arose from a generation that had memories of the gains and losses of Reconstruction after the Civil War. Sometimes their parents or grandparents had been slaves. Their ancestors had sometimes benefited by paternal investment in cultural capital, including better-than-average education. African Americans sought a better standard of living and relief from the institutionalized racism in the South. Others were people of African descent from racially stratified communities in the Caribbean who came to the United States hoping for a better life. Uniting most of them was their convergence in Harlem. Development Play media Contemporary silent short documentary on the Negro Artist. During the early portion of the 20th century, Harlem was the destination for migrants from around the country, attracting both people seeking work from the South, and an educated class who made the area a center of culture, as well as a growing "Negro" middle class. The district had originally been developed in the 19th century as an exclusive suburb for the white middle and upper middle classes; its affluent beginnings led to the development of stately houses, grand avenues, and world-class amenities such as the Polo Grounds and the Harlem Opera House. During the enormous influx of European immigrants in the late 19th century, the once exclusive district was abandoned by the white middle class, who moved farther north. Harlem became an African-American neighborhood in the early s. In , a large block along th Street and Fifth Avenue was bought by various African-American realtors and a church group. Due to the war, the migration of laborers from Europe virtually ceased, while the war effort resulted in a massive demand for unskilled industrial labor. Despite the increasing popularity of Negro culture, virulent white racism, often by more recent ethnic immigrants, continued to affect African-American communities, even in the North. Mainstream recognition of Harlem culture The first stage of the Harlem Renaissance started in the late s. In , the premiere of Three Plays for a Negro Theatre took place. These plays, written by white playwright Ridgely Torrence , featured African-American actors conveying complex human emotions and yearnings. They rejected the stereotypes of the blackface and minstrel show traditions. James Weldon Johnson in called the premieres of these plays "the most important single event in the entire history of the Negro in the American Theater". In , in the Pittsburgh Courier, Harrison challenged the notion of the renaissance. He argued that the "Negro Literary Renaissance" notion overlooked "the stream of literary and artistic products which had flowed uninterruptedly from Negro writers from to the present," and said the so-called "renaissance" was largely a white invention. The Harlem Renaissance grew out of the changes that had taken place in the African-American community since the abolition of slavery, as the expansion of communities in the North. These accelerated as a consequence of World War I and the great social and cultural changes in early 20th-century United States. Industrialization was attracting people to cities from rural areas and gave rise to a new mass culture. Contributing factors

leading to the Harlem Renaissance were the Great Migration of African Americans to northern cities, which concentrated ambitious people in places where they could encourage each other, and the First World War, which had created new industrial work opportunities for tens of thousands of people. Factors leading to the decline of this era include the Great Depression. Religion Christianity played a major role in the Harlem Renaissance. Many of the writers and social critics discussed the role of Christianity in African-American lives. For example, a famous poem by Langston Hughes, "Madam and the Minister", reflects the temperature and mood towards religion in the Harlem Renaissance. This article shows the controversial question of unification for these churches. The article confronts what it saw as policies based on race that excluded African Americans from higher positions in the church. Although there were racist attitudes within the current Abrahamic religious arenas many African Americans continued to push towards the practice of a more inclusive doctrine. For example, George Joseph MacWilliam presents various experiences, during his pursuit towards priesthood, of rejection on the basis of his color and race yet he shares his frustration in attempts to incite action on the part of The Crisis magazine community. Some of these religions and philosophies were inherited from African ancestry. For example, the religion of Islam was present in Africa as early as the 8th century through the Trans-Saharan trade. Islam came to Harlem likely through the migration of members of the Moorish Science Temple of America, which was established in New Jersey. Some common examples were Voodoo and Santeria. The Harlem Renaissance encouraged analytic dialogue that included the open critique and the adjustment of current religious ideas. One of the major contributors to the discussion of African-American renaissance culture was Aaron Douglas who, with his artwork, also reflected the revisions African Americans were making to the Christian dogma. Douglas uses biblical imagery as inspiration to various pieces of art work but with the rebellious twist of an African influence. The traditional jazz band was composed primarily of brass instruments and was considered a symbol of the south, but the piano was considered an instrument of the wealthy. With this instrumental modification to the existing genre, the wealthy African Americans now had more access to jazz music. Its popularity soon spread throughout the country and was consequently at an all-time high. Innovation and liveliness were important characteristics of performers in the beginnings of jazz. They are still considered as having laid great parts of the foundations for future musicians of their genre. According to Charles Garrett, "The resulting portrait of Ellington reveals him to be not only the gifted composer, bandleader, and musician we have come to know, but also an earthly person with basic desires, weaknesses, and eccentricities. He remained calm and focused on his music. During this period, the musical style of blacks was becoming more and more attractive to whites. White novelists, dramatists and composers started to exploit the musical tendencies and themes of African Americans in their works. Composers used poems written by African-American poets in their songs, and would implement the rhythms, harmonies and melodies of African-American music—such as blues, spirituals, and jazz—into their concert pieces. African Americans began to merge with Whites into the classical world of musical composition. The first African-American male to gain wide recognition as a concert artist in both his region and internationally was Roland Hayes. He began singing in public as a student, and toured with the Fisk Jubilee Singers in Many young women preferred- from short skirts and silk stockings to drop-waisted dresses and cloche hats. The fashion of the Harlem Renaissance was used to convey elegance and flamboyancy and needed to be created with the vibrant dance style of the s in mind. Men wore loose suits that led to the later style known as the "Zoot," which consisted of wide-legged, high-waisted, peg-top trousers, and a long coat with padded shoulders and wide lapels. Men also wore wide-brimmed hats, colored socks, [30] white gloves, and velvet-collared Chesterfield coats. During this period, African Americans expressed respect for their heritage through a fad for leopard-skin coats, indicating the power of the African animal. The extraordinarily successful black dancer Josephine Baker, though performing in Paris during the height of the Renaissance, was a major fashion trendsetter for black and white women alike. Her gowns from the couturier Jean Patou were much copied, especially her stage costumes, which Vogue magazine called "startling. During this Paris performance she adorned a skirt made of string and artificial bananas. Ethel Moses was another popular black performer, Moses starred in silent films in the s and 30s and was recognizable by her signature bob hairstyle. Characteristics and themes Trumpeter Dizzy Gillespie is emblematic of the mixture of high class society,

popular art, and virtuosity of jazz. Characterizing the Harlem Renaissance was an overt racial pride that came to be represented in the idea of the New Negro, who through intellect and production of literature, art, and music could challenge the pervading racism and stereotypes to promote progressive or socialist politics, and racial and social integration. The creation of art and literature would serve to "uplift" the race. There would be no uniting form singularly characterizing the art that emerged from the Harlem Renaissance. Rather, it encompassed a wide variety of cultural elements and styles, including a Pan-African perspective, "high-culture" and "low-culture" or "low-life," from the traditional form of music to the blues and jazz, traditional and new experimental forms in literature such as modernism and the new form of jazz poetry. This duality meant that numerous African-American artists came into conflict with conservatives in the black intelligentsia, who took issue with certain depictions of black life. Some common themes represented during the Harlem Renaissance were the influence of the experience of slavery and emerging African-American folk traditions on black identity, the effects of institutional racism, the dilemmas inherent in performing and writing for elite white audiences, and the question of how to convey the experience of modern black life in the urban North. The Harlem Renaissance was one of primarily African-American involvement. It rested on a support system of black patrons, black-owned businesses and publications. However, it also depended on the patronage of white Americans, such as Carl Van Vechten and Charlotte Osgood Mason, who provided various forms of assistance, opening doors which otherwise might have remained closed to the publication of work outside the black American community. This support often took the form of patronage or publication. Carl Van Vechten was one of the most noteworthy white Americans involved with the Harlem Renaissance. He allowed for assistance to the black American community because he wanted racial sameness. There were other whites interested in so-called "primitive" cultures, as many whites viewed black American culture at that time, and wanted to see such "primitivism" in the work coming out of the Harlem Renaissance. As with most fads, some people may have been exploited in the rush for publicity. In both productions the choral conductor Eva Jessye was part of the creative team. Her choir was featured in *Four Saints*. The African Americans used art to prove their humanity and demand for equality. The Harlem Renaissance led to more opportunities for blacks to be published by mainstream houses. Many authors began to publish novels, magazines and newspapers during this time. The new fiction attracted a great amount of attention from the nation at large. Waltrond and Langston Hughes. Richard Bruce Nugent, who wrote "Smoke, Lilies, and Jade" is an important contribution, especially in relation to experimental form and LGBT themes in the period. Moreover, many black artists who rose to creative maturity afterward were inspired by this literary movement. The Renaissance was more than a literary or artistic movement, as it possessed a certain sociological development—particularly through a new racial consciousness—through ethnic pride, as seen in the Back to Africa movement led by Marcus Garvey. At the same time, a different expression of ethnic pride, promoted by W. Du Bois, introduced the notion of the "talented tenth": These "talented tenth" were considered the finest examples of the worth of black Americans as a response to the rampant racism of the period.

Chapter 3 : New Black Renaissance (Side B) | Ohbliv

A New Black renaissance is afoot. Well, I think. In April during an interview with Oprah, super producer Pharrell Williams christened himself a New Black, saying: "The New Black doesn't blame.

Due to staunch Jim Crow laws in the South, and a majority of the population feeling the effects of post-war, economic depression, many African Americans found themselves migrating towards the industrialized, Northern cities. After centuries of slavery, segregation laws, and staunch prejudice, many African Americans saw a new-found hope in the Northern region of the country. However, when they began to make their way into these Northern cities, they discovered that prejudice still resided in the greater populace. Segregationist views forced many migrants to forge close bonds with one another. With scarce economic opportunity, artistic expression became an outlet for many black intellectuals, writers, artists, and photographers. Although this literary and artistic explosion was not confined to one particular neighborhood, many found themselves sharing their talents in Harlem, New York. Through embracing their various artistic talents, many African Americans found themselves seeking self-expression through their works. Many players in the New Negro Movement, saw this volatile time as an opportunity to debunk the prejudice stereotypes they had been combating for centuries. This became a catalyst for a national social movement, and a re-conceptualization about how many blacks saw themselves. Primary and Print Sources Locke, Alain. *An Interpretation*, is a compilation of poetic works, fiction pieces, and dissertations about the African American community throughout the Harlem Renaissance. It sought to call upon the black community to take part in the New Negro Movement. It also sought to speak to white Americans to demonstrate that the black community was shedding old stereotypes. It lacks continuity, coherence, and disappoints to characterize and signify the importance of many other groundbreaking African American movements during that time. *Painting the Musical City: Jazz and Cultural Identity in American Art*, Smithsonian Institution Press, This provides information about the role that jazz music played in the Harlem Renaissance. Through imagery, Cassidy argues that it was jazz, more than anything, that conceptualized new racial pride in the African American community throughout the early 20th century. *Black No More*, written by George S. Schuyler is a satirical, science fiction novel that unpacks racial issues that existed throughout the Harlem Renaissance. The storyline involves a scientist who succeeds at finding a cure for black skin, making him capable at changing the entire population into white Americans. Through formulating a fictional world in cohesion with a satirical, Schuyler attempts to make comparisons to the real world politics of social and racial structure in the country. It is important to note that this piece is controversial because it exploits a wide array of people drawn from all races and social hierarchies. A novel written in , author Jean Toomer discusses the issues of segregation, prejudice, and lynching. The primary goal of this piece is to demonstrate, through various literary forms, the strife that many African Americans were still subject to during the time of the New Negro Movement. This offers a wide variety of data about various players in the Harlem Renaissance. It includes background information about these individuals, various works that each produced, and illustrations of each. *Selected Poems*, provides a compilation of various works by the late Langston Hughes. Hughes was a popularized figure during and after the Harlem Renaissance because his works focused on the past, present, and future of the African American race. Furthermore, *Selected Poems* offers a wide variety of his works, varying from discussions of Jim Crow laws in the South, to black neighborhoods in the Northern cities. Although some sections of this compendium do not hold as much weight and meaning as others, it remains noteworthy because it acts as a collection of various works from one of the most influential figures of the Harlem Renaissance. Its main purpose is to demonstrate the issues that resided in the country pre and post-World War I both racially and socially. The following is a picture of Langston Hughes amongst other key players in the Harlem Renaissance. He can be seen on the far left. *The Harlem Renaissance in Black and White*. The Belknap Press of Harvard University, George Hutchinson offers a comprehensive view of the Harlem Renaissance and its cultural history. He does so by dividing the piece into two sections; the first offers information as to the circumstances surrounding this intellectual movement, and the second analyzes the ways in which the publishing industry changed the course

of the New Negro movement. He does so through analyzes many common African American magazines such as *The Crisis*, *the Messenger*, and others. A reproduction of a s novel, *Passing*, is a piece about the interracial issues that resided throughout the nation in particular, Harlem , during the s. *The New Negroes and Their Music: The Success of the Harlem Renaissance*. University of Tennessee Press, Jon Michael Spencer offers a comprehensive perspective as to the role that music played on the New Negro Movement. He takes a revisionist approach to the Renaissance by circumventing the literary works of the time, and primarily focusing on music. Spencer argues that it was music during the Renaissance that created the ambiance and disposition for it. Furthermore, he claims that the Renaissance did not conclude with the start of the Great Depression, but rather lasted far longer. Johnson, James Weldon, and Elizabeth Catlett. *Lift Every Voice and Sing*. Its original purpose was to introduce famous guest speaker, Booker T. Washington at a speech in Florida. Fauset, Jessie R edmon. Northeastern University Press, *There is Confusion*, originally produced in , was written by the editor of the famous *Crisis Magazine*, Jessie Redmon Fauset. Through focusing on the individual, private struggles of the main characters, Fauset aspires to reach a wide array of people, and place emphasis on unifying the grandeur community. *The Autobiography of an Ex-colored Man*. Moreover, the novel is teeming with pictures of American life in early twentieth century, ranging from pictures of the Southern experience, to that of Harlem and various neighborhoods in New York City. *Bulldaggers, Pansies, and Chocolate Babies: Performance, Race, and Sexuality in the Harlem Renaissance*. Wilson uses a combination of personal analysis with information derived from various pieces of the s: He argues in opposition to a common-held notion that black and homosexual aspects of theater in the s inhibited the development of their new-found self-declaration. Through drawing upon works of famous African American participants of the Harlem Renaissance Hughes, Hurston, DuBois, Bently, Waters, etc Wilson argues that the gay and lesbian community during the s and early s, contributed just as much to the future of Civil Rights, as did the black community. This piece is based upon personal opinion derived from primary sources and personal reflection. *Library of C ongress Guide to the Harlem Renaissance*. This digital guide, produced by the Library of Congress, offers a wide array of music, art, photographs, and writing from participants in the Harlem Renaissance. Accessed November 21, This article demonstrates the legacy of the Harlem Renaissance. Although it accredits the Harlem Renaissance for changing civil rights in America and acting as a catalyst for future African American culture, this article has historical inaccuracies; neglects to examine the harsh brutality that many blacks faced during this time. It also offers generalized information about each piece, and the New Negro Movement as a whole. *The Harlem Renaissance Contributon Site*. This is an online resource in which various contributors can reply to books or pieces written about or during the Harlem Renaissance, and then respond to one another. This source allows discourse amongst various people and groups about the topic at hand. Although this piece is accommodating in extending across a wide array of public opinion and source material, it is imperative to be weary that many of the pieces are either editorials or commentaries upon others exposes. It is a secondary source of information. *Archives of the Crisis Magazine*. The site offers a brief description of the magazine and its publication history, followed by external links to where each issue can be found with its respective dates of publication.

Chapter 4 : New Black Renaissance(Side A) | Ohbliv

Black History Month is like New Year's for racial progress: a moment to pause and reflect on accomplishments of the struggle, but also time for clear-eyed resolutions.

Hughes had already heard about a place that was the "Negro capital of the world," and he knew that if ever he wanted to be a writer, his career would have to begin in Harlem. Hughes would become one of the major figures in the New Negro Renaissance—or Harlem Renaissance, as it is familiarly known. After his arrival, he would never call anyplace else home, and in many ways Hughes typifies what the Renaissance meant and what it allowed. Today his residence at 20 East 12th Street continues to attract young writers committed to producing the kind of art that made Hughes famous. The Renaissance was many things to many people, but it is best described as a cultural phenomenon in which the high level of black artistic and cultural production demanded and received mainstream recognition, where racial solidarity was equated with social progress, and where the idea of blackness became a commodity in its own right. As a result, the New Negro Renaissance is the most widely discussed period of African-American literary history not only because of ongoing scholarly debates over its origins, beginning, and end, but also because of its fundamental importance to twentieth-century thought and culture. It remains the period to which we attribute the development, if not the birth, of every major artistic and literary form that we now associate with African-American life and culture. Artists such as Aaron Douglas, William H. Craft, and others appeared in films and on Broadway in popular musicals, frequently playing on stereotype and exaggeration, as in "Shuffle Along," "Coontown," "Darktown Follies," and "Blackbirds," but the first black filmmakers also emerged at this time, men like Oscar Micheaux, who produced more than thirty films, most of them between 1915 and 1925, during the height of the Renaissance. The visibility and intensity of the period symbolized a major shift in the degree to which black people could and did claim the authority to speak about and represent themselves and their experience. Black business leaders like Madame C. Walker and others, owners of funeral homes, insurance companies, and newspapers helped to create a new black business base, just as organizations like the National Association for the Advancement of Colored People and The Crisis magazine, the National Urban League, Garveyism, and the African Blood Brotherhood all made the needs and concerns of African-American migrants and black emigrants from other parts of the Diaspora known to all. New York absorbed the largest numbers, but they also settled in Philadelphia, St. Louis, Chicago, Detroit, the Washington-Baltimore corridor, and other major cities that became identifiably black, often because racial discrimination restricted them to certain areas dubbed "ghettos." This applied even to those who had managed to get an education or who had served in the armed services, where their patriotism and valor abroad did not translate into employment opportunities upon returning home from war. Some came as the latest wave of immigrants from the Caribbean, Puerto Rico, and Cuba, to a country that appealed to their sense of dignity and worth, where their work ethic would help them advance. None could escape the race consciousness that bound together a people sharing a history of oppression. Thrust between two world wars, inspired by an economic boom, and surrounded by an atmosphere of artistic revolt, blacks became a collective, critical mass whose culture and spirit were quickly recognized for newness and difference. Those who came did not represent a blank slate, for they brought with them dynamic cultural forms that could now find full expression. Although they were forced to adapt during their enslavement, there was a visible link to their African heritage, one that had sustained them through far more difficult times. It was left to the young artists who joined this mass exodus from the South and those who supported them to build upon this foundation of creativity and expressive culture, which quickly gained access to mainstream networks of distribution, albeit controlled by others. The art was unique because it was drawn directly from a communal lifestyle, the rituals, folk, oral, and musical customs of Africa, which held the memory and often the form of the original. It was unique also because it had developed for the most part in isolation, apart from the mainstream, transforming and adapting the very culture that sought to suppress it. These New Negro Renaissance art forms were innovative, experimental, and intentional: One of their wisest was perhaps more realistic. The art, like the vision that inspired it, would exhibit a characteristic double consciousness, said the

venerable W. Du Bois in *Souls of Black Folk*. He knew their hopes and dreams might not be fulfilled, that they might forever be those "two unreconciled strivingsâ€"two warring soulsâ€"in one dark body. Most important, perhaps, it is possible to highlight ways in which artists, intellectuals, and socially conscious individuals used their newfound authority to mark a shift in a highly diversified field of artistic expression. The best example may be in literature, where both African-American and Caribbean-born transplants exhibited extraordinary talent. Novels published after show their authors drawing on three distinct traditions, including British Romanticism, American experimentalism, and black folk vernacular culture. The results of this union varied widely in terms of theme, stylistic innovation, and meaning. Still others sought to retain a strong presence of a black folk tradition, a tradition that was itself undergoing transformation from its southern rural roots into an urban vernacular. Langston Hughes, the most prolific Renaissance writer, led the way by applying these forms to formal written expression. His early reputation for poetic radicalism in form and content rests on his first volume, *The Weary Blues*, which appeared at the height of the Renaissance, in Hughes borrowed the blues matrix to create a new aesthetic and became the "Negro Poet Laureate. One of his most memorable characters is Mrs. Johnson, the brutally honest Harlem tenant in the landlord poems, among other Harlem familiars. Most important, there was Jesse B. Though never critically acclaimed during his own lifetime, Hughes was perhaps the most representative writer to emerge from the New Negro Renaissance because of his work in and beyond the period and his sustained commitment to an art for the people. Many Renaissance writers felt some ambivalence about the use of the black vernacular as well as an obligation to maintain the separation between high and low art, an issue that continues to be debated. How to confront questions of race generally had to be more nuanced and subtle as well. Sterling Brown and Zora Neale Hurston, both leaders in black folklore, found ways to make art reflect their academic research. Brown produced a poetry volume entitled *Southern Road*, and Hurston sought to transmit the traditions of southern black folk, traditions she believed were in danger of being lost. Similarly, Haitian-born Jacques Roumain made the lives of toiling laborers and peasants of Haiti, known through his novel *Masters of the Dew*. Attitudes toward southern black rural culture, which many believed was too closely associated with the "low culture" of slavery, were complex indeed. As a result, Hurston would have to wait for nearly seventy years before receiving the critical acclaim she well deserved.

Chapter 5 : The New Negro Renaissance

THE PRESENT. Jump forward in time to a new millennium and you'll see a resurgence of black excellence. From entrepreneurship to venture capitalism to the AfroTech movement, blacks are stepping back into their own and redeveloping Black Wall Street.

Visit Website By , some , African Americans from the South had moved north, and Harlem was one of the most popular destinations for these families. Langston Hughes This considerable population shift resulted in a Black Pride movement with leaders like Du Bois working to ensure that black Americans got the credit they deserved for cultural areas of life. Hughes was at that party along with other promising black writers and editors, as well as powerful white New York publishing figures. Louis Armstrong The music that percolated in and then boomed out of Harlem in the s was jazz, often played at speakeasies offering illegal liquor. Jazz became a great draw for not only Harlem residents, but outside white audiences also. Cotton Club With the groundbreaking new music came a vibrant nightlife. The Savoy opened in , an integrated ballroom with two bandstands that featured continuous jazz and dancing well past midnight, sometimes in the form of battling bands helmed by Fletcher Henderson , Jimmie Lunceford and King Oliver. While it was fashionable to frequent Harlem nightlife, entrepreneurs realized that some white people wanted to experience black culture without having to socialize with African Americans and created clubs to cater to them. The most successful of these was the Cotton Club, which featured frequent performances by Ellington and Calloway. Some in the community derided the existence of such clubs, while others believed they were a sign that black culture was moving towards greater acceptance. Paul Robeson The cultural boom in Harlem gave black actors opportunities for stage work that had previously been withheld. Traditionally, if black actors appeared onstage, it was in a minstrel show musical and rarely in a serious drama with non-stereotypical roles. At the center of this stage revolution was the versatile Paul Robeson , an actor, singer, writer, activist, and more. Robeson first moved to Harlem in while studying law at Columbia University and continually maintained a social presence in the area, where he was considered an inspirational but approachable figure. Robeson believed that arts and culture were the best paths forward for Black Americans to overcome racism and make advances in a white-dominated culture. Josephine Baker Black musical revues were staples in Harlem, and by the mids had moved south to Broadway, expanding into the white world. White patron Van Vechten helped bring more serious black stage work to Broadway, though largely the work of white authors and considered to fall short of the potential. Playwright Willis Richardson offered more serious opportunities for black actors with a several one-act plays written in the s, as well as articles in Opportunity magazine outlining his goals. Stock companies like the Krigwa Players and the Harlem Experimental Theater also gave black actors serious roles. Aaron Douglas The visual arts were never welcoming to black artists, with art schools, galleries and museums shutting them out. She followed that up with small, clay portraits of everyday African Americans, and would later be pivotal enlisting black artists into the Federal Art Project, a division of the Work Progress Administration WPA. By many pivotal Harlem residents had moved on seeking work, replaced by the continuous flow of refugees from the South, many requiring public assistance. That same year, a riot broke out following the arrest of a young shoplifter, resulting in three dead, hundreds injured, and millions of dollars in property damage, as well as serving as a marker of the end of the Harlem Renaissance. A Cultural History of the Harlem Renaissance. Hub of African-American Culture,

Chapter 6 : We Are in the Midst the New Renaissance of Black Media

Against a backdrop of multiculturalism and Afrocentricity in the intellectual traditions of African-American Studies, this book sets new standards and directions for the future.

But this is a time for celebration. There are big opportunities on the horizon. In fact, the midterms present an unprecedented opportunity for black America to attain representation. This year, a genuinely massive amount of government is up for election: The special Senate election in Alabama last year showed the black vote is more important and impactful than ever. But this gospel comes with a caveat: If turnout dips even a little, the results could be disastrous. And over four-year cycles, turnout is historically lowest during, yep, the midterms. In , gerrymandering and the judiciary are both on the line. On the local election level, the winners of this election will draw the political districts that will impact representation until well beyond ; on the national level, control of Congress could determine the laws and the judges who interpret those laws for maybe even longer. So now, let me do the math for you: This election is big time. You can keep track of that at [blackwomeninpolitics](#). Granted, there are many means to affect change. Thurgood Marshall showed us the power of activism in the courtroom. MLK showed us the power of putting boots on the ground and crossing the bridge. And more recently, Colin Kaepernick demonstrated the power of bending a knee to the field. Black cities are treated like black lives: This leads to miscarriages of justice that come from militaristic police forces with prejudicial perspectives, judiciaries stacked with unsympathetic appointees, contaminated water supplies, questionable tax spending, and the like. One way to address all of this is by voting the right people into power. As we said before, a huge portion of federal and state governments are up for election this November. Well, if the Democrats can take control of either the House possible or the Senate less likely , the Republicans lose their ability to smoothly send bills to the White House to become law. This is a necessary step to changing the momentum. For the power of the judiciary, see the aforementioned activist lawyer-turned-Supreme Court justice Thurgood Marshall who used the courts to spark the civil rights movement. Right now the Senate is in favor of Republicans; Democrats need to defend 25 of those seats, ten of which are in states that Trump won in . The House looks a little easier: So which way will it all go? Well, if we look into our crystal ball and do some predicting, the available data cuts both ways. Historically speaking, the party with the White Houseâ€™ in this case, Republicans technically speaking anyway â€™ tends to lose Congressional seats in midterm elections. This bodes well for the "FDT" set. But then again, during midterms, voter turnout tends to go down amongst youth and minority voters. So the big question is: Will all the energy of protest that Trump is generating translate into more people voting? But as taught us, elections have actual consequences. Are the lessons of too ancient for you? Now this was a messy contest. Moore ran a deeply bigoted campaign and faced rampant allegations of sexually predatory behavior toward multiple teenaged girls. But if we unpack the polling numbers, we find something remarkable. Black women went even harder in the paint: But the craziest number of all? Despite those percentages, Democrat Doug Jones won by just 1. That is a razor-thin margin, and absolute proof that not only could he not have won without the near totality of the black vote, but in fact he would have been up a creek if even a small fraction of that vote decided to stay home. The black vote really matters. Now just imagine that result in elections across the nation? And imagine if even a fraction stays home? Remember that the Republicans are the party of Lincoln; things can change! But political parties aside, the most important factor in having your interests represented in a democracy is having election districts that reflect your community. Unsurprisingly, this usually occurs in such a manner as to minimize racial or socioeconomic influence. This photo, via [The Washington Post](#) , illustrates it: Electoral districts are drawn after every census, to accommodate for movements and migration of people through space. Censuses occur every ten years; the last one was in , the next is in . The people who win the elections will largely be the ones drawing those district lines in . And those district lines are going to be in place until , or maybe more. Between the gerrymandering and the judicial nominations, is more than just an election. So yes, the midterms of represent a genuine opportunity for black America. But they represent a dire warning. Play it wrong, and the present state of affairs will take even deeper root. So, are you going to vote? And so it continues. Black history

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can never be forgotten, but the future of our Black America is something to be shed light on. Get ready for the NewBlackRenaissance.

Chapter 7 : Black renaissance | Define Black renaissance at www.nxgvision.com

New Black Renaissance (Side B) by Ohbliv, released 20 February 1. Fear Of The Black Messiah 2. TakeMeOhm 3. Awaken2theNuu 4. MysteryIsMyStory 5. Never Go Back 6.

But no one could have anticipated the quality and success of black cinema, art and television that followed so soon after. On the other hand, these successes have been attributed as guilty whites throwing pity accolades out, akin to affirmative action. What makes the sudden rise of black achievement so special is that each project is undeniably produced by black people for black people. Because not only is the simple fact that so many black projects are finally receiving the recognition they deserve, but the subject matter of these films are unapologetically black. Chance the Rapper, Bruno Mars, The Weeknd, and Drake keep killing it in the music scene as well, amongst too many black talents to name. Image via Newsday Outside the mainstream, black people are also making waves on the internet. With all this black excellence floating about, the current run of success can only be described as the New Black Renaissance—“not unlike the Harlem Renaissance in the s. The mark of the Harlem Renaissance began when African American actors started featuring in plays that rejected black stereotypes, and this developed into more and more opportunities for black expression, especially in the arts. Black cinema would, for the most part, struggle to catch onto the mainstream, but not for lack of quality. And every black biopic is an instant triumph. Yet every accomplishment made by an African America between the Harlem Renaissance and the New Black Renaissance has been erased or under-appreciated. So, what makes now so different? What creates the grounds for a renaissance? What began as a simple hashtag quickly turned into a movement with no leaders and the goal of doing just as the name suggests—to make black lives matter. The number of black people dying at the hands of police violence and mass incarceration rates grows by the day. BLM has told black people to stop hating themselves by saying that their life is substantial. Inspired by BLM, a number of hashtags and movements have been created targeting black self-worth. Through these movements, black media has made black people not only learned to love themselves, they learned to love each other. BLM created a space for the community to get together, demand more for themselves and celebrate and uplift one another. This space also endorsed supporting each other financially, as well. From there, black media and black-owned businesses have been gaining more and more success. The music video also features images showing a squad car being submerged under the Katrina flood waters; a shout-out to police violence and the lack of protection and order devoted to black survivors post-Katrina. The New Black Renaissance is just starting, so grab your lemonade and settle in.

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The black community today is stronger than it has ever been, and it's going to stay that way with black media showing that black lives don't just matter, but they thrive. The New Black Renaissance is just starting, so grab your lemonade and settle in.