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The LiteraTea

Friday Reads || Reading Wrap Up

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Ntozake Shange on Stage and

Screen Indigo - from fresh leaves

to powder ~~The History of Indigo~~

~~Dye~~ Eastern Hemlock [Plant ID

Guide] *Liatris Spicata - All about*

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Liatris, from Seed to Bloom

Juniper Cypress or Cedar Tree

Care and How to grow from

Cuttings | Golden Cypress in

English Harriette Cole sit down

interview with Ntozake Shange

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First "Mama Will Provide" Music
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Ntozake Shange's beloved
Sassafrass, Cypress & Indigo is

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the story of three sisters and their mother from Charleston, South Carolina. Sassafrass, the oldest, is a poet and a weaver like her mother before her. Having gone north to college, she is now living with other artists in Los Angeles and trying to weave a life out of

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her work, her man, her memories and dreams. Cypress, the dancer, leaves home to find new ways of moving in the world. Indigo, the youngest, is still a child of Charleston-"too much of the south in her"-who lives in poetry and has the supreme gift of

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seeing the obvious magic of the world. Shange's rich and wondrous story of womanhood, art, and passionately-lived lives is written "with such exquisite care and beauty that anybody can relate to her message" (The New York Times).

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Groundbreaking and heartbreaking, this triumphant novel by two of America's most acclaimed storytellers follows a family of women from enslavement to the dawn of the twenty-first century. From

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Reconstruction to both world wars, from the Harlem Renaissance to Vietnam, from spirituals and arias to torch songs and the blues, *Some Sing, Some Cry* brings to life the monumental story of one American family's journey from slavery into

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freedom, from country into city,
from the past to the future, bright
and blazing ahead. Real-life
sisters, Ntozake Shange, award-
winning author of for colored girls
who have considered
suicide/when the rainbow is enuf
and Ifa Bayeza, award-winning

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playwright of *The Ballad of Emmett Till*, achieve nothing less than a modern classic in this story of seven generations of women, and the men and music in their lives. Opening dramatically at a sprawling plantation just off the South

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Carolina coast, recently emancipated slave Bette Mayfield quickly says her goodbyes before fleeing for Charleston with her granddaughter, Eudora, in tow. She and Eudora carve out lives for themselves in the bustling port city as seamstress and

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fortune-teller. Eudora marries, the Mayfield lines grows and becomes an incredibly strong, musically gifted family, a family that is led, protected, and inspired by its women. Some Sing, Some Cry chronicles their astonishing passage through the watershed

Read Book Safr Cypress And Indigo Ntozake Shange events of American history.

Praised as "exuberantly
engaging" by the Los Angeles
Times and a "beautiful, beautiful
piece of writing" by the Houston
Post, acclaimed artist Ntozake
Shange brings to life the story of

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a young girl's awakening amidst her country's seismic growing pains. Set in St. Louis in 1957, the year of the Little Rock Nine, Shange's story reveals the prismatic effect of racism on an American child and her family. Seamlessly woven into this

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masterful portrait of an extended family is the story of Betsey's adolescence, the rush of first romance, and the sobering responsibilities of approaching adulthood.

This revolutionary, award-winning

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play by a lauded playwright and poet is a fearless portrayal of the experiences of women of color—“extraordinary and wonderful...that anyone can relate to” (The New York Times) and continues to move and resonate with readers today more

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than ever. From its inception in California in 1974 to its highly acclaimed critical success at Joseph Papp's Public Theater and on Broadway, the Obie Award-winning for colored girls who have considered suicide/when the rainbow is enuf has excited,

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inspired, and transformed audiences all over the country. Passionate and fearless, Shange's words reveal what it is to be of color and female in the twentieth century. First published in 1975 when it was praised by The New Yorker for "encompassing...every

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feeling and experience a woman has ever had," for colored girls who have considered suicide/when the rainbow is enuf will be read and performed for generations to come. Here is the complete text, with stage directions, of a groundbreaking

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dramatic prose poem written in vivid and powerful language that resonates with unusual beauty in its fierce message to the world.

Walking many miles to school in the dusty road, young Coretta knew, too well, the unfairness of

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life in the segregated south. A yearning for equality began to grow. Together with Martin Luther King, Jr., she gave birth to a vision and a journey—with dreams of freedom for all. This extraordinary union of poetic text by Ntozake Shange and monumental artwork

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by Kadir Nelson captures the movement for civil rights in the United States and honors its most elegant inspiration, Coretta Scott.

“Blazes a new trail in Africana literary criticism by providing an insight into the soul and spirit of

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Africana womanhood.” --Anthonia Kalu, The Ohio State University, author of Women, Literature, and Development in Africa This is the revised and expanded edition of Teresa N. Washington's groundbreaking book Our Mothers, Our Powers, Our Texts:

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Manifestations of Aje in Africana Literature. In Yoruba language and culture, Aje signifies both a phenomenal spiritual power and the human beings who exercise that power. Aje is the birthright of Africana women who are revered as the Gods of Society. While

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Africana men can have Aje, its owners and controllers are Africana women. Because it is an African female power, and due to its invisibility, ubiquity, and profundity, Aje is often maligned as witchcraft. However, as Teresa N. Washington reveals in Our

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Mothers, Our Powers, Our Texts,
Aje is central to the Yoruba ethos,
worldview, and cosmology. Not
only is it essential to human
creation and artistic creativity,
but as a force of justice and
retribution, Aje is vital to social
harmony and balance.

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Washington analyzes forms, figures, and forces of Aje in the Yoruba world, in the Caribbean Islands, in Latin America, and in African America. Washington's research reveals that with the exile and enslavement of millions of Africans, Aje became a global

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force and an essential ally in organizing insurrections, soothing shattered souls, and reminding the dispossessed of their inherent divinity. From her in-depth exploration of Aje in Pan-African history and orature, Washington guides readers through rich

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analyses of the symbolic, methodological, and spiritual manifestations of Aje that are central to important works by Africana writers but are rarely elucidated by Western criticism. Our Mothers, Our Powers, Our Texts includes innovative

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readings of works by many
Africana writers, including Zora
Neale Hurston, Toni Morrison, Ben
Okri, Wole Soyinka, Jamaica
Kincaid, and Ntozake Shange.
This revised and expanded
edition of *Our Mothers, Our
Powers, Our Texts* will appeal to

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scholars of Africana literature,
African religion and philosophy,
gender studies, and comparative
literature. Devotees of Africana
spiritual systems will find this
book to be indispensable.

Three Black sisters from

Page 44/53

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Charleston, North Carolina, seek
to find their ways--Sassafrass
through art in Los Angeles,
Cypress through dance, and
Indigo, the youngest, by staying
home and seeing her world's
obvious magic

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A poem from the author's first collection of poetry pays tribute to the community of talented artists that frequented her childhood home.

Ever since Bessie Smith's powerful voice conspired with the

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“race records” industry to make her a star in the 1920s, African American writers have memorialized the sounds and theorized the politics of black women’s singing. In *Black Resonance*, Emily J. Lordi analyzes writings by Richard

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Wright, Ralph Ellison, James Baldwin, Gayl Jones, and Nikki Giovanni that engage such iconic singers as Bessie Smith, Billie Holiday, Mahalia Jackson, and Aretha Franklin. Focusing on two generations of artists from the 1920s to the 1970s, Black

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Resonance reveals a musical-literary tradition in which singers and writers, faced with similar challenges and harboring similar aims, developed comparable expressive techniques. Drawing together such seemingly disparate works as Bessie Smith's

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blues and Richard Wright's neglected film of Native Son, Mahalia Jackson's gospel music and Ralph Ellison's Invisible Man, each chapter pairs one writer with one singer to crystallize the artistic practice they share: lyricism, sincerity,

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understatement, haunting, and the creation of a signature voice. In the process, Lordi demonstrates that popular female singers are not passive muses with raw, natural, or ineffable talent. Rather, they are experimental artists who innovate

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black expressive possibilities right alongside their literary peers. The first study of black music and literature to centralize the music of black women, *Black Resonance* offers new ways of reading and hearing some of the twentieth century's most beloved and

Read Book Safr Cypress And Indigo Ntozake Shange challenging voices.

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