

# **Color Lines**

**Jennifer Lynn Stoeber**

**Color Lines** Mike Kelly,2022-09-20 Mike Kelly tells the story of the murder of a black youth by a white police officer in Teaneck, New Jersey, and the riot, protests, and trial that followed, through the eyes of the town's residents. He shows how the dilemmas of race still exert a powerful hold on American life, even in one of the first communities to voluntarily integrate its schools 25 years ago, and contrasts the idealism of the past with new realities.

*Color Lines* Mike Kelly,1995 Twenty-five years after it made history as the first town in America to vote to desegregate schools, Teaneck, New Jersey, was faced with another kind of racial dilemma: In April 1990, a white police officer shot and killed a black teenager. Award-winning journalist Kelly writes the story of this community and the issues it now shares with many towns across the nation.

Color Outside the Lines Sangu Mandanna,2019 *Color Outside the Lines* brings together diverse, talented YA voices, including Samira Ahmed, Adam Silvera, Anna-Marie McLemore, Lori Lee, and Elsie Chapman, to reflect on interracial relationships. While focusing predominantly on POC voices, the anthology also includes LGBTQ+, religious, minority, and disability intersectionality, and its stories range in tone and genre, from light-hearted contemporary to darker fantasy.

The Color Line Igiaba Scego,2023-04-04 Inspired by true events, this gorgeous, haunting novel intertwines the lives of two Black female artists more than a century apart, both outsiders in Italy. It was the middle of the nineteenth century when Lafanu Brown audaciously decided to become an artist. In the wake of the American Civil War, life was especially tough for Black women, but she didn't let that stop her. The daughter of a Native American woman and an African-Haitian man, Lafanu had the rare opportunity to study, travel, and follow her dreams, thanks to her indomitable spirit, but not without facing intolerance and violence. Now, in 1887, living in Rome as one of the city's most

established painters, she is ready to tell her fiancé about her difficult life, which began in a poor family forty years earlier. In 2019, an Italian art curator of Somali origin is desperately trying to bring to Europe her younger cousin, who is only sixteen and has already tried to reach Italy on a long, treacherous journey. While organizing an art exhibition that will combine the paintings of Lefanu Brown with the artworks of young migrants, the curator becomes more and more obsessed with the life and secrets of the nineteenth-century painter. Weaving together these two vibrant voices, Igiaba Scego has crafted a powerful exploration of what it means to be “other,” to be a woman, and particularly a Black woman, in a foreign country, yesterday and today.

*Crossing the Class and Color Lines* Leonard S. Rubinowitz, James E. Rosenbaum, 2002-04-15  
Thousands of low-income African-Americans, mostly women and children, began in 1976 to move out of Chicago's notorious public housing developments to its mostly white, middle-class suburbs. They were part of the Gautreaux program, one of the largest court-ordered desegregation efforts in the country's history. Named for the Chicago activist Dorothy Gautreaux, the program formally ended in 1998, but is destined to play a vital role in national housing policy in years to come. In this book, Leonard Rubinowitz and James Rosenbaum tell the story of this unique experiment in racial, social, and economic integration, and examine the factors involved in implementing and sustaining mobility-based programs. Today, with vouchers replacing public housing, the Gautreaux success story with its strong legacy is the most valuable record of the possibilities for poor people to enhance their life chances by relocating to places where opportunities are greater. --Book Jacket.

**Color Lines** John D. Skrentny, 2001-06  
*Nobody's Burden: Lessons on Old Age from the Great Depression* is the first book-length study of the experience of old-age during the Great Depression. Part history, part social critique, the contributors rely on archival research, social history, narrative

study and theoretical analysis to argue that Americans today, as in the past, need to rethink old-age policy and accept their shared responsibility for elder care. The Great Depression serves as the cultural backdrop to this argument, illustrating that during times of social and economic crisis, society's ageism and the limitations in old-age care become all the more apparent. At the core of the book are vivid stories of specific men and women who applied for old-age pensions from a private foundation in Detroit, Michigan, between 1927 and 1933. Most applicants who received pensions became life-long clients, and their lives were documented in great detail by social workers employed by the foundation. These stories raise issues that elders and their families face today: the desire for independence and autonomy; the importance of having a place of one's own, despite financial and physical dependence; the fears of being and becoming a burden to one's self and others; and the combined effects of ageism, racism, sexism and classism over the life course of individuals and families. Contributors focus in particular on issues of gender and aging, as the majority of clients were women over 60, and all of the case workers - among the first geriatric social workers in the country -- were women in their 20s and early 30s. *Nobody's Burden* is unique not only in content, but also in method and form. The contributors were members of an archival research group devoted to the study of these case files. Research was conducted collaboratively and involved scholars from the humanities (English, folklore) and the social sciences (anthropology, communications, gerontology, political science, social work, and sociology).

The Sonic Color Line Jennifer Lynn Stoeve, 2016-11-15 The unheard history of how race and racism are constructed from sound and maintained through the listening ear. Race is a visual phenomenon, the ability to see "difference." At least that is what conventional wisdom has lead us to believe. Yet, *The Sonic Color Line* argues that American ideologies of white supremacy are just as

dependent on what we hear—voices, musical taste, volume—as they are on skin color or hair texture. Reinforcing compelling new ideas about the relationship between race and sound with meticulous historical research, Jennifer Lynn Stoever helps us to better understand how sound and listening not only register the racial politics of our world, but actively produce them. Through analysis of the historical traces of sounds of African American performers, Stoever reveals a host of racialized aural representations operating at the level of the unseen—the sonic color line—and exposes the racialized listening practices she figures as “the listening ear.” Using an innovative multimedia archive spanning 100 years of American history (1845-1945) and several artistic genres—the slave narrative, opera, the novel, so-called “dialect stories,” folk and blues, early sound cinema, and radio drama—The Sonic Color Line explores how black thinkers conceived the cultural politics of listening at work during slavery, Reconstruction, and Jim Crow. By amplifying Harriet Jacobs, Frederick Douglass, Elizabeth Taylor Greenfield, Charles Chesnutt, The Fisk Jubilee Singers, Ann Petry, W.E.B. Du Bois, and Lena Horne as agents and theorists of sound, Stoever provides a new perspective on key canonical works in African American literary history. In the process, she radically revises the established historiography of sound studies. The Sonic Color Line sounds out how Americans have created, heard, and resisted “race,” so that we may hear our contemporary world differently.

**Disabilities of the Color Line** Dennis Tyler, 2022-02-15 Rather than simply engaging in a triumphalist narrative of overcoming where both disability and disablement are shunned alike, *Disabilities of the Color Line* argues that Black authors and activists have consistently avowed disability as a part of Black social life in varied and complex ways. Sometimes their affirmation of disability serves to capture how their bodies, minds, and health have been and are made vulnerable to harm and impairment by the state and society. Sometimes their assertion of disability symbolizes a

sense of commonality and community that comes not only from a recognition of the shared subjection of blackness and disability but also from a willingness to imagine and create a world distinct from the dominant social order. Through the work of David Walker, Henry Box Brown, William and Ellen Craft, Charles Chesnutt, James Weldon Johnson, and Mamie Till-Mobley, *Disabilities of the Color Line* examines how Black writer-activists have engaged in an aesthetics of redress: modes of resistance that show how Black communities have rigorously acknowledged disability as a response to forms of racial injury and in the pursuit of racial and disability justice--

*Color Outside the Lines* Howard Hendricks, 2007-09-20 All of us yearn to be creative, but few of us feel we truly are. In this fun-to-read, energy-packed guide to stimulating our ingenuity, Hendricks proposes a nine-step process for unleashing an exciting spark of creativity and innovation in our lives, including creative approaches to problem solving such as mind-mapping, storyboarding, brainstorming, and five-sensing. With dynamic examples and proven concepts, Hendricks helps us to identify roadblocks that may keep us from being creative in our lives and ministries, and helps to unleash our creative potential.

**Between the Color Lines** A. Darius Spearman, 2019-07-26

**The Reverse Coloring Book™** Kendra Norton, 2021-08-31 Coloring books became a thing when adults discovered how relaxing and meditative they were. Jigsaw puzzles roared back into popularity as an immersive activity, not to mention a great alternative to television. How exciting is it, then, to introduce an activity that tops them both: reverse coloring, which not only confers the mindful benefits of coloring and puzzling but energizes you to feel truly creative, even when you're weary and just want to zone out. It's so simple, yet so profoundly satisfying. Each page in *The Reverse Coloring Book* has the colors, and you draw the lines. Created by the artist Kendra Norton, these beautiful and

whimsical watercolors provide a gentle visual guide so open-ended that the possibilities are limitless. Trace the shapes, draw in figures, doodle, shade, cover an area with dots. Be realistic, with a plan, or simply let your imagination drift, as if looking at clouds in the sky. Each page is an invitation to slow down, let go, and thoughtfully (or thoughtlessly) let your pen find its way over the image. The Reverse Coloring Book includes 50 original works of art, printed on sturdy paper that's single-sided and perforated. And unlike with traditional coloring books, all you need is a pen.

*Outside the Lines* Souris Hong-Porretta, 2013-09-03 Now a New York Times bestseller! Just add color! For anyone who loves creativity and contemporary art, or who simply loves the joy of coloring, comes *Outside the Lines*, a striking collection of illustrations from more than 100 creative masterminds, including animators, cartoonists, fine artists, graphic artists, illustrators, musicians, outsider artists, photographers, street artists, and video game artists. With contributions from Keith Haring, AIKO, Shepard Fairey, Exene Cervenka, Keita Takahashi, Jen Corace, Ryan McGinness, and more, *Outside the Lines* features edgy and imaginative pieces ready for you to add your own special touch.

Foxholes & Color Lines Sherie Mershon, Steven L. Schlossman, 1998 Well-written, thoughtful, and incisive... A fresh look at why the armed services took so long to implement a policy imposed upon them by their civilian leaders. -- Journal of Military History

Love Across Color Lines Maria Diedrich, 2000-09-25 In 1856 Otilie Assing, an intrepid journalist who had left Germany after the failed revolution of 1848, traveled to Rochester, New York, to interview Frederick Douglass for a German newspaper. This encounter transformed the lives of both: they became intimate friends, they stayed together for twenty-eight years, and she translated his autobiography into German. Diedrich reveals in fascinating detail their shared intellectual and cultural

interests and how they worked together on his abolitionist writings. As is clear from letters and diaries, Douglass was enchanted with his vivacious companion but believed that any liaison with a white woman would be fatal to his political mission. Assing was keenly aware of his dilemma but certain he would marry her once his mission was fulfilled. She was bitterly disappointed: after his wife's death, Douglass did remarry - but he married another woman. Assing committed suicide, leaving her estate to Douglass.--Jacket.

Color-Line to Borderlands Johnnella E. Butler, 2001 This collection of lively and insightful essays traces the historical development of Ethnic Studies, its place in American universities and the curriculum, and new directions in contemporary scholarship.

**North of the Color Line** Sarah-Jane Mathieu, 2010-11-29 North of the Color Line examines life in Canada for the estimated 5,000 blacks, both African Americans and West Indians, who immigrated to Canada after the end of Reconstruction in the United States. Through the experiences of black railway workers and their union, the Order of Sleeping Car Porters, Sarah-Jane Mathieu connects social, political, labor, immigration, and black diaspora history during the Jim Crow era. By World War I, sleeping car portering had become the exclusive province of black men. White railwaymen protested the presence of the black workers and insisted on a segregated workforce. Using the firsthand accounts of former sleeping car porters, Mathieu shows that porters often found themselves leading racial uplift organizations, galvanizing their communities, and becoming the bedrock of civil rights activism. Examining the spread of segregation laws and practices in Canada, whose citizens often imagined themselves as devoid of racism, Mathieu historicizes Canadian racial attitudes, and explores how black migrants brought their own sensibilities about race to Canada, participating in and changing political discourse there.



*Life on the Color Line* Gregory Howard Williams, 1996-02-01 “Heartbreaking and uplifting... a searing book about race and prejudice in America... brims with insights that only someone who has lived on both sides of the racial divide could gain.”—Cleveland Plain Dealer “A triumph of storytelling as well as a triumph of spirit.”—Alex Kotlowitz, award-winning author of *There Are No Children Here* As a child in 1950s segregated Virginia, Gregory Howard Williams grew up believing he was white. But when the family business failed and his parents’ marriage fell apart, Williams discovered that his dark-skinned father, who had been passing as Italian-American, was half black. The family split up, and Greg, his younger brother, and their father moved to Muncie, Indiana, where the young boys learned the truth about their heritage. Overnight, Greg Williams became black. In this extraordinary and powerful memoir, Williams recounts his remarkable journey along the color line and illuminates the contrasts between the black and white worlds: one of privilege, opportunity and comfort, the other of deprivation, repression, and struggle. He tells of the hostility and prejudice he encountered all too often, from both blacks and whites, and the surprising moments of encouragement and acceptance he found from each. *Life on the Color Line* is a uniquely important book. It is a wonderfully inspiring testament of purpose, perseverance, and human triumph. Winner of the Los Angeles Times Book Prize

**Spirogylyphics: Music Icons** Thomas Pavitte, 2017-11-01 The lines, they are a-changin' . . . into incredible portraits of your favorite musicians. Thomas Pavitte, best-selling author of the 1000 Dot-to-Dot and Querkles series, has created a new type of mind-bending graphic puzzle in Spirogylyphics: Music Icons. At first, all you see are simple spirals, but when you look a little closer and start to color between the lines, you'll see the face of a music icon begin to take shape--and when you're finished, you'll want to hang your masterpiece on the wall. This remarkable collection of 20 puzzles features

music legends such as Elvis Presley, Madonna, David Bowie, and Tina Turner. Put on some of your favorite music, grab a felt-tip pen, and transform a set of simple lines into an amazing work of art!

**Sounding the Color Line** Erich Nunn, 2015-06-01 Sounding the Color Line explores how competing understandings of the U.S. South in the first decades of the twentieth century have led us to experience musical forms, sounds, and genres in racialized contexts. Yet, though we may speak of white or black music, rock or rap, sounds constantly leak through such barriers. A critical disjuncture exists, then, between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other. This is nowhere more apparent than in the South. Like Jim Crow segregation, the separation of musical forms along racial lines has required enormous energy to maintain. How, asks Nunn, did the protocols structuring listeners' racial associations arise? How have they evolved and been maintained in the face of repeated transgressions of the musical color line? Considering the South as the imagined ground where conflicts of racial and national identities are staged, this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry. Drawing on a diverse archive of musical recordings, critical artifacts, and literary texts, Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed, fractured, and reformed. This push and pull--between segregationist cultural logics and music's disrespect of racially defined boundaries--is an animating force in twentieth-century American popular culture.

Jumping the Color Line Susie Trenka, 2021-02-02 From the first synchronized sound films of the late 1920s through the end of World War II, African American music and dance styles were ubiquitous in films. Black performers, however, were marginalized, mostly limited to appearing in specialty acts

and various types of short films, whereas stardom was reserved for Whites. *Jumping the Color Line* discusses vernacular jazz dance in film as a focal point of American race relations. Looking at intersections of race, gender, and class, the book examines how the racialized and gendered body in film performs, challenges, and negotiates identities and stereotypes. Arguing for the transformative and subversive potential of jazz dance performance onscreen, the six chapters address a variety of films and performers, including many that have received little attention to date. Topics include Hollywood's first Black female star (Nina Mae McKinney), male tap dance class acts in Black-cast short films of the early 1930s, the film career of Black tap soloist Jeni LeGon, the role of dance in the Soundies jukebox shorts of the 1940s, cinematic images of the Lindy hop, and a series of teen films from the early 1940s that appealed primarily to young White fans of swing culture. With a majority of examples taken from marginal film forms, such as shorts and B movies, the book highlights their role in disseminating alternative images of racial and gender identities as embodied by dancers – images that were at least partly at odds with those typically found in major Hollywood productions.

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