

DOWNLOAD PDF GOSPEL AS PROTEST: THE AFRICAN-NOVA SCOTIA SPIRITUAL AND THE LYRICS OF DELVINA BERNARD

Chapter 1 : George Elliot Clarke | Writers' Federation of Nova Scotia

"Gospel as Protest: The African-Nova Scotia Spiritual and the Lyrics of Delvina Bernard." Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making. Eds.

The Marine Corps is conducting a force-wide survey about whether twists or dreadlocks should be permitted while in uniform and will hold a special meeting of its uniform board later in the year. The military came under fire this year following complaints that the rules discriminated against women who wore twisted braids, cornrows and dreadlocks and using words like "matted and unkempt" to describe them was frankly racist. Such terms have been removed from service grooming policies and the three branches have also authorized additional hairstyles. Al Sharpton and Kimora Lee Simmons are among other notables who offered to pay the services, but Alpha has stepped to the plate and requested that the expenses not be shared with any other person or organization. But according to a report by the United Nations, that will change by the end of the century; the numbers will increase substantially, with 40 per cent of humanity being of African descent. The greatest boom in population is occurring in the poorest and most fragile countries, such as the impoverished West African nation of Niger, where the average woman has 7. The next highest fertility rate is in a neighbouring country, Mali, where the average woman has 6. The fatal shooting of the year-old occurred as he was walking home from a convenience store, has ignited several days of protests. The KKK has announced their commitment to financially support Wilson. While for some this is shocking, others view this as just another attempt for the white hooded trolls to get the attention they crave. Since then multiple riots have ensued. Up to officers have been on the scene and 32 people have been arrested and could face charges of burglary, larceny and assault. Groups and elected officials have joined the conversation calling for a full and open investigation. Frazier While heavy armored vehicles roll down the streets of Missouri, the outrage simmering dangerously over the shooting death of unarmed teenager Michael Brown has gone viral. Almost a week after the police shooting death of Brown in Ferguson, Mo. Indeed, Ferguson is alight with fury as that community responds with anger to the latest police shooting. Several days of animated reaction have taken over the streets, with images of defiant and challenging protests, youths running through stores, tear gas, and riot shield confrontations with fully armored cops flashing daily on TV screens and swamping the Internet. Across the nation though, emotions are mirrored, what with an allegedly prone and compliant Ford being shot in the back by an LAPD officer. Brown was killed by police Saturday, yet authorities are still withholding the name of the officer. Jackson told the Associated Press that the officer had been with the force for about six years and was patrolling his assigned area when he saw Brown and Dorian Johnson walking in the street. Witnesses say that a scuffle ensued after the officer asked the teens to move to the side. At least four people, including two officers, suffered injuries at a vigil for the teen, and 47 people were arrested in the aftermath of an officer-involved shooting. Reports say police officers from at least 15 different departments were called to Ferguson when angry crowds began smashing windows, setting fires and looting businesses in the area. Al Sharpton at a press conference with other AfricanAmerican leaders this week. Curry Occasionally, police officers behave in such as dastardly manner that it captures international attention. There was the famous video of four White LAPD officers taking turns clubbing and kicking Rodney King nearly beyond recognition after a high-speed automobile chase. In , on the opposite coast, an unarmed, year-old Amadou Diallo was killed after four policemen fired 41 times into his Bronx, N. In New Orleans, Robert Davis, a retired elementary school teacher, was returning to his hometown after Hurricane Katrina in to inspect the damaged family home. He went to the French Quarters to purchase some cigarettes. Four White officers, who suspected him of public drunkenness, accused Davis of resisting arrest and began beating him. An Associated Press producer filmed a video that showed no indication of resistance. The shooting touched off the largest urban unrest in the U. Three more names were added to the list in the past month: Eric Garner of Staten Island, N. Police kill African Americans more frequently than you may realize. According to stats compiled by the U.

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Department of Justice, an unarmed African American died at the hands of an armed White police officer at the rate of nearly two per week from to . Over that 8-year-period, police killings were reported per year. White officers killed a Black person, on average, 96 times per year. Of those, 18 percent of the African Americans killed were under the age of 21, compared to 8. As bad as those figures are, they grossly understate the problem. The FBI statistics are based on the voluntary reporting of law enforcement jurisdictions. Currently, approximately of 17, law enforcement agencies regularly report their figures to the FBI. That means if the ratio holds true for all 17, agencies, the annual 96 Black deaths at the hands of White cops could be as high 2, a year or almost 42. That would still be approximately three Blacks killed by a White police officer every day. According to Officer Down Memorial Page, which catalogues the deaths of all law enforcement officials, cops were deliberately killed in the line of duty from to , an average of 52 a year from to . Using the most conservative data, Blacks are twice as likely to be killed by police as cops are to be murdered in the line of duty. In most of the high-profile cases of police killing unarmed Blacks, there was no justification for the use of deadly force. One case, *Tennessee v. Garner*, grew out of an incident in Memphis where a Black 8th grader was shot fleeing from a home burglary after stealing a purse. In another case, *Graham vs Connor*, the judges said police have the duty to protect the public. But in the Memphis case, police would not be allowed to shoot at a non-violent offender even following the commission of a crime. Of course, personal prejudice enters the picture long before an officer pulls his or her gun. In addition, the U. The majority of black and other minority officers . But Blacks are treated differently from Whites even when they are part of the law enforcement hierarchy. I was at the time of that last incident a federal prosecutor. It is clear to me that Ms. Brothers was undermined in part because she was younger than, and not as Black as, Ms. Collier thought that Ms. They solved the problem by terminating Ms. FAC consists of 19 commercial airports, 76 general aviation airports and more than corporate, affiliate, associate, educational members and two student chapters. Great Miles on this Regional Account. Twenty-three underclassmen have won the award, but Ohio State running back Archie Griffin was the only one to pull off the feat. Until recently, the majority of winners were seniors or juniors that could turn pro. But five of the last seven winners have been sophomores or redshirt freshmen. Griffin, the Heisman trophy winner in and , believes it is more difficult to win the award in back-to-back years than it was 40 years ago. For him, the off-the-field distractions were more stressful than any defense. Winston said he is more concerned with a second national championship. Coach Jimbo Fisher said he and Winston have talked about the award, but not about winning another. There will be plenty who will. The demands and expectations are higher than when Griffin made history. Winston is the leading candidate heading into the season with the defending national champion Seminoles likely beginning the year ranked No. The Seminoles and Winston have tried to manage his off-the-field commitments. Winston made few public appearances during the offseason. He was the closer on the baseball team, finishing with a team-best 1. Winston was honored in his hometown of Bessemer, Alabama, and his Hueytown High School jersey was retired. There was also a trip to the ESPYs. Winston is however no stranger to unwanted attention. He faced criticism nationwide and was the subject of taunts and jokes in print, online and on social media. Winston was able to handle what Fisher described as distractions during the national championship run. On both sides of the aisle, there is a racial pay gap in campaign politics. Asian, Black and Latino staffers are paid less than their white counterparts, according to an analysis by the New Organizing Institute. For example, African-American staffers on Democratic campaigns were paid 70 cents for each dollar their white counterparts made. For Hispanic staffers, the figure was 68 cents on the dollar. Political operative Michael Gomez Daly worked on two congressional campaigns in with similar budgets. The most money in campaigns is spent in communications, polling and data. But this limits the roles that minority campaign staffers are able to play. The report detailed myriad disparities that still exist in the criminal justice system, education, voting, education, housing and immigration. Countries that ratify the CERD treaty must review federal, state and local laws and revise or repeal policies that perpetuate racial discrimination. The shooting death of another unarmed Black teenager by a police officer, this time in Ferguson, Mo. Minorities are significantly underrepresented in public schools, despite the

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fact that the number of black and Latino students have increased. Released on July 7, the report revealed that black and Latinos are more likely to work and remain in high-poverty, hard-to-staff urban schools and districts than their white counterparts; in fact, they often consider it their duty to do so. They also serve as powerful role models for all students and prove that teaching can be a viable career for minorities. If I wanted upward mobility, I had to move on to more lucrative work, especially considering the difficulties and commitments required to work in a hard-to-staff school and spending my own money to clothe and feed students and working 13 hours per day with no resources or books. Philip Randolph Park was the site of the Eastside L. Arts and Vendor Market. Vendors selling jewelry, clothes, and fruit sat in the hot sun as attendees searched for the best deal. Parents and children enjoyed refreshments, bouncy houses, face painting and train rides.

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Chapter 2 : Nova Scotia Legislature - Hansard Transcript

Take one/rebel musics: human rights, resistant sounds, and the politics of music making / Daniel Fischlin --Hanging' out on the corner of music and resistance / Ron Sakolsky --Making rebel musics: the films / Marie Boti et al --Freedom music: jazz and human rights / Jesse Stewart --Gospel as protest: the African-Nova Scotia spiritual and the.

The honourable member for Dartmouth-Cole Harbour. Speaker, I hereby give notice that on a future day I shall move the adoption of the following resolution: Whereas in the Saturday Daily News, a former Progressive Conservative candidate wrote in to praise Premier John Hamm and his caucus for boldly pledging to stop listening to special interest groups; and Whereas among the notable accomplishment of this government is cancelling assistance to the disabled and taking money from charities to give it to big banks; and Whereas the Premier and his caucus know exactly what they are doing; Therefore be it resolved that the members of this House acknowledge that the motto of the Premier and his caucus was best summed up by George Bernard Shaw, who said "A government that robs Peter to pay Paul can always depend upon the support of Paul. The notice is tabled. The honourable member for Cole Harbour-Eastern Passage. Speaker, I ask for waiver. There has been a request for waiver. Would all those in favour of the motion please say Aye. The motion is carried. The honourable Government House Leader. Speaker, would you please call the order of business, Public Bills for Second Reading. Speaker, would you please call Bill No. The honourable member for Halifax Chebucto. Speaker, when we left off debate on Bill No. The amendment that is on the floor is essentially a hoist amendment. Members will recall that it calls for a six-month interruption in proceeding with this bill. This is the bill that essentially is designed to put in place a user fee for the service. It is a user fee on an emergency [Page] service. This is the bill that would require Nova Scotians who wish to use the in order to call for fire, police or ambulance services to find themselves with a charge on their phone bill the next month. I have already addressed the whole question of user fees and the circumstances in which user fees are appropriate. In reviewing that, I think I showed that there are limited circumstances in which governments should contemplate using user fees. It may be that if a government wishes to discourage a service, then it might be appropriate to put a user fee in place, but I find it hard to imagine that the Minister responsible for the Emergency Measures Act would be interested in putting in place some measure that would discourage Nova Scotians from using the service; there has never been even the remotest suggestion that it is being abused. It is for those individual Nova Scotians to decide whether there is an emergency. Clearly it makes no sense to try to discourage the use of that service and that is what a user fee would do. Now limiting tort liability is not something that we ought to do lightly. This bill suggests that the operators of the system cannot be sued should they do something wrong. Now, why would you want to do this? If someone does something wrong that is of a non-criminal, non-contractual sort of wrong, then the courts are the place in which the question of liability is determined. This is a traditional function of the courts; this is the kind of function that the courts have performed in the common law tradition for hundreds of years. There is a well-developed jurisprudence around tort liability. This is one of the basic subjects taught in law school; this is something in which the courts have expertise. If the government decides that it wants to offer absolute immunity to some entity, there has to be a good reason for it or there ought to be a good reason for it, but we have not been told any reason for extension of immunity of this sort to the operators. Now if it is a question of who ought to pay if something goes wrong, then that is the sort of thing that could be determined in a contract between the government and the operators. This whole question of who is responsible for tortious actions, to what extent they might be responsible, and how remote the liability might be, these are exactly the kinds of questions that courts determine. They determine them by looking at the details of any set of circumstances and, as any judge who deals with civil matters or any lawyer who practises in this area will tell you, it is impossible to determine in advance of given sets of circumstances who might be liable. New circumstances come along all the time. There are certain general principles that guide one, but the general principle is that if you are carrying out

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functions upon which another person relies, and you either deliberately or negligently fail in your duties thereby causing harm, you are responsible for reimbursing the person for the harms that you have caused. But this bill includes measures that would absolutely rule out any kind of claim. It would do so regardless of the circumstances. To just illustrate how completely misplaced the thinking of these provisions is, I would like to remind the government members that tort claims are broadly of two sorts. It is quite obvious that the drafters of this clause were thinking about negligence, but there is another category of tortious claims. The other category of tortious claims is the intentional infliction of harm, not just doing something inadvertently, carelessly, wantonly or recklessly, that is negligence. The other category is doing something intentional. Now, it is easy to understand the difference. If you are moving around through a crowded room and you accidentally bump into somebody and you do them a slight harm, perhaps even a serious harm, it is done by accident. But if you haul off and punch somebody, that is deliberation. That is doing something intentionally. Of course, when you do it deliberately, often you can do serious harm. Now I know that it is very unlikely that any of the parties named as being given protection in this bill are likely to do anything harmful, deliberately. Yet, I can imagine one set of circumstances in which that would apply. Now at the moment, everyone contemplates that the service will be handled by MTT, but at the same time, the legislation quite specifically contemplates that some other kind of entity might handle the service. But what I want you to imagine is the following circumstance. Sprint is a competitor to MTT and other telephone carriers. So suppose they have set up business in Nova Scotia. MTT has the contract; there is a fire at the Sprint office and they call MTT people take it into their heads to say, too bad, we are not going to pass on your call to the fire services, you are just going to have to live with it. Figure it out yourself. Now I am not suggesting that they would do this. Now others may be able to imagine other circumstances in which someone deliberately fails to pass on a message. You could imagine an employee of the service unfortunately behaving in a mentally ill or erratic fashion and deliberately failing to do it. How on earth can that possibly make sense? Now when I review the Statutes of Nova Scotia and I look for examples in which tort liability is eliminated, there are very few of them. It is extremely limited, the circumstances in which the government has chosen to refuse to allow private citizens or companies access to the courts in order to seek redress and compensation for tortious wrongs. If there is any justification for that to occur, I would hope that all members at the very least would agree with me that it cannot be extended. That kind of protection cannot be extended in cases of deliberate tortious acts. Surely that narrows the focus of discussion down to the question of negligence so at the very least this part of the bill needs amendment. In my suggestion it needs further study which is why the hoist proposal makes sense. This is obviously not a well-thought-through proposal. This is a proposal that takes an extraordinary step. I find it hard to have any kind of sympathy for a government proposing to give exemption from the normal rigours of such an ancient and well-respected aspect of the law. There are categories that we are aware of that are commonly met with. It says it, but it says it for a reason. The reason it does that is that at the same time as it offers protection from tort liability to employers, it sets up an insurance scheme so that fault does not enter into it. Would the honourable member allow for an introduction at this time? An introduction, yes, of course, Mr. The honourable Minister of Education. Speaker, if you would permit an introduction with a brief preamble. Just a few moments ago, I was honoured to sign a protocol with the Republic of the Philippines and the Nova Scotia Oceans initiative. This protocol is kick-starting a partnership in marine and Maritime education that will last 15 to 20 years. I might add that no other province, no other country has reached such an agreement with the Phillipines. I would ask the members of the House to join me in giving a warm Nova Scotia welcome to our distinguished guests from the Phillipines. Adrian Arcelo, a private consultant. Would you rise and receive the welcome of the House. Speaker, I was making the point that as we consider the hoist we ought to consider not just the question of whether it is advisable to have a user fee for an emergency service, but we ought to consider another aspect of the bill which is the protection from tort liability that is offered to all the parties involved in the delivery of the service. I was suggesting that this is such a rare occurrence in the law that it should not be allowed to go forward without some kind of specific stated

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justification offered by the government and, of course, we are not offered any justification. Hence, we are left to speculate. I was also saying that when we consider when this kind of protection from tort liability has been offered to other entities, it has been in such exceptional circumstances that the force and logic of it tend to be manifest, but that there is usually an offsetting justification. What stands out about this bill is that, no such system of no-fault compensation is put in place to take the place of the tort system. So it is not mere negligence or bare negligence but a kind of reckless negligence that would still attract liability. It is not that the standard is made more difficult for a litigant, it is that the access of the litigants to the courts or potential litigants to the courts is completely eliminated. Now I cannot see that there is any suggestion made of why it is that the government thinks that this is necessary. There is nothing in the explanatory notes, there are no explanatory notes with respect to this provision in the bill. There is nothing in the comments that have been made by the government when it offered this bill to us that explained why it is that they felt that this was necessary. Therefore, we are left to speculate on our own. I cannot see that there is any good motive for doing that. Surely it is obvious that a hoist for six months to allow further study of this would give us the opportunity, us as legislators together in this House, all three Parties, to study whether there is any justification for this kind of extraordinary clause in a bill. On that basis alone, I think it would be appropriate to vote in favour of the motion for a hoist. So just to review, Mr. Speaker, I have suggested that reasons to support the hoist are:

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Chapter 3 : Women | The Black Past: Remembered and Reclaimed

Its songs, many written by Delvina Bernard (some with lyrics by Halifax poet George Elliott Clarke), are of a political nature - eg, about Black history in Nova Scotia ('Africville,' 'West Hants County,' etc), women's struggles, and South Africa.

Margery Fee Associate Editors: George Woodcock , W. Wytenbroek Canadian Literature, a peer-reviewed journal, welcomes original, unpublished submissions of articles, interviews, and other commentaries relating to writers and writing in Canada, and of previously unpublished poems by Canadian writers. The journal does not publish fiction. Articles of approximately words including Notes and Works Cited , double-spaced, in point font size, should be submitted online to canlitsubmit. Submissions must be in Rich Text Format. Submissions should include a brief biographical note 50 words and an abstract words. La revue ne publie pas de fiction. Copyright The University of British Columbia Subject to the exception noted below, reproduction of the journal, or any part thereof, in any form, or transmission in any manner is strictly prohibited. Reproduction is only permitted for the purposes of research or private study in a manner that is consistent with the principle of fair dealing as stated in the Copyright Act Canada. We acknowledge the financial support of the Government of Canada through the Canada Magazine Fund toward web enhancement and promotional costs. The journal is indexed and abstracted by ebsco, proquest, and abes. Full text of articles and reviews from on is available from proquest, gale, and ebsco Publishing. The journal is available in microfilm from University Microfilm International. Donna Chin Production Staff: Hignell Printing Limited Typefaces: Minion and Univers Paper: Yet it is large enough to show The whole unfettered to and fro Of heaven. How high, how wide is heaven? Five inches high, six inches wide, Perhaps seven. One of the few traits of prison writing that critics consistently agree upon is that it both inscribes confinement and also writes beyond it, at times in a liberatory gesture. Yet as Joe Wallace, a political activist, shows in the poem above, which was written after twenty-eight days of solitary confinement in Canada s Petawawa Prison in , prison has a way of foreclosing on concrete and imaginative space, even for the most transcendent of spirits. French discourse analysis of scripted confinement and subversion of the law of silence in writings by the Marquis de Sade and Hubert Aquin Marion ; a riveting interview with anthropologist Hugh Brody on his strategies of filming First Nations carceral subjects involved in self-harm and healing Rymhs ; a feminist reading of prison space and generic diversity in Margaret Atwood s postmodern novel Alias Grace Toron ; and a contextualization of imaginative emancipation and mythic structures in previously unpublished prison notes by the Inuit author known as Thrasher, Skid Row Eskimo Martin and McKegney. Having neither style, nor context, nor implied audience, nor ideology in common, 6 7 these varied critical responses to an even more diverse corpus do meet, nonetheless, around the scripting of prison. They speak to and about confinement, expose the carceral state, trouble the prisoner s identity and voice, and invoke pertinent space and collectivities beyond as well as within prison walls. Prisoners are not as isolated from literary cultures in this country as much as one might believe; it is literary criticism that has yet to catch up with these rich cross-pollinations. The critical neglect of writing by and about prisoners in Canada is all the more perplexing if one considers that internationally one of the most frequently cited sources on prison writing is Writers in Prison by Canadian sociologist Ioan Davies. Focusing on the significance of utterance among prisoners, although largely limiting his corpus to famous imprisoned writers, Davies provides a sustained and theoretically dense reflection on rhetorical and aesthetic strategies that has not yet been surpassed. Davies recognizes that the study of prison writing should entail the study of many minority languages outside dominant discourse and the translation of prison experience between the lines and through recurring tropes and discursive strategies. Besides using the theories of Mikhail Bakhtin and Pierre Bourdieu, Davies also draws on the pragmatic insight of the Canadian criminologist and editor of a prison journal, Robert Gaucher. Gaucher s approach to reading and writing confinement is a response to the problems of actually living in prison. Recent interdisciplinary work by Jason Haslam in

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Canada on fitting sentences and captivating subjects has successfully combined formal concerns to give a global overview of prison writing with a critique of nationhood and citizenship. A recent turn toward more sustained analyses of the narrative techniques of writing prison in Canadian literary studies has been influenced by a cross-fertilization from the fields of postcolonial, gender, and Indigenous studies. Deena Rymhs From the Iron House pioneered the analysis of Indigenous subjects writing the carceral subject from a place of disproportionate representation in Canadian prisons and from residential schools as well, preceded in by Sam McKegney s reflections on incarceration in residential schools, cultural genocide, and community healing in *Magic Weapons*. Yet the critical responses to prison writing and writing prison in Canada are relatively few given the corpus. Despite an insistent outpouring of writing by Canadian prisoners, few readers in Canada know about the voluminous body of writing published in prison serials and joint magazines. Active since the s, the penal 7 8 Heffernan Editorial press continues to publish prisoners work in the face of severe funding limitations and the constant shuffling of inmates. While the prison and the outlaw have been a fascination for many of Canada s major authors, the writing of prisoners is almost entirely absent from the literary archives that we construct. This paucity of criticism is curious given the number of major Canadian authors who have corresponded or collaborated with men and women serving time in Canadian prisons. While our hope with this issue is to generate greater critical interest in prison literature in Canada, there exists a rich dialogue between Canadian prison writing and prison writing internationally a dialogue that points to the transnational currents of prison literature. Letters from prisoners in wellknown US prisons such as Attica, Marion, and Leavenworth, as well as from places as far away as Northern Ireland, appear in the newsletters published from Canadian prisons. August 10 marks Prison Justice Day, a now internationally observed memorial for Eddie Nalon, who bled to death in in his segregation cell in Millhaven, a maximum-security prison in Ontario. On this day, prisoners in Canada, United States, England, France, and Germany commemorate Nalon s death by fasting and refusing to work. This sense of an expanded political community emerges in writing by Indigenous prisoners as well. Since the s, Indigenous prisoners in Canada have used the penal press to raise the intellectual and political consciousness of other prisoners, organizing letter-writing campaigns for the release of Leonard Peltier, 4 or supporting Indigenous land claims in Brazil. Their writings suggest a political imaginary that exceeds the boundaries of the nation-state. The occupation of Alcatraz a structure that stood as a symbol of colonial oppression represented a pan-indigenous struggle for sovereignty. Prisoners writing performs a crucial role in exposing state mechanisms of control and in disentangling practices of punishment from values of justice and benevolent society by which they are often promoted. The value of this writing is more than symbolic, however. We need further discussion of the rhetorical and aesthetic strategies prison authors employ, the juridical and legal interventions they effect through their writing, and the material and social contexts of this literature s production and distribution. Despite, if not because of, the tenuous conditions of their production and dissemination, these texts also serve as important testimonies to life in prison testimonies whose very publication is a wonder given the control of governments and prison administrations over what happens behind the prison s walls. This writing also raises issues of literacy and the prison narrative as a site of an unfolding literate self. While existing scholarship on prison writing has been largely interested in prison authors who are intellectuals or members of revolutionary movements, most of Canada s prison authors are common criminals who become writers during their imprisonment. The class politics of this writing are an inextricable part of its discursive character and the radical consciousness often found within these texts. Approximately fifty-five percent of individuals entering Canadian federal prisons test below Grade Ten literacy levels. The rate of illiteracy in the prison creates further barriers to publishing, while it perhaps explains why a great deal of prison writing tends to be collaborative. Bruce Franklin makes the case that American prison writing forces us to view not just incarceration, social justice, and literacy but also fundamental questions about literature itself In making this claim, Franklin interrogates ideas of good literature and argues the connection between aesthetic standards and class, gender, and ethnic values Avery Gordon pushes this argument further by underlining the obvious but

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downplayed complicity of critical discourses with institutions of privilege a complicity that makes it necessary to reflect on the ways in which critical discourse cedes to the legitimacy of imprisonment, the rule of law, and the morality of innocence Michael Feith makes these complicities even clearer when he observes: The penal system as we know it is based on a spatial dichotomy, which in turn expresses a moral one The literature coming from prisons has much to tell us about the experience of incarceration and the changing identity of the prison author. These works testify to the privatization of prison labour, the warehousing of prisoners, the lack of drug treatment programs, inadequate medical care, and extended periods in solitary confinement. The prison today is different from the prison as Foucault theorized it in Prisoners lives as their writing extensively attests are today characterized by idleness, unstructured time, and neglect. Not only is prison no panopticon, observes C. Fred Alford, but it is in many ways its opposite, a nonopticon , a place where hold[ing] the body has become the prison s reduced function. In an era of transnational capitalism, approaching prison writing from a transnational framework might also reveal the ways in which prison systems are being transformed by global capitalism. Moreover, recent amendments to the Canadian Criminal Code reflect a changing prison system that is beginning to resemble an American one. Reduced funding for prison educational programs and an attenuated focus on rehabilitation pose increasing challenges to prison writing challenges that make prison literature all the more important for thinking about human rights and the nations that vouch to protect them, both within and beyond the wall. His transcendent perspective of heaven in this poem derives, no doubt, from his faith in both communist and Catholic utopias. A Documentation and Analysis for further discussion of the history of the penal press in Canada. The group claiming the island named themselves Indians of All Tribes and identified as their spokesperson Richard Oakes, a Mohawk man from St. Regis Reserve in New York. The occupation also formulated an Indigenous rights movement within the context of global colonialisms, drawing attention to the Vietnam War while this conflict was at its crest. Neve and Pate attribute this growth to [t]he neoliberal deconstruction of social safety nets from social and health services to economic and education standards and availability Discipline and Punish after Twenty Years. Theory and Society The Benefit of the Doubt: Openness and Closure in Brothers and Keepers. The Birth of the Prison. The Canadian Penal Press: A Documentation and Analysis. Journal of Prisoners on Prisons. U of Toronto P, U of Manitoba P, Print. Neve, Lisa, and Kim Pate. Challenging the Criminalization of Women Who Resist. Race, Gender, and the Prison Industrial Complex. From the Iron House: Imprisonment in First Nations Writing. How High, How Wide Rpt. Oliver s article analyses Salt Fish Girl by focusing on the sense of smell, a sense that she demonstrates can provide an illuminating approach to the understanding of postcolonial subjectivities represented in fiction. Ivison argues that Coady s novel shows how globalization has disrupted traditional identifications for Atlantic Canadians and suggests that this disruption means that traditional concepts of regional writing should be rethought. This sensational case continues to garner public fascination, particularly after the publication of Atwood s meticulously researched novel. Grace s role in the murders remains unclear to this day, but Atwood s multi-layered text opens up space for readings that consider the class, ethnic, and gender dynamics at play in the murder and its aftermath. After all, Grace narrates her story to the young psychiatrist Dr. Simon Jordan in the Governor s parlour at the Kingston Penitentiary, and sixteen years after she has been convicted of murder, the penal system continues to dominate her imagination and her daily reality. In Alias Grace, the prison, through a series of metonymical associations, takes on representational significance as the most literal and obvious site of confinement in a series of limiting enclosures that come to define Grace s identity and her narrative style. Although Grace s story may be fractured and incomplete, her telling represents, in the tradition of prison narratives, the power to transcend these various confinements through the act of storytelling.

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Chapter 4 : Pin by t d on Black History | Pinterest | Black Canadians, Black history and History

The Arrow's Club, where Ike and Tina Turner performed, was a popular spot with blacks and whites. The late Robert Stanfield, a former Nova Scotia premier and federal Tory leader, even stopped by on one occasion.

Anne Szumigalski was fearless. A delightful harmonization of Brit and brat, her free-thinking, freedom-loving spirit was groomed in the proprieties of merry old England by a Pagan mother and an Anglican father before the Second World War. Anne, with a notable reputation in literary circles around the world, had a mind and vision as broad and open as the adopted prairie landscape she so loved. *Rapture Of The Deep*, Canadian Poet, Anne Szumigalski is a free-ranging portrait of this major Canadian poet, based largely on interviews in Saskatoon shot shortly before her death April 22, , at the age of His poems have appeared in over 50 anthologies and textbooks and have been published into a half-dozen languages. Szumigalski was a mentor to numerous prairie poets and much loved in the literary community, especially in Saskatchewan and Manitoba. Mark Abley is a writer and editor living in Montreal. As a young man in Saskatoon, he was deeply influenced by Anne Szumigalski, whose literary executor he would eventually become. He has written three collections of poetry, two books for children, and several non-fiction books. The best-known of them, *Spoken Here*: Abley is now preparing a volume of selected poems as well as a creative non-fiction book about Duncan Campbell Scott. In , she was one of twenty invited participants in the workshop *Creative Writing in Mathematics and Science* at the Banff International Research Station. She moved back to Saskatoon in She is also the author of seven books, including the poetry collection *Latent Heat* Signature Editions, , which won the Manitoba Book of the Year Award in Her most recent work is the crime novel *Queen of Diamonds* Turnstone Press, And she loved to dance. On the second night of *Mondo!* Jeff King is a Winnipeg jazz drummer who identifies himself with the unrelenting and unapologetic swing of New York City jazz. Trumpet player Simon Christie is a sought-after sideman in the Winnipeg jazz and soul scene. Is, her most recent book of poems, is structured around the proliferation and division of cells. She writes fiction and non-fiction as well. She has worked as a writer-in-residence at a number of universities and libraries across the country. With her published works, as well as with her teaching and magnanimous guidance, she did much to put prairie Canadian poetry on the map. But Anne was more than a poet. She also wrote fiction, drama, literary non-fiction, and even a Prairie liturgy. Please join Coteau Books and *Mondo!* Szumigalski for the launch of *A Woman Clothed in Words*. Light refreshments will follow the launch. Elizabeth Philips is the author of four collections of poetry. Her most recent collection, *Torch River*, was released by Brick Books in Her poetry has won two Saskatchewan Book awards and been nominated for other provincial and national awards. She works as a freelance editor and mentor. She lives in Saskatoon. His poignantly comic love affair with the creations of his own imagination, with the beguiling *Crystal*, with his own words, and finally with himself. In poetry ranging from the delicate and subtle to the sardonic and ironic, Anne Szumigalski has forged a style uniquely her own. After a well-publicized near-death experience this fall, Aqua Books has been given a new lease When Leslee Silverman and our old friends at MTYP made their theatre available to us for a fundraiser for our new era, we knew we had to come up with something good. And this is going to be our biggest and best yet. The guys and gals from Chippawa make up one of the finest Canadian Forces big bands in the country. The show will also feature guest vocalists, and wait Banish all thoughts of rows and rows of crocheted slippers or washcloths or ponybead keychains Come and be part of this historic show. This recording will not be possible without your support. We would love to see you out and hear you clapping and hollering on the recording. He lives in Brandon. She lives in Brandon. A Rehearsal will be produced at the *Mayworks Festival* in Winnipeg. It helped inspire those who strove for equal rights for all citizens. It helped bring together those of all races and religions for one common goal. So come listen to original jazz arrangements by Anatol Rennie of important songs of the period. Also featuring a very special power-telling of *Fahrenheit* to kick off *Freedom to Read* week. And just added to the bill is the soulful *Ladybug the Rambler!* After only two months of shoveling

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nylon strings, saliva-ed reeds and goatskins under their belts, you are sure to be blown away by the cultured musicality and energy of this new band! Two awe-inspiring, multi-lingual, multi-instrumental creatrixes have joined forces with a man of wicked and wise beats to pierce you with melting buttascotch icecream harmonies, eyespy impressionism and dynamic dynamite style. He has studied at Humber College in Toronto, the University of Manitoba, and has studied privately with the best musicians in the international jazz scene. She was mentored at age 14 by Winnipeg native John K. Demetra Penner is inspired by the wild soul of nature. Her songs are used as tools to chip away at the exterior of existence in search of the truth. Demetra is hot off the successful CD release of Lone Migration, which was accompanied by films she shot in Churchill. Although a new project, this quartet is no stranger to writing, recording, and performing music, notably, Kratsch and Bridges are founding members of folk-country group, the Marquis. This new arrangement of young charismatic musicians is sure to please the crowds they play for. Television, Nationalism, and Affect Book Launch Author Marusya Bociurkiw The author tracks the rise of nationalist content on Canadian television after the Quebec referendum, looking at how Canadian television works overtime to resolve the messy contradictions of nationhood. With Canadian culture currently at the mercy of various election platforms and funding cuts, this timely and highly readable book asks us to take a closer look at some of our most dearly-held nationalist assumptions, and to imagine a Canadian television screen that embraces irony, hybridity and diversity. The proliferation of screens, the rise of social media and the ways in which audiences now move across platforms, open up, the author argues, opportunities for connection empathy, and activism, and the creation of new post-national narratives on and off the TV screen. Marusya Bociurkiw is an author, filmmaker, food blogger and professor. She is the author of five books, including Comfort Food for Breakups: Her films have screened at festivals and cinemas on four continents. She is a professor of media theory at Ryerson University and lectures and publishes frequently on such topics as affect theory, feminist and queer media history, the archive, Canadian television and nationalism. Her latest book, Feeling Canadian: He calls it Promise because he believes in the promise of all of his U of M students, and all young, aspiring students in the city. The U of M Jazz Studies program is unique in Canada, for its combination of intensive study and ongoing public practicum. The opportunity to perform alongside world-class teacher-musicians is critical. Come see these young talents put their promise where their mouths and hands are. A playful sense of lyricism and powerful vocal harmony set the stage for a performance which is up front and personal and instinctively compelling.

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Chapter 5 : Fernwood Publishing. celebrating 25 years of. critical thinking. - PDF

George Elliott Clarke, inaugural E.J. Pratt Professor of Canadian Literature at the University of Toronto, was born near the Black Loyalist community of Windsor Plains, Nova Scotia, and raised in Halifax.

He practices poetry, politics and journalism. While he has studied the Black literature of many countries, he gives special attention to Nova Scotia. The editor of a two-volume anthology of local Africadian writing, *Fire on the Water* Pottersfield Press, , George has written lyrics for the folk-gospel quartet *Four the Moment*. It was also staged, in Italian, in Venice, Italy in Clarke was selected because he represents one of our best. As such, he is honoured with the most prestigious award that can be presented in Nova Scotia to a Nova Scotian artist. The Canada Council for the Arts poetry jury commented the "Execution Poems is raging, gristly, public - and unflinchingly beautiful. Clarke plays with rhyme, theatre and the shape of the book showing us justice as official speech perpetrates it and as ordinary speech registers it. He harnesses the pain in the history of racism and pours it into explosive, original language. Publications *Blues and Bliss: The Poetry of George Elliott Clarke*. Wilfred Laurier UP, Goose Lane Editions, *Long March, Shining Path*. Harper Collins Canada, University of Toronto Press, Polestar Book Publishers, *Lush Dreams, Blue Exile: Fire on the Water: Vancouver, Polestar Press, Saltwater Spirituals and Deeper Blues*. Porters Lake, Pottersfield Press, *One Heart Broken into Song. The Poetry of George Elliott Clarke*, Appointment to the Order of Canada, Martin Luther King, Jr. Achievement Award, Black Theatre Workshop, National Magazine Gold Award for Poetry, Alumni Achievement Award, University of Waterloo,

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Chapter 6 : Delvina Bernard – African Nova Scotian Music Association

was a white gospel performer. was the former blues musician who had the greatest influence on development of a gospel tradition. used tabernacle songs to supplement his powerful sermons.

August 18, Supervisor: How the East Coast Rocks: I understand that my thesis will be electronically available to the public. The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission. The author attests that permission has been obtained for the use of any copyrighted material appearing in the thesis other than the brief excerpts requiring only proper acknowledgement in scholarly writing, and that all such use is clearly acknowledged. This thesis argues that hip hop in Halifax during these years can be divided into two eras distinguished by dynamic racial and stylistic changes. While the s saw a predominantly Black hip hop community take root around Uniacke Square and Gottingen Street, the s saw a geographic and demographic shift as the rap music scene expanded and competed with the mainstream music scene of the city. In doing so, the integrated downtown hip hop community produced a significant amount of work, overcoming institutional opposition to what was perceived as Black music and navigating long-standing racial politics. Where no institutional support was offered, the hip hop culture in Halifax grew on the strength of its own community networks, and through the technological means that created a physical record of its creative output. This thesis chronicles this historical period to capture the beginnings of a cultural phenomenon of the musical interest and experience of inner city youth - rap music in Halifax. Rap lyrics are typically constructed in four-bar groupings. The most common format for a verse is four sets of four bars, and those verses are referred to as 16s. Percussive music making using only a human voice. Instrumental serving as a platform for rapping. An onomatopoeic description of East Coast rap beats from the Golden Era derived from the prominent use of kick and snare drums. The part of a song where all of the instrumentation ceases with the exception of the drums, which play a syncopated rhythm. A circle of three or more MCs rhyming in turn. Before the release of Rapper's Delight in , rap music was a live phenomenon, with songs frequently lasting minutes. As rap music started to be recorded, the length of songs was reduced to radio standard length, dramatically altering rap's original format and marking the end of the Old School and the beginning of the New School. Taken from the plastic milk crates some DJs used to carry their record in, a DJ crates refers to his or her collection of music. To have deep crates is to have a vast and diverse collection. It is worthy of noting that, in Canada, the adoption of the metric system saw the size of milk crates shrink slightly making them too small to hold records. As such, pre-metric milk crates are highly prized items. A group of people affiliated through a common activity or interest. In hip hop culture, it can refer to a group of rappers, dancers, DJs, graffiti writers. The search for records containing breakbeats and samples. A perceived slight; also, a song directed at a person or group attacking their character or skills. The original foundation of hip hop culture as DJs like Kool Herc, Afrika Bambaataa and Grandmaster Flash were at the centre of the parties where breaking and rapping became art forms. Essentially a sampler, but programmed to recreate drum patterns. A sub-genre of rap featuring lyrics depicting gang life. Roughly between and , a time when rap music developed numerous sub-genres and began achieving significant commercial success. Widely considered to be the heyday of hip hop culture. A person identifying with hip hop culture. Northbrook Housing project in Dartmouth Loop: A break, sample or programmed pattern that, when played continuously, creates a seamless pattern that can play indefinitely. Originally, Master of Ceremonies. A debate exists within hip hop culture about the difference between a rapper and an MC - where anyone can be a rapper through the act of rapping, only the most skilled can be a true Master of Ceremonies, who Makes a Connection and Moves Crowds. Beginning with the commercialization of hip hop and extending into the early years of the Golden Age; the early years of recorded rap music, including groups like Run-DMC and Kool Moe Dee. The period before commercialization, when rap music consisted of live rapping over a DJ spinning breaks. Mulgrave Park

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Housing Project in Halifax. A rap song featuring several rappers. To arrange individual drum samples kick drum, snare drum, hihat, etc. A small amount of recorded audio, extracted from an existing source to be recontextualized; the basic building blocks of rap beats. A machine used to record and play samples. Arranging samples and loops to build the structure of a song. Uniacke Square Housing Project in Halifax. A digital keyboard capable of producing and recreating a variety of tones. For the purposes of this thesis he will be referred to by whichever name is appropriate in a given context. If none is available, he will be referred to as Richard Terfry. A philosophical notion signalling a devotion to the ethical tenets of hip hop, including the Old School and the New School; authentic. A DJ with advanced skill in manipulating records with turntables and a mixer. It is a youthful culture born in a burned out ghetto landscape that gave the voiceless something to call their own. It is a new way of thinking about music, art, and dance, and the culmination of countless intersecting traditions. Hip hop grew out of the Bronx in the s and took root in cities all over North America, recreating itself anew each time. Adaptable by design and ruled by a code of authenticity, its strong focus on personal and geographical representation forced stylistic permutations within the broader cultural structure. Essentially, anywhere that hip hop culture was reproduced, everything from the types of records available in local shops to the kind of slang used by young people in the area to municipal politics plays a role in differentiating one region s expressions of the culture from another s. Halifax, Nova Scotia seems an unlikely wellspring for hip hop. The focus of its tourism campaigns are the city s nautical heritage, folksy Celtic roots, and seaside charm. Musically speaking, the artists receiving enough support to venture into national and international markets have traditionally been fiddle players, folk singers, and family 1 13 bands from Cape Breton, the by-products of what historian Ian MacKay deems an institutional cultural identity rooted in quaint, folksy, and stereotypically Maritime ideals. Halifax nevertheless got its first taste of hip hop culture in the early s and the city was primed to receive it. Hip hop s road to Halifax was a long one, going back much further than the Bronx in the s. The musicological roots of hip hop culture can be traced to the bardic traditions of West Africa. Cheryl Keyes has observed that bards, acting as both story tellers and historians, frequently made use of formulaic expressions, poetic abstractions, and rhythmic speech, all recited in a chant-like fashion that prefigures rap. On plantations throughout the southern United States, Black slaves were housed separately from Whites, creating a primary home environment where African traditions could be observed in secret and could develop as a distinctly Black culture independent of White influence. Keyes continues, Although the institution of slavery ended officially with the ratification of the Thirteenth Amendment in , African-derived locution, phraseology, and musical forms forged in the crucible of bondage continued to survive and evolve into newer modes of expression. University of Illinois Press, , Ethnomusicologist Richard Waterman identified another factor, a metronome sense, that has informed the rhythmic nature of Black musical forms. Rap music, built on rhythms and rhyme structures that incorporate call-and-response and signifying, is a culmination of these experiences. Black musical forms from the late nineteenth century like Blues and Gospel derive their mourning and their hope from that crucible of bondage, imbuing their expression with significance deeply rooted in the Black experience. Cultures adapt technologies available to its practitioners and are disseminated through contemporary media which often serve as a lasting record. Technological innovation in the twentieth century allowed for the preservation of cultural history in a way that had never previously been possible. When the Civil Rights movement began in the s, it coincided with another dramatic shift in 3 Richard Waterman, *African Influence on the Music of the America*, *Acculturation in the Americas*, ed. Sol Tax, New York: Cooper Square Publishers, 15 American society: Segregation worked in much the same way as slave quarters had a century prior; Black cultural expressions were observed in the absence of White people, who had their own social spheres to frequent. As images of snarling dogs and firehoses brutalizing Blacks were broadcast into people s living rooms, however, the legacy of slavery and segregation was no longer invisible to White America. Race became a central social issue, as rights and freedoms were weighed against generations of racism, fear and distrust. Progressives were gunned down, including President John F. Kennedy in , the firebrand Malcolm X in , the peacemaker Dr. Martin

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Luther King, Jr. Mark Anthony Neal, a historian of Africana studies, has explored this notion further, uncovering the social connection between Black culture and musical expression, particularly as this connection applies to rap music. In *What the Music Said*, he writes, Hip hop's best attempts at social commentary and critique represented traditions normalized and privileged historically in the Black Public Sphere of the Urban North. Arguably the most significant form of counterhegemonic art in the Black community over the last twenty years, the genre's project questions power and influence politically in the contexts of American culture and capitalism, the dominance of Black middle-class discourse, but most notably the death of a community witnessed by African-American 4 16 youth in the post-industrial era. In providing a voice to individuals, allowing their perspective to be documented and disseminated, society as a whole is reflected. Neal continues, the party and bullshit themes of most early hip hop represented efforts to transcend the dull realities of urban life, including bodynumbing experiences within low-wage service industries and inferior and condescending urban school systems. The post-civil Rights era brought some change to Black America, but conditions for many continued to be deplorable and with the advent of hip hop culture in the s, Black youth created a framework for representation and social criticism that would eventually lend a similar voice to dissatisfied youth the world over. Before it's globalization as a form of youth culture, however, from the Black communities of the rural South, to the densely populated urban centres in the North, Black music continued to be forged from the crucible of bondage. Urban Renewal Don't push me cause I'm close to the edge I'm trying not to lose my head. Those with the means to do so - in the case of the Bronx mostly lower middle class Italian, German, Irish, and Jewish residents left the area for the suburbs, while those with limited means, facing a housing shortage, gravitated to the housing projects of the South Bronx. Martin's, , *Ibid. Dwelling Type and Social Change in the American Metropolis* describes the goals of urban renewal in the Bronx as slum clearing, a name borrowed from the Mayor's Committee on Slum Clearance. Chang adds to this a bleak economic overview that included the loss of more than half a million manufacturing jobs in the South Bronx, a per-capita income for residents that was half of New York City's overall average, and a youth unemployment rate that hovered somewhere between 60 and 80 percent. In reality, 9 Jennifer J. *A Geography of Racism* Toronto: Columbia University Press, , Jeff Chang, *Can't Stop, Won't Stop*, *Ibid* 19 the parks became overridden with crime that escalated as the density and population of the housing projects rose. Initially, gangs of Whites harassed new arrivals, but they were soon outnumbered, and large numbers of gangs, divided along ethnic, neighbourhood, or housing project lines, sprang up throughout the Bronx. The film *The Warriors* , offers a fictionalized take on the Bronx at the time, showing a seemingly endless number of different gangs controlling various parts of the city. In , police and media reports estimate that there were gangs operating in the Bronx, containing some 11, members. Arson became a regular occurrence in the Bronx as vacant buildings were burned down by hired gangs for insurance money at a staggering rate.

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Chapter 7 : Kim Bernard â€“ African Nova Scotian Music Association

Clara McBride Hale, founder of Hale House, a nationally recognized facility for the care of addicted children, was born on April 1, in Elizabeth City, North Carolina and raised in Philadelphia, Pennsylvania.

These movements are all Indigenous led. They are all pointing to a different future. Indigenous Nations are the last best hope for saving the land, water, plants and animals in Canada and on the planet, says David Suzuki. Pamela Palmater, a tireless Indigenous activist says: Indigenous peoples are leading [the] change to restore balance to the Earth, its life-giving resources and the peoples who share this planet Without farmable land, drinkable water and breathable air none of us will survive. This makes Indigenous Nations Canadians last best hope. For hundreds of years, Europeans moved across the globe into so-called new lands in search of opportunity, which quickly came to be defined as exploiting natural resources to build political and economic wealth and empires. As a result, the value and meaning of the land, plants and animals were reduced to accumulating wealth, leaving the land and water poisoned and Indigenous peoples colonized and impoverished. In the last years, despite treaties, Canadian corporations have continued the pillage by mining, logging, fishing and drilling on appropriated land. In recent years, the resistance of Indigenous peoples against oppression in Canada and elsewhere has been ongoing and militant. Decolonization is a central theme in Indigenous activism. After centuries of oppressing Indigenous peoples, laying the fate of the planet on their shoulders could be considered another colonizing act and is more than a little unjust. The last best hope looks to be about solidarity not oppression, about looking ahead several generations, and about living for and with the land and all of its inhabitants because it is the right way to live. It is not about accumulating wealth above everything else. Decolonization is also not just about treaties and the relationship between settlers and Indigenous peoples. Decolonization points to economics, politics and culture. Our economy serves the needs of corporate capitalists; our politics are dominated by masculine aggression and violence. They need to also be decolonized. At Fernwood Publishing, for 25 years now, we have published books to stand beside Indigenous peoples, who are pointing to a way that does not put wealth and power at the forefront. We commit to pushing critical thinking further along and hope that you, our valued readers and writers, will join that same path. Decolonization will change everything, and it will benefit all of us. In over three decades, Larry s activism always put decolonization first. His street-level experience, knowledge and quiet passion made him truly a quiet warrior. A scholarship for Indigenous students in Larry s name has been created. Donate at Victor Thiessen is missed by friends, family and colleagues alike. Victor s work contributed to many aspects of social change within and outside of the academy and around the world. His smile brought warmth to all who crossed his path. Hickey and Maxwell L. Sheldon, Dartmouth Patriot; Peter F. Lawson, Halifax Herald; Hervey W. John Daily Telegraph; St. Gorman, Ottawa Citizen; William M. Philpott, Boston Globe; Richard W. Simpson, Associated Press; Jerome V. Sears, Boston American; James H. Barry Cahill, biographer of the Halifax Relief Commission Michael Dupuis book appeals to me not just as a Mackey, but also as a former journalist. The Mont- Blanc exploded in a devastating 2. More than 6, people were made homeless, and an additional 12, were left without shelter. Bearing Witness tells the story of the Explosion, and the catastrophic damage it caused, through the eyes and words of Halifax-Dartmouth journalists and record keepers and visiting journalists. Their accounts reveal a unique perspective, offering new detail about the tragedy and providing insight into the individuals who struggled to articulate the magnitude of the shocking event to the rest of the world. In addition to the original work by journalists and record keepers, Michael Dupuis provides over 30 photographs and illustrations, several previously unseen, and a detailed timeline of journalistic activities from the time of the Explosion on December 6 to December Michael Dupuis is the author of Winnipeg s General Strike: Reports from the Front Lines. He resides in Victoria, BC. Fernwood Publishing Spring catalogue 3 4 Spring frontlist The Medicine of Peace Indigenous Youth Decolonizing Healing and Resisting Violence Jeffrey Paul Ansloos In The Medicine of Peace, Jeffrey Ansloos explores the complex intersections of colonial

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violence, the current status of Indigenous youth in Canada in regards to violence and the possibilities of critical-indigenous psychologies of nonviolence. Indigenous youth are disproportionately at risk for violent victimization and incarceration within the justice system. They are also marginalized and oppressed within our systems of academia, mental health and social work. Using a critical-indigenous discourse to critique, deconstruct and de-legitimize the hegemony of Western social science, Ansloos advances an Indigenous peace psychology to promote the revitalization of Indigenous identity for these youth. Jeffrey Paul Ansloos works as an educator and counsellor, with particular expertise in trauma, multiculturalism and community development. From a Tipi to a Tesla I have lived much of my life on the road. Like my mother and father before me, I travel from one tribal nation to another, from college campus to regulatory hearing to courtroom to the United Nations to and from and then home. This is the book of those travels, a privileged life indeed. In this space people share their stories or just at that moment a story unfolds as I watch, pen in hand. Winona LaDuke Chronicles is a major work, a collection of current, pressing and inspirational stories of Indigenous communities from the Canadian subarctic to the heart of Dine Bii Kaya, Navajo Nation. Chronicles is a book literally risen from the ashes beginning in after her home burned to the ground and collectively is an accounting of Winona's personal path of recovery, finding strength and resilience in the writing itself as well as in her work. Long awaited, Chronicles is a labour of love, a tribute to those who have passed on and those yet to arrive. A two-time Green Party vice presidential candidate, author of five books of nonfiction, one children's book and a novel, Winona LaDuke is one of the world's most tireless and charismatic leaders on issues related to climate change, Indigenous and human rights, green and rural economies, grass-roots organizing and restoring local food systems over a career spanning nearly forty years of activism. This has seen the ANC become the key political vehicle, in party and state form as well as application, of corporate capital; both domestic and international, black and white, local and national and constitutive of a range of different fractions. As a result, transformation has largely taken the form of macro-acceptance of, combined with micro-incorporation into, the capitalist system, now minus its specific and formal apartheid frame. What has happened in South Africa over the last twenty-two years is the corporatisation of liberation; the generalised political and economic commodification of society and its development; with all the attendant impacts on governance, the exercise of power, the understanding and practice of democracy as well as political, economic and social relations. The author of four books, he has written widely on various aspects of South African and international political, social and economic issues and struggles. Relations Challenges for Cuba in and Beyond References Index The evolution of the relationship between Cuba and the United States is much more complicated from the Cuban perspective than it is made to appear in mainstream media and political thinking. In this book, Arnold August highlights critical views from Cuba that are generally unfamiliar to non-cubans. August outlines and analyzes current interactions and the future perspectives between the two neighbours. Included with August's careful analysis are interviews with five of Cuba's leading intellectuals on the subject of Cuba U. His most recent book is Cuba and Its Neighbours: Make it required reading for every incoming social work student. The best resource I've ever found to help with the challenging task of radiating social justice theory into the heart of social work practice. Accessible, real, and encouraging, Doing Anti-Oppressive Practice shines the way forward for our entire profession. Susan Preston, School of Social Work, Ryerson University This updated third edition of the immensely popular Doing Anti-Oppressive Practice introduces students to anti-oppressive social work, its historical and theoretical roots and the specific contexts of anti-oppressive social work practice. Key to this practice is the understanding that the problems faced by an individual are rooted in the inequalities and oppression of the socio-political structure of society rather than in personal characteristics or individual choices. Moreover, the contributors show that social justice and social change working against racism, sexism and class oppression can and must be a key component of social work practice. Drawing on concrete examples from specific practice contexts, personal experience and case work, including child welfare, poverty, mental health, addictions and disability, the contributors demonstrate how to translate social justice theory into everyday practice. This new edition

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adds chapters on working with refugee, immigrant and racialized families; children; older adults; cognitive behavioural therapy; and using social media as a tool for social change. The perfect teaching tool to introduce students to some of the pressing challenges facing contemporary Canada and the world. Our understanding of issues such as poverty, racism, violence, homophobia, crime and pollution stems from our view of how society is structured. From the dominant neoliberal perspective, social problems arise from individuals making poor choices. From a critical perspective, however, these social troubles are caused by structural social inequalities. Disparities in economic, social and political power that is, relations of power based on class, race, gender and sexual orientation are the central structural element of capitalist, patriarchal, colonialist societies. The contributors to *Power and Resistance* use this critical perspective to explore Canadian social issues such as poverty, colonialism, homophobia, violence against women, climate change and so on. This sixth edition adds chapters on the corporatization of higher education, the lethal impacts of colonialism, democracy, the social determinants of health, drug policy and sexual violence on campus. Wayne Antony is a publisher at Fernwood Publishing. Les Samuelson is an associate professor of sociology at the University of Saskatchewan. He is co-editor with Wayne Antony of five editions of *Power and Resistance*. The contributors to the volume both established and upcoming academics and activists critically explore the applicability, as well as the limitations, of Marcuse's seminal work to the current political conjuncture. It should be of interest to both scholars of critical theory and Left activists of all types. Chris Holman, Nanyang Technological University, Singapore Accessibly written to provide a clear and relevant introduction to Marcuse's ideas, *One-Dimensional Man 50 Years On* powerfully shows how one of the most influential political theory texts of the past century remains potent in this one. Published in 1954, Marcuse's work was highly critical of modern industrial capitalism its exploitation of people and nature, its commodified aesthetics and consumer culture, the military-industrial complex and new forms of social control at the height of the Keynesian era. Contributors to this collection assess the key themes in *One-Dimensional Man* from a diverse range of critical perspectives, including feminist, ecological, Indigenous and anti-capitalist. In light of the current struggles for emancipation from neoliberalism in Canada and across the globe, this critical look at Marcuse's influential work illustrates its relevance today and introduces his work to a new generation. Terry Maley teaches critical and radical democratic theory and politics in the Political Science Department at York University. They raised their voices for world peace from the 1950s to the 1980s. They were incensed about economic inequality in Canadian society and advocated for policies to reduce poverty. The profiles in this book illustrate the many ways these politicians embraced the cause of gender equality and served as role models for generations of Canadian women. Madelyn Holmes is the author of *Forgotten Migrants*: She lives in Burlington, Vermont. His body of work defies categorization. Maclean's A national treasure. Sharp-tongued and quick-witted, he lives alone in rural Cape Breton, but he still cooks breakfast for his wife, who's been dead for thirty years.

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Chapter 8 : 20th Century | The Black Past: Remembered and Reclaimed

I would encourage my colleagues in the back who are opposed to increased taxes in the Province of Nova Scotia, unlike what the minister didn't realize maybe in the beginning that what he is doing is taxing Nova Scotians, to stand up and talk about why you support increased taxes in the Province of Nova Scotia.

It was just like they were hooked to this dope. You know it was something! They often heard the n-word. Even in the early days, whites and blacks drank and danced together, well into the wee hours. And for just a time, they washed away the colour lines that were sure to rise by morning. By day, Downey worked the trains for Canadian National Railway. He started as a porter shining shoes and making beds – and hearing dirty racial slurs all along the rails. Martin Luther King Jr. But for many nights, he was the emperor of equality, the ringmaster of rhythm and blues, the trailblazer for troubled times – founder of a little club that eventually attracted some of the biggest names in show business. And some of the biggest names in Nova Scotia business and politics, former premier Gerald Regan, developer Ralph Medjuck, cabinet minister Scott McNutt, came to listen. Other cabinet ministers too. And Voyageur hockey players. And then – Montreal Canadiens coach Claude Ruel. Students, doctors, lawyers and sailors. And Black Panther Stokely Carmichael. Downey opened the establishment in after renovating a condemned house on Creighton Street – just a pool table and a jukebox. That first old house is long gone and the Agricola property, the first in the city to be granted a license to open until 3: And oh – the memories. Lotsa Poppa is a lot smaller now. I used to sing: Oh my goodness yeah, I was there four or five times. He loved Lotsa Poppa of course. And cover acts like Little Royal, who imitated James Brown. And he used to take his guitar and hit her. We used to see him do that even in practice. I used to drink a lot and. I used to buy the entertainers drinks. Tina was just a quiet girl because she was scared to death of Ike. And then Makeba sang with Lotsa Poppa. But not before helping usher in a new day and a new way. The late Robert Stanfield, a former Nova Scotia premier and federal Tory leader, even stopped by on one occasion. Photo courtesy of Bill Downey [Source: Funeral services for Downey, who died last week will be held Saturday. And black folks and white folks will witness the harmonies. The legacy of his life beats on in the memories of those who met him and those who loved him. He was a good man who took care of his people. And became a meeting place for everyone from premiers to hockey stars to Black Panthers. All under the watchful eye of a man who grew up poor and heard racial slurs as often as amped up guitar riffs or righteous backbeats or the low down moan of a saxophone. Every table, every table had glasses on it. A song she starts to sing Friday, unprompted and in perfect pitch. I look to you.

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Chapter 9 : George Elliott Clarke - Atlantic Canadian Poets' Archive

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I can still see that soil crimsoned by butchered Hog and imbrued with rye, lye and homely Spirituals everybody must know, Still dream of folks who broke or cracked like shale: Pushkin, who twisted his hands in boxing, Marrocco, who ran girls like dogs and got stabbed, Lavinia, her teeth decayed to black stumps, Her lovemaking still in demand, spitting Black phlegm " her pension after twenty towns, And Toof, suckled on anger that no Baptist Church could contain, who let wrinkled Eely Seed her moist womb when she was just thirteen. And the tyrant sun that reared from barbed-wire Spewed flame that charred the idiot crops To Depression, and hurt my granddaddy To bottle after bottle of sweet death, His dreams beaten to one, tremendous pulp, Until his heart seized, choked; his love gave out. I remember my Creator in the old ways: I sit in taverns and stare at my fists; I knead earth into bread, spell water into wine. Still, nothing warms my wintry exile " neither Prayers nor fine love, neither votes nor hard drink: For nothing heals those saints felled in green beds, Whose loves are smashed by just one word or glance Or pain " a screw jammed in thick, straining wood. Wilfred Laurier University Press, Used with Permission of the Author and Publisher. The characters are characterized as the rejects of the community, but instigators of, and subject to, violence. This first step towards such inclusion occurs when he describes an individual via the sense of smell: By rendering the individual names and fates of several community members, Clarke reminds readers of the price Africadians have paid for freedom. Works Cited for analysis: The Poetry of George Elliott Clarke. Wilfrid Laurier University Press, Poetry Clarke, George Elliott. Letter to the African Baptist Messiah. Wisdom of Solomon XIX and: Wisdom of Solomon II. Goose Lane Editions, Canadian Scholars Press, Nat Turner Talks Lush Dreams, Blue Exile. Saltwater Spirituals and Deeper Blues. A th Anniversary Portrait. Essays and other works An Opera Libretto in Four Acts. Canadian Multicultural Education Foundation, East Coasting, or Make It Beautiful. Cambridge Scholars Publishing, Eyeing the North Star: Directions in African-Canadian Literature. Playwrights Canada Press, Fire on the Water: Arc Poetry Society, Daniel Fischlin and Ajay Heble. The Literary Project of English Canada. The Americanization of Africa and its diaphora. Essays and Poems in Honour of Britta Olinder. University of Gothenberg, Immigration and the Politics of Race and Ethnicity. Proceedings from the 19th Annual Reddin Symposium. The Merchant of Venice Retried. University of Toronto Press, An Opera Libretto in Three Cantos. Nelson and Charmaine A. Norman Cheadle and Lucien Pelletier. Wilfrid Laurier University, Reading the Canadian Slave Narratives. The Shifting Spaces of Canadian Literature. Summer Institute of the Trudeau Foundation, ; Toronto: African-Canadian Playwrights Festival, ; Toronto: Harbourfront Centre Corporation, ; Halifax: Reprinted in The Bulletin. Lessons from Pratt and Walcott, Etc. Terror Abroad, Torture at Home. Canada and World Peace, Conny Steenman-Marcusse and Aritha van Herk. Plays, Operas, and Films Raincoast " Polestar Books, , Queen of Puddings Music Theatre Company, Theatre Passe Muraille, One Heart Broken Into Song. Guelph Jazz Festival, ; Vancouver: Vancouver Jazz Festival, A Jazz Fantasia in Three Cantos. Eastern Front Theatre, , ; Ottawa: National Arts Centre, , ; Venice, Italy: Universite de Venezia, Playwrights Canada Press, , Studies, Documents, Reviews 51 New Directions in Canadian Writing George Elliott Clarke in Conversation. Compton, W, McNeilly, K. In Conversation with George Elliott Clarke. Studies, Documents, Reviews 16 An Interview with George Elliott Clarke. A Review of International English Literature Slavery, Martyrdom and the Female Body. Marc Maufort and Franca Bellarsi. Peter Lang, xi, Canadian Novelists on Writing Historical Fiction. Postcolonialism, Canadian Literature, and the Ethical Turn.