

## Annotated Bibliography

### **Primary Sources**

Admin. "Remembering Stormy Weather: Katherine Dunham and Agency." *The Project on the History of Black Writing*, 15

Nov. 2016

This website gives more detail about Katherine Dunham's part in stormy weather. How she got the part, what it meant to her, the significance of it in her career, etc. This would help us in talking about some of the specific shows/productions she has been in. Also the musical poster is a great primary source in itself because it is authentic to the time period.

A studio photograph of Katherine Dunham in the s. Photograph. Retrieved from the Library of Congress

This is a studio photograph signed by Katherine Dunham in 1926 when she would of been 17. In our website there is a section where we want to talk about her early life/what she did growing up. So, we feel like it would be helpful to include a picture of her from this time period and it would help fill up our website.

Elapau, Ana. "Katherine Dunham." *Katherine Dunhame*

Lindy bop was a big clothing style throughout the 1900's to 1930's. This image will be used to show her style not just by performing but by what she wears as well. She wore these clothes to show she was free to do what she wanted and wanted to

accumulate different styles into her dances. The picture shows what type of clothing she would wear during her performances. The image was uploaded by Ana ElaPau who was very influenced by Katherine's dancing style and created many shows in remembrance of Dunham.

Jacob's Pillow: PillowTV. "Katherine Dunham on Overcoming 1940s Racism - Jacob's Pillow Dance"

I think this source is very valuable to us because we wanted to have a section of our project to be about how Katherine also fought for racial equality within her dance career; how she was a social activist as well. In the video she is talking about her ideas of Racial Segregation on a performance of hers, where she sees that black people aren't allowed to sit in the orchestra seats. So, she does the show but refuses to come back until the seats of the theater are no longer segregated. She also talks about racism in general and how it affected her as a African American performer.

"Katherine Dunham." Performance by Lena Horne, and Katherine Dunham, *YouTube*, Educatetoliberate, 2 Mar. 2008

This is a video of one of Dunham's dances that she performed in 1943. Dancing at that time was very different to what it is today which is important and is amazing to see how much has transformed since then. Katherine Dunham's dance "Stormy Weather" shows how she integrated different styles into her dances.

"Katherine Dunham Quotes (Author of The Best Short Stories by Black Writers)." *Goodreads*, Goodreads, 2019

This Quote is very important because at first she wanted her tombstone to say “She tried” but then changed it to “She did” because she wanted to be known for finishing and making a difference not just trying to do the right thing. She was a big believer in doing what right because she wanted to make an impact on the world. We could use this information while talking about her inspirations and how she became who she is today. The quote can be used next to the newspaper source where it talks about her performances and how she was well known for her “sexy dances”. Lots of people loved her and her ways of performing.

Morris, Earl J. “Notes from Mexico.” *Alabama Tribune*, 15 July 1955, pp. 1–8.

Many people viewed her as a social activist. Her life was not just about her growth of dance in America but also that she stood up for African Americans. In this source it shows the ideas of Mexico and how grateful they are for her act of bravery in standing up for their people and style of dance.

© Pennebaker Associates, Inc. “Katherine Dunham on Dunham Technique.” *Library of Congress, A Visit with Katherine Dunham*, a film by D.A. Pennebaker, Chris Hegedus, Patricia Kerr Ross with David Dawkins © Pennebaker Associates, Inc. Filmed in Haiti in 1983. (Copyright)

This video is a good visual representation of some of the type of work Katherine did in her later years when she was no not capable of dancing much anymore so she passed on her knowledge to others. In the video she talks about

technique while instructing a Haitian dancer, Rachel Tavernier, on how to perform the “rocking horse.” It gives an idea of what she was like as an educator and how she interacted with her students.

© Pennebaker Associates, Inc. “Mahi.” *Library of Congress* D.A. Pennebaker, Chris Hegedus, Patricia Kerr Ross with David Dawkins © Pennebaker Associates, Inc. Filmed in Haiti in 1983. (Copyright). A Film by Chris Hegedus and D. A Pennebaker Used by permission of Pennebaker-Hegedus Films 262 W. 91st Street New York, NY 10024 (Copyright Notice).

In order for Katherine Dunham to properly infuse specific cultures into modern ballet, she went on multiple trips to study their culture to bring her new found knowledge back to the states where she could infuse it into her choreography. One journey of significance is when she went to study Caribbean dance culture and traveled to Haiti where she also came to understand the African roots of black dance in the West Indies. It was a very influential time in her career which this video would help show and exemplify, giving viewers a real life visual of what these Haitian style dances look like and how they can be compared to her choreography later on.

Shahn, Ben. “Photographic Evidence of Racial Segregation - American Memory Timeline- Classroom Presentation: Teacher Resources.” Edited by Jack Delano, *Library of Congress*, 1994.

There are a few pictures on this site that I plan on including in the Historical Context page. It really shows what struggles and events were occurring in Katherine Dunham's lifetime. One is a picture of a two boys looking into an

amusement park which shows the racial segregation between Whites and Blacks. The other is a picture of life during the Great Depression. There is a man with a small shack in what was considered Hooverville during the time.

Twachtman, Phyllis. "Katherine Dunham." *Katherine Dunham*, 1956.

This picture was taken in 1956 and resembles her motherly figure. She cared for those she loved and was willing to fight for equality. We will put this picture on the front page because it is overall a good picture that shows how kind and caring she looks. She is smiling and looks happy which is the kind of person she was and is portrayed as.

visionaryproject. "Katherine Dunham: My Love for Dance."

This video is helpful to us because it directly shows how Katherine Dunham feels about various topics relating to her dance career. Some of these include how her love of dance was fueled and how she began to dance in her childhood. But also, she talks about what inspired her to become an educator of dance and end her journey studying anthropology, because she loves to see other individuals evolve and grow as well alongside her teaching. We feel like this would help enrich our project considering that these words are coming from Dunham herself and not summarized by a different secondary source.

## Secondary Sources

“Access Britannica School.” *Britannica School*.

This article will add to the information about the dances she studied prior to her dancing career. We have some videos on her dances so they can add to our information and tie in with that. This source will help add to the idea of what her inspiration was for dancing in these styles.

Carrier, Raymond. “Katherine Dunham.” #3427: *Katherine Dunham: A Second Letter from Carrier*, 2 May 2000, 19:59:17.

We plan on using this information when we talk about her being a social activist. Ray’s letter was written to admire Katherine Dunham as a person. He wrote the letter to understand what she did for our country and in hopes to make people more aware of her works. She is not as well known today as she should be because she not only revolutionised dance but helped change views about slavery and racial discrimination. He also had quotes from other scholars in dance which is important to get a variety of information about her life.

Carter, Dwight. *Institute for Dunham Technique Certification*.

There will be a section of our project where we talk about the legacy of Katherine Dunham. What was the significance of her presence and how have her teachings and choreography impacted dance culture today. The purpose of this site is to do exactly that, to preserve her legacy; a group called the Institute for Dunham Technique Certification that actively works to continue to

teach and maintain knowledge of authentic Dunham technique to others. So, this idea would help us to show how her legacy is still influential today, even after her original school of dance called the Katherine Dunham Company came to an end after being founded back in 1930.

Das, Joanna Dee, et al. "Katherine Dunham: the Artist as Activist." *OUPblog*, 21 June 2017.

Katherine Dunham is not just an amazing dancer but a social activist as well. She cares about equality and wished people were treated more equal at her time. She stood up for those and even told Louisiana, Kentucky she would not perform there again unless they got more equality in their theatres. This grows on her great personality. She cares about those around her and wants everyone to have an amazing experience.

Das, Joanna Dee. *Katherine Dunham: Dance and the African Diaspora*. Oxford University Press., 2017.

This five star rated book is one written by Joanna Dee Das, Katherine Dunham's admirer who never met Katherine but was influenced by her style of Jazz and music growing up. Katherine Dunham has done so many amazing things from showing different dancing styles and standing up for racial equality. Joanna helps describe her life and how she should be remembered as an important figure in history.

Dunham, Katherine. *Kaiso! Writings by and about Katherine Dunham*. Italy, University of Wisconsin Press, 2005.

This book has a lot of information in further detail about different areas in Katherine Dunham's life, which would be very useful to us to help expand in our writing about her. It is a collection of works about and by her- some of these

include, but are not limited to “Collaborating with Balanchine on *Cabin in the Sky; Interviews with Katherine Dunham*, (where it goes into more details about the performance “Cabin in the Sky” she did and gives many usable quotes sense it includes interviews too) and *Excerpt from Island Possessed* where she talks more in depth about her trip to the caribbeans and the field work she did there to integrate their culture into her choreography.

Dunning, Jennifer. “How Katherine Dunham Revealed Black Dance to the World.” *The New York Times*, The New York Times, 23 May 2006.

This source gives a good overview of some of the major accomplishments in Dunham’s life, but also some things that she inspired others like herself to do. For example, like inspiring Alvin Ailey, another important dance figure in history, to create “The Magic of Katherine Dunham” program. Lastly, within the article are many quotes directly from Dunham which could be helpful to add onto our primary sources list as well.

“Katherine Dunham - Katherine Dunham Biography.” *Katherine Dunham - Katherine Dunham Biography*.

This article explains Katherine Dunham’s contributions in improving dance. This article also describes the building made in honor of her. She has done so many things to fight for rights as a dancer and pave her way through society from her harsh expectations.



“Selections from the Katherine Dunham Collection at the Library of Congress.” *Timeline: The Katherine Dunham*

*Collection at the Library of Congress (Performing Arts Encyclopedia, The Library of Congress)*, 30 July 2013.

I feel like this would be a valuable source for us to use because it is basically a timeline of the major events in her life. This would be helpful in referencing what are the more significant moments and accomplishments in her life that we should include in our presentation, and would help us to organize and sort out the information. The source also gives good details about these events and plenty of primary source pictures that we could use as well.

Walker, Robert. “La Danse Noire.” *Katherine Dunham Legacy Lives On*, 2015.

We plan on using the information from the website to include how she is recognized to this day. In a magazine from 2015 it recognized her involvement in dance. It is also important to recognize what she did to help black dance into her dances. She could have downplayed them but she did not. This information is valuable because it shows her awards and achievements shown even today. We should not just notice what she has done but instead tell others about her.