

## Abstract Writing Workshop

1. Introductory statement
  - a. What is Minstrelsy? What is Blackface?
  - b. I want to talk about the origins, importance, and application of critical race theory and how it is tied with Minstrelsy, specifically blackface.
2. Introduce your motivation behind the research
  - a. This topic has a longstanding and rich history that everyone should know about to raise awareness that racism is still a reality today and to help people understand that better.
3. Write your research question?
  - a. How does race theory and Minstrelsy, specifically blackface, tied together. How blackface has choreographically been playing out in history and its resemblance in contemporary times. How do power and race function together.
4. Write one sentence about what scholars in this field opine about this topic
  - a. Scholars in this field show favor in supporting blackface and notes how they incorporate it into their dance pieces or articles. They give information on it and how it came to be, the affects that it had on people, good or bad.
5. Say a line about your sources and how you are analyzing them
  - a. The dissertation, *Body Impossible*, analyzes blackface and critical race theory by explaining how Lar Lubovitch choreographed a piece called *Othello* and how it incorporated "black-on-black minstrelsy".
6. Your thesis statement
  - a. Critical race theory and Minstrelsy is a crucial part of history because of how it affected not only African Americans but other races too.
7. What are your conclusions and why is this research significant?
  - a. This research is significant because it will bring awareness to racism and some history on how it either got better as time went on or stayed the same.

Abstract: I want to talk about the origins, importance, and application of critical race theory and investigate its ties how it is tied with blackface mMinstrelsy, ~~specifically blackface~~. This topic

has a longstanding and rich history that everyone should know about to raise awareness about the historical and contemporary forms of that racism. Racism is not completely obliterated and given that it is still a reality today, it is important to draw attention to and to help people understand the concept better that better. How does race theory and blackface mMinstrelsy, specifically blackface, tied together?-How has blackface has choreographically been playing out choreographically in history and what are its resonances its resemblance in contemporary times? How do power and race function together? Scholars in this field show favor in supporting blackface and notes how the phenomenon is they incorporated it into their dance pieces or textual literature for political goals and social justice objectives articles. They provide historical background give information on it and how it came to be; the deleterious and economically beneficial effects that it had on people, good or bad. The dissertation, *Body Impossible*, analyzes blackface and critical race theory by explaining how Lar Lubovitch choreographed a piece called *Othello* and how it incorporated “black-on-black minstrelsy”. Through my investigation of historical archives and choreographic analysis of contemporary reimaginings of critical theoretical treatment of blackface minstrelsy, I want to present a holistic take on an embodied archive of performance. I will also show how Critical race theory and blackface mMinstrelsy is a crucial part of history because of how it affected not only African Americans but other races too. This research is significant because it will bring awareness to historical racism and its contemporary ramifications. and some history on how it either got better as time went on or stayed the same.

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