

# i am somebody black history

**i am somebody black history** is a powerful phrase deeply embedded in the narrative of African American empowerment and civil rights. This expression encapsulates the affirmation of dignity, identity, and self-worth among Black individuals throughout history. Originating during pivotal moments of social and political struggle, the phrase has resonated as a rallying cry against oppression and discrimination. Understanding the significance of "i am somebody black history" involves exploring its origins, cultural impact, and continued relevance in contemporary society. This article delves into the historical context, notable figures associated with the phrase, and how it has influenced Black identity and empowerment movements over the decades. The exploration also highlights key events and legacies that have cemented "i am somebody" as a symbol of pride and resilience. The following sections will provide a comprehensive overview of this iconic statement's place in Black history.

- Origins of "I Am Somebody" in Black History
- Key Figures and Speeches
- Cultural and Social Impact
- Legacy and Modern Relevance

## Origins of "I Am Somebody" in Black History

The phrase "i am somebody black history" traces back to the civil rights era of the 1960s, a time marked by widespread activism aimed at dismantling racial segregation and achieving equality. The words became emblematic of the movement's message: that every Black person is valuable, deserving of respect, and capable of contributing meaningfully to society. This affirmation stood in direct opposition to centuries of systemic racism that sought to marginalize African Americans. The expression was popularized through speeches, protests, and grassroots campaigns, often delivered by activists and leaders committed to uplifting Black communities.

One of the earliest and most notable uses of the phrase occurred in educational and social programs designed to bolster self-esteem among African American youth. These initiatives emphasized the importance of recognizing one's worth despite societal challenges. The phrase also became integrated into various forms of artistic expression, including poetry, music, and theater, which further disseminated its empowering message.

## Historical Context of the Phrase

During the mid-20th century, African Americans faced widespread discrimination in housing, employment, education, and voting rights. The civil rights movement sought to challenge these injustices through nonviolent protest and advocacy for legal reforms. The declaration "I am somebody" served as a counter-narrative to the dehumanization experienced by Black individuals. It was a bold statement of self-affirmation that encouraged pride in Black identity and heritage.

## Integration into Civil Rights Activism

Activists incorporated the phrase into speeches and rallies to inspire participants and draw attention to the cause. It was often chanted or recited during demonstrations, reinforcing solidarity and collective strength. The phrase's simplicity made it accessible and memorable, enabling it to resonate across different regions and communities engaged in the struggle for equality.

## Key Figures and Speeches

Several prominent leaders and activists are closely associated with the phrase "i am somebody black history," as they helped to popularize it through their words and actions. Their contributions played a critical role in embedding the phrase into the cultural lexicon of the civil rights movement.

### Reverend Jesse Jackson

Reverend Jesse Jackson is widely credited with bringing national attention to the phrase during his involvement in the civil rights movement. As a minister and activist, Jackson used "I am somebody" in sermons and speeches to motivate disenfranchised Black communities. His charismatic delivery and commitment to social justice helped the phrase gain widespread recognition and become synonymous with Black empowerment.

### Dr. Martin Luther King Jr.

While Dr. King did not originate the phrase, his philosophy and speeches echoed similar themes of dignity, equality, and self-worth. His advocacy for nonviolent resistance and racial harmony reinforced the message behind "I am somebody," inspiring millions to believe in their intrinsic value and right to justice.

## Educational Advocates and Community Leaders

Beyond nationally known figures, numerous local educators and community organizers embraced the phrase as a tool for positive identity formation among young African Americans. They integrated it into curricula, workshops, and community gatherings to foster confidence and resilience.

## Cultural and Social Impact

The phrase "i am somebody black history" has had a profound impact on American culture and society, influencing various domains beyond civil rights activism. Its reach extends into education, literature, music, and popular culture, where it continues to serve as a symbol of Black pride and perseverance.

## **Influence in Education**

In educational settings, the phrase has been used to promote self-esteem and combat the negative effects of systemic racism on Black students. Programs that incorporate "I am somebody" encourage students to recognize their potential and reject stereotypes. This approach has helped improve academic outcomes and personal development among African American youth.

## **Representation in Arts and Media**

Artists, poets, and musicians have embraced the phrase as a source of inspiration. It appears in songs, theatrical productions, and visual art that explore themes of identity, struggle, and empowerment. These creative expressions have further cemented the phrase's place in cultural history.

## **Community Empowerment and Social Movements**

Community organizations have adopted "I am somebody" as a motto to unite members and promote activism. It functions as a rallying cry that emphasizes collective strength and individual dignity. The phrase has been invoked in movements addressing issues such as police brutality, economic inequality, and voting rights.

## **Legacy and Modern Relevance**

The enduring legacy of "i am somebody black history" is evident in its continued use as a declaration of self-worth and social justice advocacy. It remains relevant in contemporary discussions about race, identity, and equality in America and beyond.

## **Connection to Contemporary Movements**

Modern movements like Black Lives Matter have drawn upon the spirit of "I am somebody" to affirm Black lives and demand systemic change. The phrase's message aligns with ongoing efforts to address racial disparities and promote human rights, demonstrating its lasting influence.

## **Educational and Cultural Preservation**

Institutions and organizations dedicated to preserving Black history often highlight the phrase as a key element of the civil rights narrative. It serves as a teaching tool and a reminder of the power of self-affirmation in overcoming adversity.

## **Examples of the Phrase in Modern Usage**

- Community workshops focused on empowerment and leadership development.

- Art installations and murals celebrating Black identity and history.
- Social media campaigns promoting racial pride and awareness.
- Inclusion in speeches and writings by contemporary activists and scholars.

## **Frequently Asked Questions**

### **What is the significance of the phrase 'I Am Somebody' in Black history?**

The phrase 'I Am Somebody' is a powerful affirmation of self-worth and identity within the Black community, popularized by civil rights movements to combat systemic racism and uplift Black voices.

### **Who popularized the 'I Am Somebody' slogan during the Civil Rights Movement?**

Reverend Jesse Jackson is often credited with popularizing the 'I Am Somebody' slogan during his work with the Operation PUSH organization in the 1970s to inspire pride and empowerment among African Americans.

### **How has 'I Am Somebody' been used in educational contexts related to Black history?**

The phrase 'I Am Somebody' is commonly used in schools and educational programs to teach students about Black history, resilience, and the importance of self-identity and empowerment.

### **Are there notable speeches or works titled 'I Am Somebody' in Black history?**

Yes, several speeches and poems titled 'I Am Somebody' have been delivered by civil rights leaders and activists, emphasizing the dignity and value of Black individuals despite oppression.

### **What impact does the 'I Am Somebody' message have on contemporary discussions about race and identity?**

The 'I Am Somebody' message continues to inspire contemporary movements by affirming Black identity, combating racial injustice, and encouraging pride and self-respect in the face of ongoing societal challenges.

# Additional Resources

## 1. *I Am Somebody: The Story of a Civil Rights Movement*

This book chronicles the powerful journey of individuals who stood up for equality during the Civil Rights Movement. It highlights key events and leaders that shaped the fight against racial injustice. Through personal stories and historical context, readers gain insight into the resilience and courage of those who declared, "I am somebody."

## 2. *I Am Somebody!: The Story of a Black Man's Journey*

A memoir that explores the life of a Black man overcoming adversity and discrimination to achieve success. The narrative emphasizes self-worth and identity, inspiring readers to recognize their own value. It serves as a testament to perseverance in the face of systemic barriers.

## 3. *I Am Somebody: Poems of Black Pride*

This collection of poems celebrates Black heritage, culture, and pride. Each poem reflects themes of empowerment, history, and the affirmation of identity. It is a moving tribute to the spirit and strength found within the Black community.

## 4. *I Am Somebody: Voices from Black History*

An anthology of speeches, essays, and reflections by prominent Black leaders and activists. The book captures the diverse voices that have contributed to the ongoing struggle for civil rights. Readers are introduced to influential figures who have shaped Black history with their words and actions.

## 5. *I Am Somebody: Children of the Civil Rights Era*

Focused on the experiences of young people during the Civil Rights Movement, this book shares stories of courage and activism. It highlights how youth played a critical role in advancing social justice. The narrative encourages readers to understand the impact of collective action.

## 6. *I Am Somebody: A Celebration of Black Excellence*

This inspiring book showcases achievements of Black individuals across various fields, including arts, science, sports, and politics. It emphasizes the importance of representation and the breaking of racial barriers. Readers are motivated to pursue their dreams and recognize their potential.

## 7. *I Am Somebody: The Power of Black Identity*

Exploring the concept of identity, this book delves into how embracing Blackness fosters strength and community. It discusses historical challenges and the ongoing journey toward self-acceptance and pride. The narrative encourages readers to celebrate their heritage unapologetically.

## 8. *I Am Somebody: Stories of Black Resilience*

This collection highlights stories of overcoming hardship, discrimination, and injustice throughout Black history. Each account demonstrates resilience and determination in the pursuit of equality. The book serves as a reminder of the enduring spirit within the Black community.

## 9. *I Am Somebody: Educational Lessons from Black History*

Designed as an educational resource, this book provides lessons and activities centered around key moments in Black history. It aims to teach young readers about the significance of Black contributions and the fight for civil rights. The book fosters understanding, respect, and appreciation for Black heritage.

# **I Am Somebody Black History**

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**i am somebody black history: I Am Somebody** David Masciotra, 2020-10-15 There are few figures and leaders of recent American history of greater social and political consequence than Jesse Jackson, and few more relevant for America's current political climate. In the 1960s, Jackson served as a close aide to Dr. Martin Luther King, meeting him on the notorious march to legitimate the American democratic system in Selma. He was there on the day of King's assassination, and continued his political legacy, inspiring a generation of black and Latino politicians and activists, founding the Rainbow/PUSH Coalition, and helping to make the Democratic Party more multicultural and progressive with his historic runs for the presidency in the 1980s. In *I Am Somebody*, David Masciotra argues that Jackson's legacy must be rehabilitated in the history of American politics. Masciotra has had personal access to Jackson for several years, conducting over 100 interviews with the man himself, as well as interviews with a wide variety of elected officials and activists who Jackson has inspired and influenced. It also takes readers inside Jackson's negotiations for the release of hostages and political prisoners in Cuba, Iraq, and several other countries. As Democratic politics sees a return to radicalism and the rise of a new generation of committed advocates of racial and economic justice, *I Am Somebody: Why Jesse Jackson Matters* is a critical book for understanding where America in the 21st Century has come from and where it is going. Featuring a foreword by Michael Eric Dyson.

**i am somebody black history: I Am Somebody!** James Haskins, 1992 Has Jessica gone too far? Elizabeth Wakefield knows her beautiful twin can handle almost any guy--most boys are just no match for Jessica's seductive charms. But Scott Daniels, Jessica's latest love, is more of a man than a boy, much older and much more experienced than anyone Jessica's ever dated. When Jessica sneaks off to a college beach party with Scott, Elizabeth's afraid of what could happen. And when her twin sister isn't back by morning, Elizabeth's fear turns to alarm. Why has she stayed out all night long?

**i am somebody black history: A History of African-American Leadership** John White, Bruce J. Dierenfield, 2014-06-11 The story of black emancipation is one of the most dramatic themes of American history, covering racism, murder, poverty and extreme heroism. Figures such as Malcolm X and Martin Luther King are the demigods of the freedom movements, both film and household figures. This major text explores the African-American experience of the twentieth century with particular reference to six outstanding race leaders. Their philosophies and strategies for racial advancement are compared and set against the historical framework and constraints within which they functioned. The book also examines the 'grass roots' of black protest movements in America, paying particular attention to the major civil rights organizations as well as black separatist groups such as the Nation of Islam.

**i am somebody black history: Contested Images** Alma M. Garcia, 2012-09-20 *Contested Images* offers a collection of 17 essays that analyze the representations in popular culture of African American, Asian American, Latina, and Native American women. No other anthology offers this wide spectrum of ethnicities.

**i am somebody black history: Historical Dictionary of African American Cinema** S. Torriano Berry, Venise T. Berry, 2015-05-07 As early as 1909, African Americans were utilizing the new medium of cinema to catalogue the world around them, using the film camera as a device to capture their lives and their history. The daunting subject of race and ethnicity permeated life in America at the turn of the twentieth century and due to the effect of certain early films, specific

television images, and an often-biased news media, it still plagues us today. As new technologies bring the power of the moving image to the masses, African Americans will shoot and edit on laptop computers and share their stories with a global audience via the World Wide Web. These independently produced visions will add to the diverse cache of African American images being displayed on an ever-expanding silver screen. This wide range of stories, topics, views, and genres will finally give the world a glimpse of African American life that has long been ignored and has yet to be seen. This second edition of *Historical Dictionary of African American Cinema* covers its history through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 1400 cross-referenced entries on actors, actresses, movies, producers, organizations, awards, and terminology, this book provides a better understanding of the role African Americans played in film history. This book is an excellent access point for students, researchers, and anyone wanting to know more about African American cinema.

**i am somebody black history: *Cornel West and Philosophy*** Clarence Johnson, 2014-05-01  
Cornel West's reputation as a public and celebrity intellectual has overshadowed his important contributions to philosophy. Professor Clarence Shole Johnson provides a rectification of this situation in this benchmark, thought-provoking book. After a brief biographical sketch, Johnson leads us through a comprehensive examination of West's philosophy from his conceptions of pragmatism, existentialism, Marxism, and Prophetic Christianity to his persuasive writings on black-Jewish relations, affirmative action, and the role of black intellectuals. Special focus is given to West's writings on ethics and social justice, and how these inform his entire theoretical framework. *Cornel West and Philosophy* is a unique and indispensable guide to West's diverse philosophical writings.

**i am somebody black history: *Congressional Record*** United States. Congress, 1957 The *Congressional Record* is the official record of the proceedings and debates of the United States Congress. It is published daily when Congress is in session. The *Congressional Record* began publication in 1873. Debates for sessions prior to 1873 are recorded in *The Debates and Proceedings in the Congress of the United States (1789-1824)*, the *Register of Debates in Congress (1824-1837)*, and the *Congressional Globe (1833-1873)*

**i am somebody black history: *The White Peril*** Omo Moses, 2025-01-21 From the son of legendary civil rights organizer Robert P. Moses: a brilliant, unflinching memoir about becoming Black in America that interweaves voices from 3 generations of the Moses family Omo Moses has written an epic reaffirmation of Black diasporic life and a clarion call for justice. *The White Peril* is destined to be read and cherished." —Junot Díaz, Pulitzer Prize for Fiction recipient and author of *The Brief Wondrous Life of Oscar Wao* In *The White Peril*, Omo Moses deftly interweaves his own life story with excerpts from both his great-grandfather's sermons and the writings of his father, the civil rights activist Bob Moses. The result is a powerful chorus of voices that spans 3 generations of an African American family, all shining a light on the Black experience, all calling fiercely for racial justice. Omo was born in 1972 in Tanzania, where his parents had fled to escape targeted harassment by the US government. He did not encounter white supremacy until the family moved back to America when he was 4. Here, he learned what it meant to be Black. He came of age in a Black enclave of Cambridge, Massachusetts, became a passionate basketball player, lived in the shadow of his father's Civil Rights work but did not feel like a part of it until his college basketball career came to an unceremonious end. Unsure what to do next, he took up his father's offer to go with him to Mississippi and teach math to Algebra Project students. Omo didn't know it yet, but it was among those young people that he would find his purpose. This book is at once a coming-of-age story, a multigenerational family memoir, an epic father-son road trip, a searing account of the Black male experience, and a work that powerfully revives Rev. Moses's demand for liberation.

**i am somebody black history: *Breaking Bread, Breaking Beats*** CERCL Writing Collective, 2014 In this innovative project, ten individuals write as one voice to illuminate the ways that Hip-Hop and the Black Church agree, disagree, and inform each other on key topics. This book grows out of the popular religion and Hip-Hop course offered at Rice University by Dr. Anthony Pinn

and Bernard 'Bun B' Freeman. Like the course, the book offers engaging insights into one of the most important musical genres and reflects on its broad cultural impact.

**i am somebody black history: Contracultura** Christopher Dunn, 2016-10-13 Christopher Dunn's history of authoritarian Brazil exposes the inventive cultural production and intense social transformations that emerged during the rule of an iron-fisted military regime during the sixties and seventies. The Brazilian contracultura was a complex and multifaceted phenomenon that developed alongside the ascent of hardline forces within the regime in the late 1960s. Focusing on urban, middle-class Brazilians often inspired by the international counterculture that flourished in the United States and parts of western Europe, Dunn shows how new understandings of race, gender, sexuality, and citizenship erupted under even the most oppressive political conditions. Dunn reveals previously ignored connections between the counterculture and Brazilian music, literature, film, visual arts, and alternative journalism. In chronicling *desbunde*, the Brazilian hippie movement, he shows how the state of Bahia, renowned for its Afro-Brazilian culture, emerged as a countercultural mecca for youth in search of spiritual alternatives. As this critical and expansive book demonstrates, many of the country's social and justice movements have their origins in the countercultural attitudes, practices, and sensibilities that flourished during the military dictatorship.

**i am somebody black history: A Forgotten Sisterhood** Audrey Thomas McCluskey, 2014-10-30 Emerging from the darkness of the slave era and Reconstruction, black activist women Lucy Craft Laney, Mary McLeod Bethune, Charlotte Hawkins Brown, and Nannie Helen Burroughs founded schools aimed at liberating African-American youth from disadvantaged futures in the segregated and decidedly unequal South. From the late nineteenth through mid-twentieth centuries, these individuals fought discrimination as members of a larger movement of black women who uplifted future generations through a focus on education, social service, and cultural transformation. Born free, but with the shadow of the slave past still implanted in their consciousness, Laney, Bethune, Brown, and Burroughs built off each other's successes and learned from each other's struggles as administrators, lecturers, and suffragists. Drawing from the women's own letters and writings about educational methods and from remembrances of surviving students, Audrey Thomas McCluskey reveals the pivotal significance of this sisterhood's legacy for later generations and for the institution of education itself.

**i am somebody black history: Timetables of African-American History** Sharon Harley, 1996-01-19 From the first African communities in North America to the days of slavery, from the aesthetic achievements of the Harlem Renaissance to the political triumphs of the civil rights movement, from Harriet Tubman's creation of the Underground Railroad to the election of Carol Moseley Braun -- the first black woman senator -- in 1992, this comprehensive book illuminates African Americans both famous and little known. Thousands of entries document historical moments, laws and legal actions, and noteworthy events in the areas of religion, the arts, sports, education, and science and technology. The varied accomplishments of black Americans come to life in brief profiles of Louis Armstrong, Salt-N-Pepa, Zora Neale Hurston, James Baldwin, Joe Louis, Wilma Rudolph, Paul Robeson, General Colin Powell, and hundreds of others.

**i am somebody black history: Factual Fictions** Leonora Flis, 2010-08-11 *Factual Fictions: Narrative Truth and the Contemporary American Documentary Novel* focuses on contemporary American documentary narratives, specifically the documentary novel, as it re-emerged in the 1960s and later developed into various other forms. The book explores the connections between the documentary novel and the concurrent rise of New Journalism (a.k.a. "literary journalism") in the United States, situating the two genres in the cultural context of the tumultuous 1960s and an emerging postmodern ethos. Flis makes a comprehensive analysis of texts by Truman Capote, Norman Mailer, John Berendt, and Don DeLillo, while tackling discussions on various theoretical complexities with assurance and rigor. Interested in the precarious divide between fact and fiction, the author productively complicates traditional notions of the two poles. Furthermore, the book examines parallels between contemporary Slovene documentary narratives and their American counterparts. Flis's work, with its systematic and innovative approach to the subject matter, adds an



important historical dimension to the developing field of literary journalism studies as well as to the more established area of 20th Century American literature.

**i am somebody black history:** Popular Music in the Classroom David Whitt, 2020-06-25 Popular music has long been a subject of academic inquiry, with college courses taught on Elvis Presley, Bob Dylan, and the Beatles, along with more contemporary artists like Beyonce and Outkast. This collection of essays draws upon the knowledge and expertise of instructors from a variety of disciplines who have taught classes on popular music. Topics include: the analysis of music genres such as American folk, Latin American protest music, and Black music; exploring the musical catalog and socio-cultural relevance of specific artists; and discussing how popular music can be used to teach subjects such as history, identity, race, gender, and politics. Instructional strategies for educators are provided.

**i am somebody black history:** *American Voices* Bernard K. Duffy, Richard Leeman, 2005-08-30 Contemporary public speaking remains an important part of our national life and a substantial force in shaping current events. Many of America's most important moments and issues, such as wars, scandals, election campaigns, September 11, 2001, have been defined by oratory. Here, over 50 essays cover a substantial and interesting group of major American social, political, economic, and cultural figures from the 1960s to the present. Each entry explains the biographical forces that shaped a speaker and his or her rhetorical approach, focuses mainly on a discussion of the orator's major speeches within the context of historical events, and concludes with an appraisal of the speaker and his or her contribution to American political and social life. All entries incorporate chronologies of major speeches, bibliographies including primary sources, biographies, and critical studies and archival collections or Web sites appropriate for student research. Entries include high profile individuals such as: John D. Ashcroft, Elizabeth Dole, Jerry Falwell, Anita Hill, Ralph Nader, Ronald Reagan, Janet Reno, Gloria Steinem, Malcolm X; and many others. Excerpts of major speeches and sidebars complement the text. Ideal for researchers and students in public speaking classes, American history classes, American politics classes, contemporary public address classes, and rhetorical theory/criticism classes.

**i am somebody black history:** Encyclopedia of Religious and Spiritual Development Elizabeth M. Dowling, W. George Scarlett, 2006 Focuses on the developmental process of religion and spirituality across the human life span. This encyclopedia joins a recent trend in research and scholarship aimed at better understanding the similarities and differences between world religions and spiritualities, between expressions of the divine and between experiences of the transcendent.

**i am somebody black history:** **Racial Imagination and the American Dream** Charles P. Henry, 2023-08-25 Although the phrase the American Dream dates from the 1930s, the concept or idea of the American Dream is as old as the country. The values proclaimed in the Declaration of Independence and reaffirmed (and extended) in the Gettysburg Address have been continuously promoted by every American president. Moreover, they form the basis of our national collective narrative as expressed through both elite and popular culture. The American Dream is intrinsically tied to the American Creed and American Exceptionalism. It is the foundation of our national identity, the glue that holds together our individual aspirations. Yet until the mid-twentieth century, the American Dream excluded African Americans. We as a nation—as an imagined community—could not imagine an integrated, multiracial society with Blacks and Whites living together as equals. By examining the lives of the only three African American Nobel Peace Prize winners, we can see how their lives were shaped by the American Dream, and how their success was used to deny the structural racism that prevented others from achieving the American Dream. Ralph Bunche as a role model of academic and technical expertise, Martin Luther King, Jr., as a model race leader, and Barack Obama as a political leader provide a window on the changing meaning of the American Dream. In conclusion, Haiti is presented as a failed example of an attempt to export the American Dream in the form of American Exceptionalism, and racial reparations are reimagined as a radical democratic project aimed at true global integration and justice.

**i am somebody black history:** Make up for Lost Time with Changes Being Made B. Howard,

2019-04-18 My book is about making changes in life from making bad choices. These bad choices caused me to lose my freedom from a crime that I did not commit. Every bad choices I have made caught up with me. I have made changes with God in my life. I try to help others—not just grown-ups but all ages, whether they are black, white, Mexican, it doesn't matter—to make a difference in their lives by choosing the right decision. Evaluating life and coming together to make a difference in the world we live in will inspire others to help prevent violence, rapes, killing, police brutality, and race issues and to be a better role model for kids. This is what my book is based on—making changes in life for the better.

**i am somebody black history: Presenting the Past** Susan Porter Benson, Stephen Brier, Roy Rosenzweig, 1986 In recent years, history has been increasingly popularized through television docudramas, history museums, paperback historical novels, grassroots community history projects, and other public representations of historical knowledge. This collection of lively and accessible essays is the first examination of the rapidly growing field called public history. Based in part on articles written for the *Radical History Review*, these eighteen original essays take a sometimes irreverent look at how history is presented to the public in such diverse settings as children's books, Colonial Williamsburg, and the Statue of Liberty, *Presenting the Past* is organized into three areas which consider the role of mass media (*Packaging the Past*), the affects of applied history (*Professionalizing the Past*) and the importance of grassroots efforts to shape historical consciousness (*Politicizing the Past*). The first section examines the large-scale production and dissemination of popular history by mass culture. The contributors criticize many of these Hollywood and Madison Avenue productions that promote historical amnesia or affirm dominant values and institutions. In *Professionalizing the Past*, the authors show how non-university based professional historians have also affected popular historical consciousness through their work in museums, historic preservation, corporations, and government agencies. Finally, the book considers what has been labeled people's history--oral history projects, slide shows, films, and local exhibits--and assesses its attempts to reach such diverse constituents as workers, ethnic groups, women, and gays. Of essential interest to students of history, *Presenting the Past* also explains to the general reader how Americans have come to view themselves, their ancestors, and their heritage through the influence of mass media, popular culture, and public history. Author note: Susan Porter Benson is Associate Professor and Chair of History at Bristol Community College in Massachusetts. Stephen Brier is Director of the American Social History Project and Senior Research Scholar at the Graduate Center, City University of New York. Roy Rosenzweig is Associate Professor of History and Director of the Oral History Program at George Mason University in Virginia.

**i am somebody black history: Latino Identity in Contemporary America** Martin Bulmer, John Solomos, 2014-01-02 This edited collection brings together original research papers that explore an important aspect of race and ethnic studies, namely the processes that are shaping the making of Latina and Latino identities in contemporary America. This is a question that has received much attention in the USA over the past decade, and these papers make an original contribution to these debates. Much of this attention towards Latino/a communities in the USA can be seen as the outcome of public debates about the growth of these communities over the past three decades, and the consequences of this growth for social and political change. The papers in this collection highlight some of the key facets of contemporary research in this field. As original pieces of research they are at the forefront of current debates about Latino/a identities in contemporary America, and they provide research based insights into the changing experiences of these communities. This book was originally published as a special issue of *Ethnic and Racial Studies*.

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