Questions for Chapter 6 of Brenda Dixon Gotteschild’s
*Digging the Africanist Presence in American Performance*

1. On p. 82, Gotteschild outlines her intentions for this (long) chapter. Make note of her road map here:

2. How did blackface function as a mask for both black and white minstrel performers?

3. Why is Gotteschild so upset about Lott’s work on minstrelsy?

4. What kind of dancing did white performers borrow from African American culture?

5. How did minstrel shows emphasize differences between black and white?

6. During what time period was minstrelsy popular?