



Rap And Hip Hop Culture

Alain-Philippe Durand



Rap And Hip Hop Culture:

The 'Hood Comes First Murray Forman,2024-08-06 The Hood Comes First looks at the increasingly specific emphasis on real neighborhoods and streets in rap music and hip hop culture as an urgent response to the cultural and geographical ghettoization of black urban communities Examining rap music along with ancillary hip hop media including radio music videos rap press and the cinematic hood genre Murray Forman analyzes hip hop culture s varying articulations of the terms ghetto inner city and the hood and how these spaces both real and imaginary are used to define individual and collective identity Negotiating academic corporate and street discourses Forman assesses the dynamics between race social space and youth Race class and national identification are recast and revised within rap s spatial discourse concluding with the construction of the hood a social and geographic symbol that has become central to concepts of hip hop authenticity Additionally the book analyzes the processes within the music and culture industries through which hip hop has been amplified and disseminated from the hood to international audiences

Hip Hop and the Media in the USA Dana Kabbani,2002-10-16 Seminar paper from the year 1999 in the subject American Studies Culture and Applied Geography grade 1 0 A Humboldt University of Berlin American Studies course Transnational American Culture Studies language English abstract 1 Introduction In the following study the relationship and interaction between Hip Hop and the Media in the USA will be discussed The aim of this paper is to put hip hop into a wider framework of media and culture Hip hop has triumphantly emerged from the underground to take its place in the mainstream of popular culture It is clear that the pervasive influence of hip hop extends to television film advertising fashion the print media and language itself Although it has taken almost twenty years to reach this level of mass exposure the movement now stands as a multimillion dollar enterprise and a dominant cultural force that continues to grow To put it quite bluntly hip hop cannot be considered as an independent entity on its own it has to be explained in a broader context a creation out of a reaction with and against existing conventions Hip hop must be reinvented from moment to moment centered around the impossibility of closure the moment it becomes identifiable its modes reducible it dies but hip hop s ability is to reinvent itself continually Hip hop is as Potter puts it a cultural recycling center a social heterolect a field of contest even a form of psychological warfare 109 This paper tries to shed light on the following questions What is the media s influence on the history and development of hip hop culture How are the different rap categories treated by the media Why is authenticity especially appealing to a white audience and consequently to the major spending power In how far are violence drugs and misogyny important for the development of hip hop culture how is the media coping with these issues The latter question leads to the next one Why is rap as a part of hip hop the subject of a permanent call for censorship To answer this question some examples will be illustrated

The History of Rap and Hip-Hop Soren Baker,2012-06-22 Hip hop culture has grown from its humble beginnings in the South Bronx section of New York City into a significant and influential cultural movement This volume examines the rich history and

promising future of this musical genre Created in the mid 1970s by poor Bronx residents with few resources hip hop has become a billion dollar industry whose reach now stretches around the world Hip hop has influenced the way people make music the way they dance and the way they wear their clothes It has also shaped people s political views and turned many people into entrepreneurs

Performing Identity/performing Culture Greg Dimitriadis,2009 Performing Identity Performing Culture Hip Hop as Text Pedagogy and Lived Practice is the first book length ethnography of young people and their uses of hip hop culture Originally published in 2001 this second edition is newly revised expanded and updated to reflect contemporary currents in hip hop culture and critical scholarship as well as the epochal social cultural and economic shifts of the last decade Drawing together historical work on hip hop and rap music as well as four years of research at a local community center Greg Dimitriadis argues here that contemporary youth are fashioning notions of self and community outside of school in ways educators have largely ignored His studies are broad ranging how two teenagers constructed notions of a Southern tradition through their use of Southern rap artists like Eightball how young people constructed notions of history through viewing the film Panther a film they connected to hip hop culture more broadly and how young people dealt with the life and death of hip hop icon Tupac Shakur constructing resurrection myths that still resonate and circulate today

The History of Hip Hop Eric Reese,2018-01-28 Is Hip Hop a dance a music style a dressing code a whole cultural phenomenon or all of these combined What does Hip Hop actually mean What is being from the rap and hip hop culture assumption often referred to Where does rap music come from Answer these and any other questions you may have about this genuine notion that has inspired an incredible number of people from directors and poets to songwriters and performers and find out what lies beneath these two small albeit worldwide famous words Learn the history of America s hip hop revolution from the very beginning the hip hop generation movement that dates back decades and has carried with it culture style literature language and media This hip hop history book is a must have for every hip hop fan young and old With its information you will find everything you must know and love about the game of rap

Hip-Hop Revolution Jeffrey O. G. Ogbar,2007-11-19 In the world of hip hop keeping it real has always been a primary goal and realness takes on special meaning as rappers mold their images for street cred and increasingly measure authenticity by ghetto centric notions of Who s badder In this groundbreaking book Jeffrey O G Ogbar celebrates hip hop and confronts the cult of authenticity that defines its essential character that dictates how performers walk talk and express themselves artistically and also influences the consumer market Hip Hop Revolution is a balanced cultural history that looks past negative stereotypes of hip hop as a monolith of hedonistic unthinking noise to reveal its evolving positive role within American society A writer who s personally encountered many of hip hop s icons Ogbar traces hip hop s rise as a cultural juggernaut focusing on how it negotiates its own sense of identity He especially explores the lyrical world of rap as artists struggle to define what realness means in an art where class race and gender are central to expressions of authenticity and how this realness is articulated in a society

dominated by gendered and racialized stereotypes Ogbar also explores problematic black images including minstrelsy hip hop's social milieu and the artists' own historical and political awareness Ranging across the rap spectrum from the conscious hip hop of Mos Def to the gangsta rap of 50 Cent to the underground sounds of Jurassic 5 and the Roots he tracks the ongoing quest for a unique and credible voice to show how complex contested and malleable these codes of authenticity are Most important Ogbar persuasively challenges widely held notions that hip hop is socially dangerous to black youths in particular by addressing the ways in which rappers critically view the popularity of crime focused lyrics the antisocial messages of their peers and the volatile politics of the word nigga *Hip Hop Revolution* deftly balances an insider's love of the culture with a scholar's detached critique exploring popular myths about black educational attainment civic engagement crime and sexuality By cutting to the bone of a lifestyle that many outsiders find threatening Ogbar makes hip hop realer than it's ever been before

The Hip Hop Movement Reiland Rabaka, 2013-04-04 *The Hip Hop Movement* offers a critical theory and alternative history of rap music and hip hop culture by examining their roots in the popular musics and popular cultures of the Civil Rights Movement and Black Power Movement Connecting classic rhythm blues and rock roll to the Civil Rights Movement and classic soul and funk to the Black Power Movement *The Hip Hop Movement* explores what each of these musics and movements contributed to rap neo soul hip hop culture and the broader Hip Hop Movement Ultimately this book's remixes as opposed to chapters reveal that black popular music and black popular culture have always been more than merely popular music and popular culture in the conventional sense and reflect a broader social political and cultural movement With this in mind sociologist and musicologist Reiland Rabaka critically reinterprets rap and neo soul as popular expressions of the politics social visions and cultural values of a contemporary multi issue movement the Hip Hop Movement Rabaka argues that rap music hip hop culture and the Hip Hop Movement are as deserving of critical scholarly inquiry as previous black popular musics such as the spirituals blues ragtime jazz rhythm blues rock roll soul and funk and previous black popular movements such as the Black Women's Club Movement New Negro Movement Harlem Renaissance Civil Rights Movement Black Power Movement Black Arts Movement and Black Women's Liberation Movement This volume equal parts alternative history of hip hop and critical theory of hip hop challenges those scholars critics and fans of hip hop who lopsidedly over focus on commercial rap pop rap and gangsta rap while failing to acknowledge that there are more than three dozen genres of rap music and many other socially and politically progressive forms of hip hop culture beyond DJing MCing rapping beat making break dancing and graffiti writing

Black, Blanc, Beur Alain-Philippe Durand, 2002-10-16 Rap music was born in America in the early 1980s Over the last decade it has not only grown in popularity within the United States with rap music soaring to the top of the music charts but it has also influenced other cultures around the world *Black Blanc Beur* is about the emergence and growing notoriety of rap music and hip hop culture in the French speaking world France Quebec and Western Africa It provides an introduction to many forms of expression of hip hop cultures rap music hip

hop dance and graffiti tagging Since its arrival in France rap music experienced immediate and ever growing success going from an underground sound to becoming the second largest market in the world after the United States Just as American rap crossed borders French rap influenced artists in the rest of the Francophone world In addition to a foreword by Adam Krims a noted rap authority this volume has contributions by some of the most renowned hip hop scholars on both sides of the Atlantic and addresses hip hop from the perspective of various disciplines African studies anthropology cultural studies ethnology French and Francophone studies history linguistics musicology psychology and sociology Contributors discuss the history of French rap music from its origin to the present the various artists and their groups stage performances of the rap groups in Paris Marseilles the art of graffiti and the French public's perceptions of rap music Each chapter is equipped with a short bibliography This is the first book on the subject of French rap music and hip hop culture in English A wonderful resource for scholars and students of African French and pop culture ethnomusicology and for the general public interested in rap music and the hip hop culture

From the Underground Hashim A. Shomari, 1995 *Rap Music and Culture* Kate Burns, 2008 Contains over twenty essays that offer varying perspectives on controversial issues related to rap music such as if it is a significant American cultural music and if it harms women

Hip Hop Matters S. Craig Watkins, 2005-08-01 From its humble beginnings in the Bronx to its transformation into a multibillion dollar global industry hip hop has stirred constant and contentious debate Avoiding the simple caricatures that either celebrate or condemn this powerful movement S Craig Watkins produces one of the most thorough accounts of hip hop yet Hip Hop Matters delves deeply into the phenomenal world that hip hop has created and comes up with a portrait that is as big brave and vibrant as the movement itself Readers see the brilliance and blemishes of hip hop's entrepreneurial elite and also discover a thriving digital underground hip hop inspired literature young political activists and the movement's own intelligentsia Watkins punctuates this meticulously researched book with revealing anecdotes and astute analysis of the corporate takeover of hip hop the culture's march into America's colleges and universities and the rampant misogyny threatening hip hop's progressive potential He also offers revealing portraits of some of hip hop's most intriguing personalities Sylvia Robinson Grandmaster Flash Chuck D Jay Z Hype Williams and Eminem and influential brands FUBU and Def Jam Ultimately we see how the struggle for hip hop reverberates in a world bigger than hip hop global media racial and demographic change the reinvention of the pop music industry urban politics the moral and public health of young people and their relentless desire to be heard and respected It is the spectacular convergence of these and other issues that makes hip hop one of the more compelling stories of our time Which people and what forces are vying to control a movement that has become a lucrative pop culture industry as well as an insurgent voice for the young and the disenfranchised Watkins's incisive and timely book decisively answers the question and shows why now more than ever hip hop matters

Droppin' Science William Eric Perkins, 1996 Rap and hip hop the music and culture rooted in African American urban life bloomed in the late 1970s on the streets and in the playgrounds of New

York City This critical collection serves as a historical guide to rap and hip hop from its beginnings to the evolution of its many forms and frequent controversies including violence and misogyny These wide ranging essays discuss white crossover women in rap gangsta rap message rap raunch rap Latino rap black nationalism and other elements of rap and hip hop culture like dance and fashion An extensive bibliography and pictorial profiles by Ernie Pannicelli enhance this collection that brings together the foremost experts on the pop culture explosion of rap and hip hop Author note William Eric Perkins is a Faculty Fellow at the W E B DuBois House at the University of Pennsylvania and an Adjunct Professor of Communications at Hunter College City University of New York

Rap Music and Hip Hop Culture Richard Mook,2007 *Hip Hop at Europe's Edge* Milosz Miszczyński,Adriana Helbig,2017-03-27 Essays examining the impact of hip hop music on pop culture and youth identity in post Soviet Central and Eastern Europe Responding to the development of a lively hip hop culture in Central and Eastern European countries this interdisciplinary study demonstrates how a universal model of hip hop serves as a contextually situated platform of cultural exchange and becomes locally inflected After the Soviet Union fell hip hop became popular in urban environments in the region but it has often been stigmatized as inauthentic due to an apparent lack of connection to African American historical roots and black identity Originally strongly influenced by aesthetics from the United States hip hop in Central and Eastern Europe has gradually developed unique local trajectories a number of which are showcased in this volume On the one hand hip hop functions as a marker of Western cosmopolitanism and democratic ideology but as the contributors show it is also a malleable genre that has been infused with so much local identity that it has lost most of its previous associations with the West in the experiences of local musicians audiences and producers Contextualizing hip hop through the prism of local experiences and regional musical expressions these valuable case studies reveal the broad spectrum of its impact on popular culture and youth identity in the post Soviet world The volume represents a valuable and timely contribution to the study of popular culture in central and eastern Europe Hip Hop at Europe's Edge will not only appeal to readers interested in contemporary popular culture in central and eastern Europe but also inspire future research on post socialism's unique local adaptations of global cultural trends The Soviet and Post Soviet Review The authors of this edited volume do not romanticize and heroize the genre by automatically equating it with political opposition a fate often suffered by rock before Instead the book has to be given much credit for presenting a very nuanced picture of hip hop's entanglement or non entanglement for that matter with politics in this wide stretch of the world past and present The Russian Review

Religion and Hip Hop Monica R. Miller,2013 This title brings together the category of religion hip hop cultural modalities and the demographic of youth Bringing postmodern theory and critical approaches in the study of religion to bear on hip hop cultural practices the book examines how scholars in have deployed and approached religion when analyzing hip hop data

Rap and Hip Hop Culture Fernando Orejuela,2015 Rap and Hip Hop Culture traces the ideological social historical and cultural influences on a musical genre that first came to prominence in the mid 1970s in one of New

York's toughest neighborhoods the South Bronx Orejuela describes how the arts of DJing MCing breakin b boying and graffiti developed as a way for this community's struggle to find its own voice He addresses rap's early successes on the pop charts its spread to mainstream culture the growth of gangsta rap and mainstream society's reaction to it and the commercial success of rap music from the 90s through today Throughout this enlightening text highlights key performers producers and voices in the rap and hip hop movements using their stories to illuminate the underlying issues of racism poverty prejudice and artistic freedom that are part of rap and hip hop's ongoing legacy Distinctive Features Traces the roots of rap and hip hop culture in African and African American history Designed for an introductory course in rap and hip hop for students with little or no background in music Includes 17 detailed listening guides covering key recordings in rap's history Addresses the many controversies surrounding rap music including violence sexism and racial stereotyping Includes chapter outlines and goals questions for further discussion and study and key terms

Communicating Hip-Hop Nick J. Sciollo, 2018-11-26

This insightful analysis of the broad impact of hip hop on popular culture examines the circulation of hip hop through media academia business law and consumer culture to explain how hip hop influences thought and action through our societal institutions How has hip hop influenced our culture beyond the most obvious ways music and fashion Examples of the substantial power of hip hop culture include influence on consumer buying habits for example Dr Dre's Beats headphones politics seen in Barack Obama's election as the first hip hop president and increased black political participation and social movements such as various stop the violence movements and mobilization against police brutality and racism In *Communicating Hip Hop* How Hip Hop Culture Shapes Popular Culture author Nick Sciollo considers hip hop's role in shaping a number of different aspects of modern culture ranging from law to communication and from business to English studies Each chapter takes the reader on a behind the scenes tour of hip hop's importance in various areas of culture with references to leading literature and music Intended for scholars and students of hip hop race music and communication as well as a general audience this appealing accessible book will enable readers to understand why hip hop is so important and see why hip hop has such far reaching influence

[Hip-Hop en Français](#) Alain-Philippe Durand, 2020-09-22 *Hip Hop en Français* charts the emergence and development of hip hop culture in France French Caribbean Qu bec and Senegal from its origins until today With essays by renowned hip hop scholars and a foreword by Marcyliena Morgan executive director of the Harvard University Hip-hop Archive and Research Institute this edited volume addresses topics such as the history of rap music hip hop dance the art of graffiti hip hop artists and their interactions with media arts social media literature race political and ideological landscapes and hip hop based education HHBE The contributors approach topics from a variety of different disciplines including African and African American studies anthropology Caribbean studies cultural studies dance studies education ethnology French and Francophone studies history linguistics media studies music and ethnomusicology and sociology As one of the most comprehensive books dedicated to hip hop culture in France and the Francophone World

written in the English language this book is an essential resource for scholars and students of African Caribbean French and French Canadian popular culture as well as anthropology and ethnomusicology *Encyclopedia of Rap and Hip Hop Culture*
Yvonne Bynoe,2006 A complete guide to the history development people events and ideas of Hip Hop music and culture

The History of Hip Hop Eric Reese,2025-04-15 The spray cans hissed The turntables screamed And suddenly hip hop wasn't borrowed it was reborn This unflinching global tour smashes the myth of hip hop's American-ness exposing how Tokyo's B-boys Lagos's rhyme assassins and Marseille's graffiti guerrillas hijacked the culture and made it ferociously their own Through cinematic storytelling meet South African poets who weaponized verses against apartheid Brazilian funkeros merging beats with samba's soul and Korean auteurs blending traditional pansori with trap's swagger More than a music history this is a map of how the marginalized seized a movement With gritty detail and prophetic insight it charts hip hop's evolution from Bronx blocks to planetary phenomenon proving its true power lies not in beats or rhymes but in its infinite reinvention The world didn't adapt hip hop it baptized it in fire Prepare to rethink everything you know about culture's most unstoppable force

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