
Hip Hop America

Why White Kids Love Hip Hop
Hip Hop in America: A Regional Guide [2 volumes]
Empire of Funk
Gangster Rap and Its Social Cost
The Plot Against Hip Hop: A Novel
Darkest America: Black Minstrelsy from Slavery to Hip-Hop
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LYDIA BARRON

Why White Kids Love Hip Hop St.

Martin's Press

With over forty unique reviews covering sixty landmark hip-hop albums spanning twenty years, *Classic Material* proves that there is no lack of intelligent commentary and criticism on rap music. [Hip Hop in America: A Regional Guide \[2 volumes\]](#) Avery

A pioneering expert in the study of hip-hop explains why the music matters--and why the battles surrounding it are so very fierce.

[Empire of Funk](#) Simon & Schuster Books For Young Readers

As hip-hop artists constantly struggle to "keep it real," this fascinating study examines the debates over the core codes of hip-hop authenticity--as it reflects and reacts to problematic black images in popular culture--placing hip-hop in its proper cultural, political, and social contexts.

[Gangster Rap and Its Social Cost](#)

Greenwood Books Ltd

HIP-HOP (AND OTHER THINGS) is about, as it were, rap, but also some other things. It's a smart, fun, funny, insightful book that spends the entirety of its time celebrating what has become the most dominant form of music these past two and a half decades. Tupac is in there. Jay Z is in there. Missy Elliott is in there. Drake is in there. Pretty much all of the big names are in there, as are a bunch of the smaller names, too. There's art from acclaimed illustrator Arturo Torres, there are infographics and footnotes; there's all kinds of stuff in there. Some of the chapters are serious, and some of the chapters are silly, and some of the chapters are a combination of both things. All of them, though, are treated with the care and respect that they

deserve. HIP-HOP (AND OTHER THINGS) is the third book in the (And Other Things) series. The first two—Basketball (And Other Things) and Movies (And Other Things)—were both #1 New York Times bestsellers.

[The Plot Against Hip Hop: A Novel](#)

Akashic Books

You want a revolution? So did Alexander Hamilton and the Founding Fathers!

America has fallen in love again with Alexander Hamilton and the Founding Fathers. Here is a popping fresh collection of facts and forgotten trivia surrounding the American Revolution and our forefathers - from those you'd expect (George Washington, Thomas Jefferson, Ben Franklin, and Hamilton, of course) to those you may never have heard of, but you probably should have (who the heck was Rufus King?):

Alexander Hamilton was born on foreign soil and became an American hero - the founder of the U.S. Mint and the U.S. Coast Guard. The naval communication book he wrote was still being used by the US Navy and Coast Guard through the Cuban Missile Crisis. Roger Sherman (of Connecticut) was one of only two Founding Fathers who signed the three bulwark documents of our republic: The Declaration of Independence, the Articles of the Confederation, and the Constitution. (Give props to this guy.) By the time he was thirty, George Washington had had smallpox, pleurisy, dysentery, and malaria. Readers will be left with a greater appreciation and deeper respect for these human beings who were just trying to accomplish the incredible: create the greatest nation in history. Skyhorse Publishing, as well as our Arcade imprint, are proud to publish a broad range of books for readers interested in history--books about World War II, the Third Reich, Hitler and his

henchmen, the JFK assassination, conspiracies, the American Civil War, the American Revolution, gladiators, Vikings, ancient Rome, medieval times, the old West, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

[Darkest America: Black Minstrelsy from Slavery to Hip-Hop](#) Civitas Books
 Afro-Colombian Hip-Hop: Globalization, Transcultural Music, and Ethnic Identities, by Christopher Dennis, explores the impact that globalization and the transnational spread of U.S. popular culture--specifically hip-hop and rap--are having on the social identities of younger generations of black Colombians. Along with addressing why and how hip-hop has migrated so effectively to Colombia's black communities, Dennis introduces readers to some of the country's most renowned Afro-Colombian hip-hop artists, their musical innovations, and production and distribution practices. Above all, Dennis demonstrates how, through a mode of transculturation, today's young artists are transforming U.S. hip-hop into a more autonomous art form used for articulating oppositional social and political critiques, reworking ethnic identities, and actively contributing to the reimagining of the Colombian nation. Afro-Colombian Hip-Hop uncovers ways in which young Afro-Colombian performers are attempting to use hip-hop and digital media to bring the perspectives, histories, and expressive forms of their marginalized communities into national and international public consciousness.

HIP HOP AMERICA. United Brothers &

Sisters

Featuring an audio CD with 45 minutes of original, educational, and cutting-edge music, this latest entry in the innovative Flocabulary series turns U.S. history into an enjoyable experience. It's perfect for any student preparing for the AP placement test or the SAT II.

[Hip Hop America](#) St. Martin's Press
 How gangsta rap shocked America, made millions, and pulled back the curtain on an urban crisis. How is it that gangsta rap—so dystopian that it struck aspiring Brooklyn rapper and future superstar Jay-Z as “over the top”—was born in Los Angeles, the home of Hollywood, surf, and sun? In the Reagan era, hip-hop was understood to be the music of the inner city and, with rare exception, of New York. Rap was considered the poetry of the street, and it was thought to breed in close quarters, the product of dilapidated tenements, crime-infested housing projects, and graffiti-covered subway cars. To many in the industry, LA was certainly not hard-edged and urban enough to generate authentic hip-hop; a new brand of black rebel music could never come from La-La Land. But it did. In *To Live and Defy in LA*, Felicia Viator tells the story of the young black men who built gangsta rap and changed LA and the world. She takes readers into South Central, Compton, Long Beach, and Watts two decades after the long hot summer of 1965. This was the world of crack cocaine, street gangs, and Daryl Gates, and it was the environment in which rappers such as Ice Cube, Dr. Dre, and Eazy-E came of age. By the end of the 1980s, these self-styled “ghetto reporters” had fought their way onto the nation’s radio and TV stations and thus into America’s consciousness, mocking law-and-order crusaders, exposing police

brutality, outraging both feminists and traditionalists with their often retrograde treatment of sex and gender, and demanding that America confront an urban crisis too often ignored.

Free Stylin' SUNY Press

The Hip Hop Generation is an eloquent testament for black youth culture at the turn of the century. The only in-depth study of the first generation to grow up in post-segregation America, it combines culture and politics into a pivotal work in American studies. Bakari Kitwana, one of black America's sharpest young critics, offers a sobering look at this generation's disproportionate social and political troubles, and celebrates the activism and politics that may herald the beginning of a new phase of African-American empowerment.

Fear of a Hip-Hop Planet Bloomsbury Publishing USA

"Desi Rap is a collection of essays from South Asian American activists, academics, and hip-hop artists that explores four main ideas: hip-hop as a means of expression of racial identity, class status, gender, sexuality, racism, and culture; the appropriation of Black racial identity by South Asian American consumers of hip-hop; the furthering of the discourse on race and ethnic identity in the United States through hip-hop; and the exploration of South Asian Americans' use of hip-hop as a form of social protest. Ultimately, Desi Rap is about broadening our horizons through hip-hop and embracing the South Asian American community's polycultural legacy and future."--BOOK JACKET.

Afro-Colombian Hip-hop Lexington Books

Hip Hop in American Cinema examines the manner in which American feature films have served as the primary medium for mainstreaming hip hop

culture into American society. With their glamorizing portrayals of graffiti writing, break dancing, rap music, clothing, and language, Hollywood movies have established hip hop as a desirable youth movement. This book demonstrates how Hollywood studios and producers have exploited the profitable connection among rappers, soundtracks, and mass audiences. Hip Hop in American Cinema offers valuable information for courses in film studies, popular culture, and American studies.

Black Popular Music in America

Viking Adult

Empire of Funk: Hip Hop and Representation in Filipina/o America gives long overdue attention to the most popular cultural art form practiced by recent generations of Filipina/o American youth. A pioneering work, the anthology features the voices of artists, scholars, and activists to begin a dialogue on Filipina/o American youth culture and its relationship to race, ethnicity, gender, sexuality, and class. The text also offers the opportunity to question the future of Hip Hop itself. Chapters in Empire of Funk explore Filipina/o American Hip Hop aesthetics, community-building, the geography of Hip Hop in Filipina/o America, sexuality and power, activism and praxis, visual culture, and navigating the Hip Hop industry. This text gives readers a thoughtful introduction to an often-overlooked aspect of American society and culture. It can be used in courses dealing with race and ethnicity, American youth culture, popular culture in America, and immigrant communities. Mark R. Villegas is a poet, filmmaker, blogger, and Ph.D. candidate in Culture and Theory at the University of California, Irvine. He is a navy brat who grew up in Yokosuka, Japan; Pascagoula, Mississippi; Long Beach, California; and

Jacksonville, Florida. DJ Kuttin' Kandi was born and raised in Queens, NY, and is widely regarded as one of the most accomplished female DJs in the world. She is also a writer, spoken word poet, theater performer, educator, Hip Hop Feminist, and community organizer. She is a member of DJ team champions the 5th Platoon, co-founder and DJ for the all female Hip-Hop group Anomolies, co-founder of the famed NY monthly open mic nights "Guerrilla Words" and co-founder of the coalition R.E.A.C.Hip-Hop (Representing Education, Activism & Community through Hip Hop). She currently resides in Chula Vista, CA, where she works at UC San Diego's Women's Center. Dr. Roderick N. Labrador is an assistant professor of Ethnic Studies at the University of Hawai'i at Mānoa. His research and community work focuses on race, ethnicity, class, culture, language, migration, education, hip hop, and cultural production in Hawai'i, the US, and the Philippines.

Classic Material Civitas Books

This book sources interviews with scholars, urban designers, music experts, financial analysts, retailers, and hip hop celebrities to chronicle the compelling story of how hip hop transformed the fashion world and exploded into a \$3 billion clothing industry. For years, designers and manufacturers took cues from the streets to enhance their clothing lines, but before the 1980s the urban consumer was never recognized as a viable demographic. In a push to appeal to young customers, the fashion industry began hiring and backing talented African American designers and entrepreneurs. This seemingly unconventional union made business sense: seasoned fashion executives

brought proven track records, while aspiring designers provided street credibility and a fresh perspective on design. The end result: a multi-billion dollar industry. This book traces the fascinating unfolding of hip hop fashion from its roots to the present day. It explores how hip hop transitioned from "the hood" to the runway; how race, ethnicity, and culture played into commercialism; how celebrities impacted the fashion industry; and what ultimately led major department stores to jump on the urban bandwagon. Utilizing the author's journalistic lens and based upon interviews with urban fashion designers, entrepreneurs, fashion veterans, trend forecasters, and hip hop celebrities, each chapter is akin to an oral history that provides not just facts but also invaluable analysis and historical perspective.

It's Bigger Than Hip Hop Harvard University Press

Rap music and its gangster rap variant are now far too important and influential in American life to be ignored by the general public and research communities alike. Artists and promoters alike have made a number of questionable claims about the authenticity and impact of their music that have been taken for granted and not been critically assessed. Those who have written about from communications, music and cultural studies have provided an important but relatively fixed narrative that leaves the central claims and impacts of this entrepreneur unaddressed. It is in this context that the author Benjamin Bowser began studying hip hop and gangster rap precisely because the influence of this movement and music on African American adolescents HIV infection risk takers. At the same time, the frequent

use of the N-word by gangster rappers has become a major unaddressed issue in civil rights that has also not been studied. Furthermore, an important reason to study these unaddressed issues is to not only better understand them, but to offer solutions to the problems they pose and to improve the quality of life of all involved. Within the rapidly growing literature on hip hop and gangster rap, *Gangster Rap and Its Social Cost* stands out from the rest because it provides a number of unique contributions. First, based upon a community case study, the author asserts that gangster rap has empowered white racists and, as a consequence, has reduced the quality of life and civil rights of listeners and non-listeners alike. Second, this book goes to great length to make a serious distinction between gangster rap and hip hop. Disentangling one from the other opens the door to a more focused and critical analysis of gangster rap and provides an outline of the unmet potential of rap in hip hop. Third, national surveys are used as evidence in the debate about the size and characteristics of the rap and hip hop listener audiences. There are some surprises here that should reframe the controversy on who listens to and buys rap music. Fourth, there is a first generation of psychological and social scientific research on rap music that is summarized through 2011. Finally, the problems in gangster rap are not inevitable and we do not have to live with them. They can be effectively addressed without attacking the civil liberties of gangster rappers or their corporate sponsors. *Gangster Rap and Its Social Cost* is must reading for young adults, parents, those who both enjoy and dislike rap music, and students in

sociology, psychology, ethnic studies, communication, music, community studies and public health.

Hip Hop America Penguin

Our national conversation about race is ludicrously out-of-date. Hip-hop is the key to understanding how things are changing. In a provocative book that will appeal to hip-hoppers both black and white and their parents, Bakari Kitwana deftly teases apart the culture of hip-hop to illuminate how race is being lived by young Americans. This topic is ripe, but untried, and Kitwana poses and answers a plethora of questions: Does hip-hop belong to black kids? What in hip-hop appeals to white youth? Is hip-hop different from what rhythm, blues, jazz, and even rock 'n' roll meant to previous generations? How have mass media and consumer culture made hip-hop a unique phenomenon? What does class have to do with it? Are white kids really hip-hop's primary listening audience? How do young Americans think about race, and how has hip-hop influenced their perspective? Are young Americans achieving Martin Luther King, Jr.'s dream through hip-hop? Kitwana addresses uncomfortable truths about America's level of comfort with black people, challenging preconceived notions of race. With this brave tour de force, Bakari Kitwana takes his place alongside the greatest African American intellectuals of the past decades.

The Hip-Hop Generation The New Press
A fascinating look at hip hop, the world's most popular music, and what it means to young people all over the globe, written by an acclaimed pop-culture critic. An excellent introduction to hip hop for young adults. Hip hop is arguably the predominant global youth subculture of this generation. In this book Dalton Higgins takes vivid snapshots of the hip

hop scenes in Europe, North America, Asia, Africa and more. American hip hop has gone through growing pains, and is questioned for being too commercialized to articulate the hopes, concerns and dreams of marginal youth and community members. Outside the US, hip hop culture is often a political tool to mobilize disenfranchised communities around hard issues, with little support from mainstream corporations or sponsors. Higgins taps into his own powers of pop culture prognostication to predict the future of the genre and the youth culture that spawned it, as hip hop spreads its tentacles to the furthest reaches of humanity. "[The Groundwork Guides] are excellent books, mandatory for school libraries and the increasing body of young people prepared to take ownership of the situations and problems previous generations have left them." — Globe and Mail

Correlates to the Common Core State Standards in English Language Arts: CCSS.ELA-LITERACY.RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CCSS.ELA-LITERACY.RI.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. CCSS.ELA-LITERACY.RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes). CCSS.ELA-LITERACY.RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

All about the Beat Simon and Schuster
A groundbreaking exposé about the alarming use of rap lyrics as criminal evidence to convict and incarcerate young men of color
Should Johnny Cash

have been charged with murder after he sang, "I shot a man in Reno just to watch him die"? Few would seriously subscribe to this notion of justice. Yet in 2001, a rapper named Mac whose music had gained national recognition was convicted of manslaughter after the prosecutor quoted liberally from his album *Shell Shocked*. Mac was sentenced to thirty years in prison, where he remains. And his case is just one of many nationwide. Over the last three decades, as rap became increasingly popular, prosecutors saw an opportunity: they could present the sometimes violent, crime-laden lyrics of amateur rappers as confessions to crimes, threats of violence, evidence of gang affiliation, or revelations of criminal motive—and judges and juries would go along with it. Detectives have reopened cold cases on account of rap lyrics and videos alone, and prosecutors have secured convictions by presenting such lyrics and videos of rappers as autobiography. Now, an alarming number of aspiring rappers are imprisoned. No other form of creative expression is treated this way in the courts. *Rap on Trial* places this disturbing practice in the context of hip hop history and exposes what's at stake. It's a gripping, timely exploration at the crossroads of contemporary hip hop and mass incarceration.

All about the Beat Routledge

As Shaw correctly states, no single volume covers the history of black popular music in its entirety, and most studies have focused on the white mainstream. American pop music is in fact a blend of black and white musical influences that can be better understood if explored from a black perspective. Shaw examines five key black styles: minstrelsy, spirituals, ragtime,

jazz, and blues analyzing the origins and developments of each, profiling important artists and songs, and exploring the "white synthesis." Often the "synthesis" has amounted to little more than a soulless white imitation of inspired black stylistic innovations.

Hip Hop in American Cinema Civitas Books

Can't Stop Won't Stop is a powerful cultural and social history of the end of the American century, and a provocative look into the new world that the hip-hop generation created. Forged in the fires of the Bronx and Kingston, Jamaica, hip-hop became the Esperanto of youth rebellion and a generation-defining movement. In a post-civil rights era defined by deindustrialization and globalization, hip-hop crystallized a multiracial, polycultural generation's worldview, and transformed American politics and culture. But that epic story has never been told with this kind of breadth, insight, and style. Based on original interviews with DJs, b-boys, rappers, graffiti writers, activists, and gang members, with unforgettable portraits of many of hip-hop's forebears, founders, and mavericks, including DJ Kool Herc, Afrika Bambaataa, Chuck D, and Ice Cube, Can't Stop Won't Stop chronicles the events, the ideas, the music, and the art that marked the hip-hop generation's rise from the ashes of the 60's into the new millennium.

Can't Stop Won't Stop Peter Lang
The business marketing genius at the forefront of today's entertainment marketing revolution helps corporate America get hip to today's new consumer-the tan generation - by learning from hip-hop and youth culture. "He is the conduit between corporate America and rap and the streets-he speaks both languages." -Jay-Z "It's

amazing to see the direct impact that black music, videos and the internet have had on culture. I've seen so many people race to the top of pop stardom using the everyday mannerisms of the hood in a pop setting. It's time to embrace this phenomenon because it ain't going nowhere!" -Kanye West
When Fortune 500 companies need to reenergize or reinvent a lagging brand, they call Steve Stoute. In addition to marrying cultural icons with blue-chip marketers (Beyoncé for Tommy Hilfifer's True Star fragrance, and Justin Timberlake for "lovin' it" at McDonald's), Stoute has helped identify and activate a new generation of consumers. He traces how the "tanning" phenomenon raised a generation of black, Hispanic, white, and Asian consumers who have the same "mental complexion" based on shared experiences and values. This consumer is a mindset-not a race or age-that responds to shared values and experiences, rather than the increasingly irrelevant demographic boxes that have been used to a fault by corporate America. And Stoute believes there is a language gap that must be bridged in order to engage the most powerful market force in the history of commerce. The Tanning of America provides that very translation guide. Drawing from his company's case studies, as well as from extensive interviews with leading figures of multiple fields, Stoute presents an insider's view of how the transcendent power of popular culture is helping reinvigorate and revitalize the American dream. He shows how he bridges the worlds of pop culture, brand consulting, and marketing in his turnkey campaigns offers keen insight into other successful campaigns-including the election of Barack Obama-to illustrate the power of the tan generation, and how to connect

with it while staying true to your core brand.