

Hip Hop In American Cinema By Melvin Donalson

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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.

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Hip Hop in American Cinema

A content analysis of rap- and hip-hop-themed films from the 1970s to today.

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Now that hip-hop is officially the most popular genre in America, perhaps hip-hop-inspired films will reach the same level of inescapability as superhero flicks. From Wild Style to Roxanne Roxanne...

The Best Hip-Hop Movies | Complex

"Hip Hop in American Cinema is a pioneering study of the marriage of hip hop and gangsta rap with Hollywood, carefully considering the cultural, political, and business aspects of this important and often controversial musical phenomenon from the 1980s to the present. Today, rap outstrips both rock and country music in sales and pulses through the soundtracks of many Hollywood films, sometimes also furnishing the subject matter and the stars.

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Hip-hop theater is a form of theater that presents contemporary stories through the use of one or more of the four elements of hip-hop culture—b-boying, graffiti writing, MCing (rapping), and DJing. Other cultural markers of hip-hop such as spoken word, beatboxing, and hip-hop dance can be included as well although they are not always present. What is most important is the language of the ...

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Hip hop in American cinema. Donalson, Melvin. Peter Lang Publishing Inc 2007 191 pages \$29.95 Paperback PN1995 Filmmaker and academic Donalson (American civilization, Brown U.) is admittedly older than the hip hop generation, but became connected to the culture in the early 80s through his younger brother, and remains so through his son. ...

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Representing examines developments in black cinema. It looks at the distinct contradiction in American society, black youths have become targets of a racial backlash but their popular cultures have become commercially viable.

A reclamation and interpretation of a once-dismissed aspect of American film history

This Companion covers the hip-hop elements, methods of studying hip-hop, and case studies from Nerdoore to Turkish-German and Japanese hip-hop.

Sociologist S. Craig Watkins shows how the black film wave has transformed the concept and representation of "blackness" in America. Watkins contends that despite the social and economic marginalization of black youth, they have gained unprecedented access to the popular media and have influenced not only black popular culture but the broader U.S. popular culture scene as well.

This thought-provoking work examines the dehumanizing depictions of black males in the movies since 1910, analyzing images that were once imposed on black men and are now appropriated and manipulated by them. • Discusses the social, historical, and literary evolution of African American male roles in the cinema • Analyzes the various black images presented each decade from blackface, Sambo, and Mandingo stereotypes to archetypal figures such as God, superheroes, and the president • Shows how African American actors, directors, and producers manipulate negative and positive images to advance their careers, profit financially, and make social statements to create change • Demonstrates the correlation between political and social movements and their impact on the cultural transformation of African American male images on screen over the past 100 years • Includes figures that demonstrate the correlation between political and social movements and their impact on cultural transformation and African American male images on screen

Avoiding the easy definitions and caricatures that tend to celebrate or condemn the "hip hop generation," Hip Hop Matters focuses on the fierce and far-reaching battles being waged in politics, pop culture, and academe to assert greater control over the movement. At stake, Watkins argues, is the impact hip hop will have in the lives of the young people who live and breathe the culture. The story unfolds through revealing profiles, looking at such players as Detroit mayor Kwame Kilpatrick, widely recognized as America's first hip-hop mayor; Chuck D, the self-described "rebel without a pause" who championed the Internet as a way to keep socially relevant rap music alive; and young activists who represent hip hop's insurgent voice. Watkins also presents incisive analysis of the corporate takeover of hip hop; the culture's march into America's colleges and universities; and the rampant misogyny that undermines the movement's progressive claims. Ultimately, we see how the struggle for hip hop reverberates with a larger world: global media consolidation and conglomeration; racial and demographic flux; generational cleavages; the reinvention of the pop music industry; and the ongoing struggle to enrich the lives of ordinary youth.

Looks at the African American vernacular tradition and how it is expressed in contemporary culture through hip-hop.

Hollywood film directors are some of the world's most powerful storytellers, shaping the fantasies and aspirations of people around the globe. Since the 1960s, African Americans have increasingly joined their ranks, bringing fresh insights to movie characterizations, plots, and themes and depicting areas of African American culture that were previously absent from mainstream films. Today, black directors are making films in all popular genres, while inventing new ones to speak directly from and to the black experience. This book offers a first comprehensive look at the work of black directors in Hollywood, from pioneers such as Gordon Parks, Melvin Van Peebles, and Ossie Davis to current talents including Spike Lee, John Singleton, Kasi Lemmons, and Carl Franklin. Discussing 67 individuals and over 135 films, Melvin Donalson thoroughly explores how black directors' storytelling skills and film techniques have widened both the thematic focus and visual style of American cinema. Assessing the meanings and messages in their films, he convincingly demonstrates that black directors are balancing Hollywood's demand for box office success with artistic achievement and responsibility to ethnic, cultural, and gender issues.

Early hip hop film musicals have either been expunged from cinema history or excoriated in brief passages by critics and other writers. Hip Hop on Film reclaims and reexamines productions such as Breakin ' (1984), Beat Street (1984), and Krush Groove (1985) in order to illuminate Hollywood ' s fascinating efforts to incorporate this nascent urban culture into conventional narrative forms. Such films presented musical conventions against the backdrop of graffiti-splattered trains and abandoned tenements in urban communities of color, setting the stage for radical social and political transformations. Hip hop musicals are also part of the broader history of teen cinema, and films such as Charlie Ahearn ' s Wild Style (1983) are here examined alongside other contemporary youth-oriented productions. As suburban teen films banished parents and children to the margins of narrative action, hip hop musicals, by contrast, presented inclusive and unconventional filial groupings that included all members of the neighborhood. These alternative social configurations directly referenced specific urban social problems, which affected the stability of inner city families following diminished governmental assistance in communities of color during the 1980s. Breakdancing, a central element of hip hop musicals, is also reconsidered. It gained widespread acclaim at the same time that these films entered the theaters, but the nation ' s newly discovered dance form was embattled—caught between a multitude of institutional entities such as the ballet academy, advertising culture, and dance publications that vied to control its meaning, particularly in relation to delineations of gender. As street-trained breakers were enticed to join the world of professional ballet, this newly forged relationship was recast by dance promoters as a way to invigorate and " remasculinize " European dance, while young women simultaneously critiqued conventional masculinities through an appropriation of breakdance. These multiple and volatile histories influenced the first wave of hip hop films, and even structured the sleeper hit Flashdance (1983). This forgotten, ignored, and maligned cinema is not only an important aspect of hip hop history, but is also central to the histories of teen film, the postclassical musical, and even institutional dance. Kimberley Monteyne places these films within the wider context of their cultural antecedents and reconsiders the genre ' s influence.

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