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# Hip Hop Reader The A Longman Topics Reader

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Politics, Pop Culture, and the Struggle for the Soul  
of a Movement

The History of the Business of Hip-Hop

The Rise of the Hip-Hop South

Hip Hop Speaks to Children with CD

A Freestyle on the Hip Hop Aesthetic

Native Tongues

Wish to Live

The Hip Hop & Obama Reader

When the Beat Was Born

A Critical Reader

The Poetics of Hip Hop

What We Talk About When We Talk About Hip  
Hop--and Why It Matters

A Celebration of Poetry with a Beat

I Am Hip-Hop

Communicating Hip-Hop: How Hip-Hop Culture  
Shapes Popular Culture

Know What I Mean?

Hip & Hop in the House!

Contact High

The History of Hip Hop

The Integrity and Ethics of Racial Identification

Essays on Race, Gender, and the Postmodern

South

The Rise of the Post-Hip-Hop Generation

Chronicling Stankonia

The Healing Power of Hip Hop

An African Hip-hop Reader

The Hip Hop Reader

Can't Stop Won't Stop

The Hip-hop Studies Reader

Connections, Influences, and Critical Discussions

Hip Hop Culture

Hip Hop Board Book

Book of Rhymes

The Politics of Culture, Identity, and Spirituality

Mapping the New Terrain in the US

Hip Hop Matters

Hip and Hop, Don't Stop!

To the Break of Dawn

DJ Kool Herc and the Creation of Hip Hop

The Photography of Brother Ernie

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Reader The A  
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**ELLISON WATSON**

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Politics, Pop Culture,  
and the Struggle for  
the Soul of a  
Movement

ReadHowYouWant.com

Avoiding the easy  
definitions and

caricatures that tend to  
celebrate or condemn  
the "hip hop  
generation," Hip Hop  
Matters focuses on  
fierce and far-reaching  
battles being waged in  
politics, pop culture,  
and academe to assert  
control over the  
movement. At stake,  
Watkins argues, is the

impact hip hop has on the lives of the young people who live and breathe the culture. He presents incisive analysis of the corporate takeover of hip hop and the rampant misogyny that undermines the movement's progressive claims. Ultimately, we see how hip hop struggles reverberate in the larger world: global media consolidation; racial and demographic flux; generational cleavages; the reinvention of the pop music industry; and the ongoing struggle to enrich the lives of ordinary youth.

The History of the Business of Hip-Hop

Psychology Press  
Visual art has been tied to hip-hop culture since its emergence in the 1970s. Commentary on

these initial connections often emphasizes the importance of graffiti and fashion during hip-hop's earliest days. Forty years later, hip-hop music has grown into a billion-dollar global industry, and its influence on visual art and society has also expanded. This book-length printed edition of Arts collects essays by scholars who explore this evolving influence through their work in art education, cultural theory, and visual culture studies. The topics covered by these authors include discussions on identity and cultural appropriation, equity and access as represented in select works of art, creativity and copyright in digital media, and the use of fine art tropes within

the sociocultural history of hip-hop. As a collected volume, these essays make potentially important contributions to broadening the narrative on art education and hip-hop beyond the topics of graffiti, fashion, and the use of cyphers in educational contexts. The Rise of the Hip-Hop South St. Martin's Press This is the first collection of essays to take a pan-European perspective in the study of hip-hop. How has it traveled to Europe? How has it developed in the various cultural contexts? How does it reference the American cultures of origin? The book's 21 authors and artists provide a comprehensive overview of hip-hop cultures in Europe,

from the fringes to the centers. They address hip-hop in a variety of contexts, such as class, ethnicity, gender, history, pedagogy, performance, and (post-) communism. (Series: Transnational and Transatlantic American Studies - Vol. 13) Hip Hop Speaks to Children with CD Little, Brown Books for Young Readers Before there was hip hop, there was DJ Kool Herc. On a hot day at the end of summer in 1973 Cindy Campbell threw a back-to-school party at a park in the South Bronx. Her brother, Clive Campbell, spun the records. He had a new way of playing the music to make the breaks—the musical interludes between verses—longer for

dancing. He called himself DJ Kool Herc and this is *When the Beat Was Born*. From his childhood in Jamaica to his youth in the Bronx, Laban Carrick Hill's book tells how Kool Herc came to be a DJ, how kids in gangs stopped fighting in order to breakdance, and how the music he invented went on to define a culture and transform the world.

*A Freestyle on the Hip Hop Aesthetic* Peter Lang

The Hip Hop Reader Pearson  
*Native Tongues* Routledge

Edited by two recognized scholars of African-American religion and culture, this reader, the first of its kind, provides the essential texts for an important and emerging field of study

– religion and hip hop. Until now, the discipline of religious studies lacked a consistent and coherent text that highlights the developing work at the intersections of hip hop, religion and theology. Moving beyond an institutional understanding of religion and offering a multidimensional assortment of essays, this new volume charts new ground by bringing together voices who, to this point, have been a disparate and scattered few. Comprehensively organized with the foundational and most influential works that continue to provide a base for current scholarship, *The Hip Hop and Religion Reader* frames the

lively and expanding conversation on hip hop's influence on the academic study of religion.

*Wish to Live* Penguin

This vibrant book pulses with the beats of a new American South, probing the ways music, literature, and film have remixed southern identities for a post-civil rights generation. For scholar and critic Regina N. Bradley, Outkast's work is the touchstone, a blend of funk, gospel, and hip-hop developed in conjunction with the work of other culture creators—including T.I., Kiese Laymon, and Jesmyn Ward. This work, Bradley argues, helps define new cultural possibilities for black southerners who came of age in the 1980s and 1990s and have used hip-hop

culture to buffer themselves from the historical narratives and expectations of the civil rights era. Andre 3000, Big Boi, and a wider community of creators emerge as founding theoreticians of the hip-hop South, framing a larger question of how the region fits into not only hip-hop culture but also contemporary American society as a whole. Chronicling Stankonia reflects the ways that culture, race, and southernness intersect in the late twentieth and early twenty-first centuries. Although part of southern hip-hop culture remains attached to the past, Bradley demonstrates how younger southerners use the music to embrace the possibility of multiple

Souths, multiple narratives, and multiple points of entry to contemporary southern black identity. The Hip Hop & Obama Reader ABC-CLIO Featuring rare outtakes from over 100 photoshoots alongside interviews and essays from industry legends, Contact High- A Visual History of Hip-Hoptakes readers on a chronological journey from old-school to alternative hip-hop and from analog to digital photography. The ultimate companion for music and photography enthusiasts, Contact High is the definitive history of hip-hop's early days, celebrating the artists that shaped the iconic album covers, t-shirts and posters beloved by hip-hop fans today. When the Beat Was

Born ABC-CLIO "There has never been a better book about hip-hop...a record-biz portrait that jumps off the page."—A.V. Club THE INSPIRATION FOR THE VH1 SERIES THE BREAKS The Big Payback takes readers from the first \$15 made by a "rapping DJ" in 1970s New York to the multi-million-dollar sales of the Phat Farm and Roc-a-Wear clothing companies in 2004 and 2007. On this four-decade-long journey from the studios where the first rap records were made to the boardrooms where the big deals were inked, The Big Payback tallies the list of who lost and who won. Read the secret histories of the early long-shot successes of Sugar Hill Records and Grandmaster Flash,

Run DMC's crossover breakthrough on MTV, the marketing of gangsta rap, and the rise of artist/entrepreneurs like Jay-Z and Sean "Diddy" Combs. 300 industry giants like Def Jam founders Rick Rubin and Russell Simmons gave their stories to renowned hip-hop journalist Dan Charnas, who provides a compelling, never-before-seen, myth-debunking view into the victories, defeats, corporate clashes, and street battles along the 40-year road to hip-hop's dominance.

INCLUDES

PHOTOGRAPHS

*A Critical Reader*

Schwartz & Wade

2007 Arts Club of

Washington's National Award for Arts Writing -

Finalist With roots that stretch from West

Africa through the black pulpit, hip-hop emerged in the streets of the South Bronx in the 1970s and has spread to the farthest corners of the earth. To the Break of Dawn uniquely examines this freestyle verbal artistry on its own terms. A kid from Queens who spent his youth at the epicenter of this new art form, music critic William Jelani Cobb takes readers inside the beats, the lyrics, and the flow of hip-hop, separating mere corporate rappers from the creative MCs that forged the art in the crucible of the street jam. The four pillars of hip hop—break dancing, graffiti art, deejaying, and rapping—find their origins in traditions as diverse as the Afro-Brazilian martial art

Capoeira and Caribbean immigrants' turnstile artistry. Tracing hip-hop's relationship to ancestral forms of expression, Cobb explores the cultural and literary elements that are at its core. From KRS-One and Notorious B.I.G. to Tupac Shakur and Lauryn Hill, he profiles MCs who were pivotal to the rise of the genre, verbal artists whose lineage runs back to the black preacher and the bluesman. Unlike books that focus on hip-hop as a social movement or a commercial phenomenon, *To the Break of Dawn* tracks the music's aesthetic, stylistic, and thematic evolution from its inception to today's distinctly regional sub-

divisions and styles. Written with an insider's ear, the book illuminates hip-hop's innovations in a freestyle form that speaks to both aficionados and newcomers to the art. *The Poetics of Hip Hop* Bloomsbury Publishing USA  
*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. *What We Talk About When We Talk About*

*Hip Hop--and Why It Matters* Bloomsbury Publishing  
Included in Publishers Weekly's Big Indie Books of Fall 2017 feature "Morse and Yi (the team behind *What Is Punk?*) highlight hip-hop's cultural hegemony via an impressively encyclopedic parade of rhyming biographies. Yi's meticulously styled clay figures are as magical as in the previous book, combining profound expressiveness with the playfulness of action figures. Her compositions are equally evocative, ranging from video snippets (the Beastie Boys strike a pose from 'Intergalactic') to formal portraits (Kanye West, Missy Elliott, Kendrick Lamar) and metaphorical ones (Jay

Z stands amid New York City skyscrapers)." -- Publishers Weekly "In rhythmic, rhyming verse, Morse offers a genealogy of hip-hop royalty that begins with the Boogie Down Bronx's DJ Kool Herc and Grandmaster Flash and walks readers into today with Nicki Minaj, Drake, and Kendrick Lamar. In between the origins and now, readers find a rare gender-inclusive narrative of hip-hop history that uplifts B-girls like Queen Latifah and Missy Elliott along with legendary male groups such as NWA and Wu-Tang...The magnificent 3-D clay illustrations...include an intricately produced remake of Tribe Called Quest's legendary 'Midnight Marauders' cover. Tying these

images back to their original sources makes for quite the history lesson. Make sure to keep a device nearby. A must-read reference for any hip-hop family." --Kirkus Reviews "Verdict: these books are pretty damn cute." --The Current (Minnesota Public Radio), What is Punk? and What is Hip-Hop? are Rock and Roll Book Club selections "An ideal picture book for children ages 3 to 7, What Is Hip-Hop? is as entertaining as it is informative and will prove to be an enduringly popular addition to family, daycare center, preschool, elementary school, and community library collections." -- Midwest Book Review "Eric Morse is back with a follow-up that shines a similar PG

spotlight on the hip-hop arena and its players, from Run-DMC and Queen Latifah to Salt-N-Pepa and Tupac. Artist Anny Yi returns, too, with delightful clay figurines to accompany Morse's beat-astic rhyming verse." --Tory Burch Daily Blog Praise for What is Punk? "A punk primer for the youngest set. Yi's incredibly detailed clay figures are a kinetic and inspired art choice. As [Morse] points out, the best way to learn about punk is just to listen. If invested adults love the topic, a shared reading experience can't be beat." --Kirkus Reviews "What Is Punk? is a fun, sophisticated, and beautifully illustrated introduction to the music genre for kids--or adults." --New York Daily News "In the

beginning, there was a beat..." So begins What is Hip-Hop?--a playful guided tour of one of the most revolutionary pop culture movements of the twentieth century. Beginning with block parties in the Bronx, What is Hip-Hop? brings the reader up to the present day, with rhyming verses and engaging 3-D clay illustrations. It's a fun, accessible, and informative read for B-boys and B-girls of all ages. In the follow-up to their acclaimed and beloved hit What Is Punk? author Eric Morse and artist Anny Yi reunite to celebrate the music that changed their lives and the voices that achieved iconic status along the way. See Run-D.M.C., LL Cool J, Beastie Boys, Salt-N-

Pepa, Biggie and Tupac, Eminem, and even Nicki Minaj and Kendrick Lamar, as you've never seen them!

A Celebration of Poetry with a Beat Beacon Press

Hip Hop Headphones is a crash course in Hip Hop culture. Featuring definitions, lectures, academic essays, and other scholarly discussions and resources, Hip Hop Headphones documents the scholarship of Dr. James B. Peterson, founder of Hip Hop Scholars-an organization devoted to developing the educational potential of Hip Hop. Defining Hip Hop from multi-disciplinary perspectives that embrace the elemental forms of Hip Hop

Culture (b-boying, dj-ing, rapping, and graffiti art), Hip Hop Headphones is the definitive guide to how Hip Hop culture can be used in the classroom to engage and inspire students.

**I Am Hip-Hop** Kendall Hunt Publishing Company

Argues that hip hop has become a primary way to talk about race in America, examining the links between hip hop, violence, and sexism and whether or not hip hop's portrayal of black culture undermines black advancement.

Communicating Hip-Hop: How Hip-Hop Culture Shapes Popular Culture Akashic Books  
OutKast, the Atlanta-based hip-hop duo formed in 1992, is one of the most influential musical groups within

American popular culture of the past twenty-five years. Through Grammy-winning albums, music videos, feature films, theatrical performances, and fashion, André 3000, Benjamin and Antwan of OutKast, and Patton have articulated a vision of postmodern, post-civil rights southern identity that combines the roots of funk, psychedelia, haute couture, R&B, faith and spirituality, and Afrofuturism into a style all its own. This postmodern southern aesthetic, largely promulgated and disseminated by OutKast and its collaborators, is now so prevalent in mainstream American culture (neither Beyoncé Knowles's *Formation* nor Joss

Whedon's sci-fi/western mashup *Firefly* could exist without OutKast's collage aesthetic) that we rarely consider how challenging and experimental it actually is to create a new southern aesthetic. An *OutKast Reader*, then, takes the group's aesthetic as a lens through which readers can understand and explore contemporary issues of Blackness, gender, urbanism, southern aesthetics, and southern studies more generally. Divided into sections on regional influences, gender, and visibility, the essays collectively offer a vision of OutKast as a key shaper of conceptions of the twenty-first-century South, expanding that vision

beyond long-held archetypes and cultural signifiers. The volume includes a who's who of hip-hop studies and African American studies scholarship, including Charlie Braxton, Susana M. Morris, Howard Ramsby II, Reynaldo Anderson, and Ruth Nicole Brown.

*Know What I Mean?*

UNC Press Books  
Using the latest research, real-world examples, and a new theory of healthy development, this book explains Hip Hop culture's ongoing role in helping Black youths to live long, healthy, and productive lives. • Connects the latest research conclusions about Hip Hop's influences with actual examples of its practice and applied value in action •

Identifies education, health and mental health, and afterschool settings as key to promoting health and well-being • Disentangles arguments about whether Hip Hop culture is more of a tool for empowerment or a tool for risk promotion • Explains Hip Hop's ongoing contributions to health and learning, with attention to the Black community • Provides a common language and structure for helping professionals, researchers, and policymakers to organize work related to Hip Hop and well-being • Introduces meaningful models, tips, and resources for personal or professional use • Offers real-world insights from today's

leaders within the Hip Hop Ed movement

**Hip & Hop in the House!** NYU Press

Wish To Live: The Hip-hop Feminism Pedagogy Reader moves beyond the traditional understanding of the four elements of hip-hop culture - rapping, breakdancing, graffiti art, and deejaying - to articulate how hip-hop feminist scholarship can inform educational practices and spark, transform, encourage, and sustain local and global youth community activism efforts. This multi-genre and interdisciplinary reader engages performance, poetry, document analysis, playwriting, polemics, cultural critique, and autobiography to radically reimagine the

political utility of hip-hop-informed social justice efforts that insist on an accountable analysis of identity and culture. Featuring scholarship from professors and graduate and undergraduate students actively involved in the work they profess, this book's commitment to making the practice of hip-hop feminist activism practical in our everyday lives is both compelling and unapologetic.

**Contact High** MDPI

Whether along race, class or generational lines, hip-hop music has been a source of controversy since the beats got too big and the voices too loud for the block parties that spawned them. America has condemned and

commended this music and the culture that inspires it. Dubbed 'the Hip-Hop Intellectual' by critics and fans for his pioneering explorations of rap music in the academy and beyond, Michael Eric Dyson is uniquely situated to probe the most compelling and controversial dimensions of hip-hop culture. *Know What I Mean?* addresses salient issues within hip hop: the creative expression of degraded youth that has garnered them global exposure; the vexed gender relations that have made rap music a lightning rod for pundits; the commercial explosion that has made an art form a victim of its success; the political elements that have

been submerged in the most popular form of hip hop; and the intellectual engagement with some of hip hops most influential figures. In spite of changing trends, both in the music industry and among the intelligentsia, Dyson has always supported and interpreted this art that bloomed unwatered, and in many cases, unwanted from our inner cities. For those who wondered what all the fuss is about in hip hop, Dysons bracing and brilliant book breaks it all down.

**The History of Hip Hop** Civitas Books

This book investigates the discursive and performative strategies employed by Australian Indigenous rappers to make sense of the

world and establish a position of authority over their identity and place in society. Focusing on the aesthetics, the language, and the performativity of Hip Hop, this book pays attention to the life stance, the philosophy, and the spiritual beliefs of Australian Indigenous Hip Hop artists as 'glocal' producers and consumers. With Hip Hop as its main point of analysis, the author investigates, interrogates, and challenges categories and preconceived ideas about the critical notions of authenticity, 'Indigenous' and dominant values, spiritual practices, and political activism. Maintaining the emphasis on the importance of adopting

decolonizing research strategies, the author utilises qualitative and ethnographic methods of data collection, such as semi-structured interviews, informal conversations, participant observation, and fieldwork notes. Collaborators and participants shed light on some of the dynamics underlying their musical decisions and their view within discussions on representations of 'Indigenous identity and politics'. Looking at the Indigenous rappers' local and global aspirations, this study shows that, by counteracting hegemonic narratives through their unique stories, Indigenous rappers have utilised Hip Hop as an expressive means to

empower themselves and their audiences, entertain, and revive their Elders' culture in ways that are contextual to the society they live in.

**The Integrity and Ethics of Racial Identification** Civitas Books

Hip is a turtle who raps really slowly. Hop is a bunny who raps superfast. One afternoon they see a poster for a rap contest and become friends. On the day of the big event, rappers like

LudaFish and Notorious P.I.G. take the stage. It comes down to a rap-off between Hip and Hop, but this time neither slow nor fast wins the prize. This engaging new take on the fable of the tortoise and the hare combines elements of comics with a traditional picture book. Hilarious mini-raps recited at varying speeds make for a rollicking read-aloud that kids will want to hear—and perform—over and over.

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