

Rap And Hip Hop Culture

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A to Z
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this work is a revealing chronicle of hip hop culture from its beginnings three decades ago to the present with an analysis of its influence on people and popular culture in the united states and around the world from grandmaster flash and the furious five s the message to jay z diddy and 50 cent hip hop culture is the first comprehensive reference work to focus on one of the most influential cultural phenomena of our time scholarly and streetwise backed by statistics documents and research it recounts three decades of hip hop s evolution highlighting its defining events recordings personalities movements and ideas as well as society s response how did an inner city subculture all but dismissed in the early 1980s become the ruler of the world s airwaves and ipods who are the players who moved hip hop

from the record bins to the pinnacles of entertainment business and fashion who are the founders innovators legends and major players authoritative and authentic hip hop culture provides a wealth of information and insights for students educators and anyone interested in the ways pop culture reflects and shapes our lives

throughout the 1950s and 1960s the black church stood as the stronghold of the black community fighting for equality and economic self sufficiency and challenging its body to be self determined and self aware hip hop culture grew from disenfranchised urban youth who felt that they had no support system or resources impassioned with the same urgent desires for survival and hope that their parents and grandparents had carried these youth forged their way from the bottom of america s belly one rhyme at a time for many young people hip hop culture is a supplement or even an alternative to the weekly dose of sunday morning faith in this collection of provocative essays leading thinkers preachers and scholars from around the country confront both the black church and the hip hop generation to realize their shared responsibilities to one another and the greater society arranged into three sections this volume addresses key issues in the debate between two of the most significant institutions of black culture the first part from civil rights to hip hop explores the transition from one generation to another through the transmission or lack thereof of legacy and heritage part ii hip hop culture and the black church in dialogue explores the numerous ways in which the conversation is already occurring from sermons to theoretical examinations and spiritual ponderings part iii gospel rap holy hip hop and the hip hop matrix clarifies the perspectives and insights of practitioners scholars and activists who explore various expressions of faith and the diversity of locations where these expressions take place in the black church and hip hop culture pastors ministers theologians educators and laypersons wrestle with the duties of providing timely commentary critical analysis and in some cases practical strategies toward forgiveness healing restoration and reconciliation with inspiring reflections and empowering discourse this collection demonstrates why and how the black church must re engage in the lives of those who comprise the hip hop generation

hip hop culture in college students lives explores how diverse groups of young adults embody hip hop culture and actively connect it to their lives on college campuses

hip hop s inheritance arguably offers the first book length treatment of what hip hop culture has literally inherited from the harlem renaissance the black arts movement the feminist art movement and 1980s and 1990s postmodern aesthetics by comparing and contrasting the major motifs of the aforementioned cultural aesthetic traditions with those of hip hop culture all the while critically exploring the origins and evolution of black popular culture from antebellum america through to obama s america hip hop s inheritance demonstrates that the hip hop generation is not the first generation of young black and white folk preoccupied with spirituality and sexuality race and religion entertainment and athletics or ghetto culture and bourgeois culture taking interdisciplinarity and intersectionality seriously hip hop s inheritance employs the epistemologies and methodologies from a wide range of academic and organic intellectual activist communities in its efforts to advance an intellectual history and critical

theory of hip hop culture drawing from academic and organic intellectual activist communities as diverse as african american studies and women s studies postcolonial studies and sexuality studies history and philosophy politics and economics and sociology and ethnomusicology hip hop s inheritance calls into question one dimensional and monodisciplinary interpretations or rather misinterpretations of a multidimensional and multivalent form of popular culture that has increasingly come to include cultural criticism social commentary and political analysis

studienarbeit aus dem jahr 2005 im fachbereich musik sonstiges note sehr gut 1 universität hamburg veranstaltung the afro american experience sprache deutsch abstract rap hat sich vom sprachrohr vom medium der afro amerikanischen ghetto kids zu einer der bedeutendsten und kommerziell erfolgreichsten jugendkulturen weltweit entwickelt längst sind rapper erfolgreiche geschäftsleute geworden wobei der ghetto ursprung nie verleugnet im gegenteil meist sogar in unersch pflicher weise hervorgehoben wird um sich respekt und vor allem street credibility glaubwürdigkeit zu verschaffen die hip hop kultur all das was rap umgibt von lifestyle und mode bis hin zu lebensphilosophien und politischem bewusstsein bietet identifikationsmöglichkeiten und gemeinschaftssinn für eine generation der die politischen führungspositionen abhandeln gekommen sind rap zog in den achtziger jahren aus die welt zu erobern in den neunzigern wurde der devise crossover gefolgt rap vermischte sich mit soul rhythm and blues und sogar heavy metal und wurde so zum kommerziell erfolgreichsten musikgenre dem phänomen hip hop wurden noch mehr facetten hinzugefügt und längst ist die hip hop kultur kein afro amerikanisches phänomen mehr sondern vielmehr the cnn for young people all over the world seine ursprünge jedoch die politische und soziale relevanz findet der rap in den ghettos der amerikanischen großstädte und in der vocal culture der afro amerikanischen bevölkerung in dieser arbeit möchte ich die vorläufer des rap aufzeigen und auf seine entwicklung zu einer eigenständigen und einflussreichen kultur mit ihrem facettenreichtum und ihrer wirkung eingehen hierbei möchte ich besonderes augenmerk auf das entstehen einer untergattung des rap den sogenannten message rap richten und versuchen seine themen und motivation darzulegen

a complete guide to the history development people events and ideas of hip hop music and culture

seminar paper from the year 2021 in the subject english language and literature studies other grade 10 ernst moritz arndt university of greifswald anglistik amerikanistik course drug cultures language english abstract drugs have been a part of virtually every society that ever existed and i guess it is safe to say that that will continue to be the case in the future but societies relationship with drugs has also always be a complicated one while attitudes towards certain drugs have shifted over time in post industrial societies drug use became a mass phenomena and with it addiction since then cultural references to the effects of drugs have been plentiful and seem to have grown more frequent as well as more explicit over time especially in popular music while these references had been limited to metaphorical allusions during the 1960s and 70s modern music listeners will hardly be surprised to hear mentions of

drugs in popular songs that play on the radio or to see a wide variety of soft and hard drugs in music videos of almost every genre of primack 2008 many politicians critics and anti drug advocates blamed this escalation on the emergence of rap music past analyses mostly focused on quantitative surveys of drug references in popular music or tried to answer the question to which extent listener s musical preferences influence their relationship with drugs rather than gathering even more quantitative information this paper will explore how legal and illegal drugs are depicted in rap music it will utilize a broad definition of rap music regardless of sub genres in order to examine drug references from early rap recorded in the 1980s up to the present day it will argue that although based in reality popular criticism is due to misinterpretations which distort rap and hip hop culture s representation furthermore they hinder our chances as a society to improve how we deal with drugs and addiction as well as to find a healthy way of approaching them as it will show in addition to rappers encouraging drug use they also effectively lay bare the impact drugs have on themselves their friends their families and their communities

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

studienarbeit aus dem jahr 2012 im fachbereich kulturwissenschaften sonstiges note 1 0 universität passau philosophische fakultät veranstaltung kulturgeographie sprache deutsch abstract hip hop ist more than just music so krs one in seinem 2007 erschienenen lied hip hop lives der rapper lupe fiasco geht diesbezüglich einen schritt weiter und gesteht in dem lied hip hop saved my life dass rap sein best homie in schweren zeiten war ebenso belässt es johnny cash nicht dabei dass country musik nur eine von banjo gitarre und den zum takt klopfenden auf den boden schlagenden cowboyschuhen begleitete musikform sei sondern die verarbeitung von glaube liebe und zweifel carr 1999 s 279 betrachten wir diese aussagen etwas genauer und projizieren die den musikrichtungen zu grunde liegenden kulturellen umstände auf die sichten der künstler lässt sich unschwer erkennen dass sowohl hip hop als auch country musik ausdrucksformen individueller pers nlichkeiten sind sowie zur identifikation eigener empfindungen emotionen und werte beitragen obgleich die subjects 4 beider musikgenres oft die gleichen sind entspringen diese unterschiedlichen kulturellen backgrounds 5 und liegen den in den entstehungsräumen anzutreffenden sozialen umständen zu grunde somit bleiben zwar die besungenen themen wie liebe geld frust etc gleich jedoch werden damit unterschiedliche messages 6 vermittelt hip hop kommt von der straße country aus der farm des wohlbehüteten nestes irgendwo zwischen korn und maisfeldern natürlich liegen dieser aussage keine empirischen studien zu grunde und dürfte so keineswegs in einer wissenschaftlichen arbeit geschrieben stehen doch sehe ich es als provozierenden ansporn meiner selbst den phänomenen hip hop und country bezüglich ihrer kulturellen sozialen und räumlichen rahmenbedingungen auf den grund zu gehen

studienarbeit aus dem jahr 2009 im fachbereich germanistik linguistik note 1 3 albert ludwigs

universität freiburg philologisches institut deutsches seminar veranstaltung proseminar jugendsprache kanak sprach und andere sprachmischungen im deutschen sprache deutsch abstract innerhalb der linguistik beschäftigt sich auch die pragmatik mit den phänomenen des hiphop pragmatische untersuchungen basieren auf dem konstruktivistischen ansatz der sprache als medium und werkzeug der kommunikativen hervorbringung von sozialer identität birkner 2002 s 242 betrachtet und dadurch ein fixes statisches identitätskonzept durch ein flüssiges wandelbares identitätsverständnis vgl androutsopoulos 2005 s 161 ersetzt man spricht in diesem zusammenhang vom konzept der konstruktion von identität welches den theoretischen rahmen für die vorliegende untersuchung bildet die besondere rolle die der konstruktivistische ansatz bei der betrachtung von hiphop spielt hebt menrath 2003 s 218f hervor in der künstlerischen praxis kristallisiert die pers nlichkeit eines hiphoppers die identität des einzelnen hiphoppers ist ein dynamischer prozess ohne performance gibt es keinen hiphop die vorliegende arbeit untersucht eben diese ständige performative inszenierung von identität in den anfängen des deutschen hiphop exemplarisch für diese zeit wird die hiphop gruppe advanced chemistry einer analyse unterzogen nach einigen vorberemerkungen in denen in der gebotenen kürze ein einstieg in die hiphop kultur gegeben 1 1 und die gruppe und ihre mitglieder vorgestellt wird 1 2 steht die konstruktion von identität bei advanced chemistry im zentrum des interesses den untersuchungsgegenstand stellen rap texte der gruppe aus den jahren 1992 bis 1995 dar siehe iv 1 wobei vereinzelt auch ein interview miteinbezogen wird die analyse gliedert sich den häufigsten themen der lieder von advanced chemistry folgend in zwei teile während zunächst die

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 hat sich durch das musikfernsehen und andere einflüsse längst als globales popkulturelles phänomen etabliert doch ebenso gibt es lokale ausprägungen in den unterschiedlichsten weltgegenden die ganz eigene sprach und ausdrucksformen entwickelt haben die romanischsprachigen regionen innerhalb und außerhalb europas vor allem die urbanen zentren und ihre peripherien sind seit den 80er jahren erheblich an dieser ausdifferenzierung beteiligt die beiträge des bandes suchen stationen der globalen musikkultur hip hop in der romania auf sie nehmen spezifische sprach und inszenierungsformen genres sowie politische und soziale kontexte in den blick dabei lassen sie sich von den unterschiedlichsten disziplinen wie literatur und sprachwissenschaft kultur und medienwissenschaft aber auch der soziologie oder ethnologie inspirieren der schwerpunkt des bandes liegt auf rap musik aus algerien frankreich italien spanien kuba chile argentinien und mexiko

seminar paper from the year 2007 in the subject american studies culture and applied geography grade 1 3 university of freiburg course the rise of the entertainment industry 20 entries in the bibliography language english abstract the hip hop culture between grassroots and commercialization can rap music bring about social and political change for african americans or is it merely entertainment

breakdance dj ing rap graffiti die vier elemente der hiphop kultur haben sich in den letzten 20 jahren vom afroamerikanischen kontext aus weltweit verbreitet heute stellt hiphop eine vielseitige arena der popkultur dar ein medium kultureller artikulation im jugendlichen alltag aber auch ein produkt der kulturindustrie und ein diskursuniversum mit typischen ausdrucksformen in sprache bild und bewegung mit diesem band liegt die erste umfangreiche textsammlung über hiphop im deutschsprachigen raum vor beiträge aus cultural studies ethnologie soziolinguistik pädagogik und anderen disziplinen werden mit essays von scene autoren zusammengeführt allen gemeinsam ist das verständnis von hiphop als raum kultureller praxis mit globalen konturen und lokalen aneignungsformen das rahmenthema wird ausdifferenziert in ein mosaik aus themen und theorieperspektiven u a breakdance und sozialisation von migrantenjugendlichen sampling und kulturelles gedächtnis franz sischer rap und politischer diskurs einblicke in die aktuell populärste jugendkultur im lichte aktueller popkultureller diskussion

hiphop ist längst keine blosse jugendkultur mehr sondern eine bewegung die den status seines globalen kulturphänomens erreicht hat dieser these gehen hier erstmals autorinnen und autoren aus den usa kanada grossbritannien slowenien und deutschland nach gezeigt wird wie sich hiphop als weltweite bewegung in lokalen formen inszeniert und präsentiert und welche botschaften inszenierungen und identitätskonstruktionen mit dem hiphop als medienkulturelle und soziale praxis verknüpft sind analysen zu vermarktungsstrategien raumbezogenen inszenierungspraktiken und stilisierungen am beispiel des splash festivals runden den band als spannende lektüre des globalen kulturphänomens hiphop ab quelle umschlagtext

rap musik betont mehr als andere genres populärer musik geographische bezüge neben beschreibungen konkreter orte der alltagserfahrung finden sich musikalische und verbale verweise auf imaginäre und symbolische räume der stadt wie und weshalb werden orte und räume im hiphop produziert und repräsentiert welchen beitrag kann eine geographie des kulturellen zum verständnis dieser artikulationen leisten im mittelpunkt des vorliegenden bandes steht die gegenüberstellung von rap musik aus den usa und aus deutschland rhythmik und klänge werden dabei für eine sozial und kulturgeographische analyse erschlossen die durch textinterpretationen und ausführliche interviews mit hiphop künstleren ergänzt wird die studie identifiziert vorstellungen von straße ghetto und urbaner nachbarschaft als entscheidend für das verständnis zentraler werte im us amerikanischen kontext in ost und westdeutschland wird dieses inventar um neue orte und räume erweitert in denen musiker und h r er glaubwürdigkeit und authentizität musikalisch artikulieren

profiles hip hop artists and groups who made significant contributions to the music and culture of the genre including ice cube dr dre snoop dogg eminem jay z and kanye west and contains discographies and resources for each selection as well as interviews with dj premier and dj scratch

investigates the increasingly complex relationships struggles obsessions and idols of american tween and teen girls from pre school to high school and beyond this work tackles

many hot button issues including the barrage of advertising geared toward very young girls emphasizing sexuality and extreme thinness

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