

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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1. Hip Hop in American Cinema Melvin Donalson Published by Peter Lang Inc., International Academic Publishers... 2. Hip Hop in American Cinema Melvin Donalson ISBN 10: 0820463450 ISBN 13: 9780820463452 New Quantity Available:... 3. Hip Hop In American Cinema Donalson, Melvin ISBN 10: 0820463450 ...

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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,...

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"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. ...

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.

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 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

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.

“ If you ’ re a fan of the hit show Empire and its characters Cookie, Lucious, Hakeem, Jamal, and Andre, then you have to check out Terrance Dean ’ s provocative memoir Hiding in Hip Hop. Dean writes a compelling story about black gay men in Hip Hop and Hollywood, and what it takes for them to make it the entertainment industry. ” – JL King, New York Times bestselling author of On The Down Low Celebrated blogger and former MTV insider Terrance Dean reveals a hidden side of Hollywood and hip hop in this explosive and

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illuminating memoir. Terrance Dean worked his way up for more than ten years in the entertainment industry from intern to executive and has lived the life of glitz and bling along with Hollywood and Hip Hop 's most glamorous heavy hitters. As a gay man immersed within the world of the famous and the fabulous, Dean knows well the industry 's secrets and the façade that is kept, that for men, promotes machismo and heteronormative behavior. Most of what Dean unveils in this book is fascinating and salacious, but all of it is true. He also shares his own secrets, and an account of the pain of his mother 's addiction, and the poverty and molestation he experienced as a child. Hiding in Hip Hop is not a traditional tell-all. It 's personal. It 's poignant. It 's a provocative and honest look at stardom and sexuality.

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

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.

This is a comprehensive introduction to post-classical American film. Covering American cinema since 1960, the text looks at both Hollywood and non-mainstream cinema.

How has American cinema engaged with the rapid transformation of cities and urban culture since the 1960s? And what role have films

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and film industries played in shaping and mediating the “ postindustrial ” city? This collection argues that cinema and cities have become increasingly intertwined in the era of neoliberalism, urban branding, and accelerated gentrification. Examining a wide range of films from Hollywood blockbusters to indie cinema, it considers the complex, evolving relationship between moving image cultures and the spaces, policies, and politics of US cities from New York, Los Angeles, and Boston to Detroit, Oakland, and Baltimore. The contributors address questions of narrative, genre, and style alongside the urban contexts of production, exhibition, and reception, discussing films including *The Friends of Eddie Coyle* (1973), *Cruising* (1980), *Desperately Seeking Susan* (1985), *King of New York* (1990), *Inception* (2010), *Frances Ha* (2012), *Fruitvale Station* (2013), *Only Lovers Left Alive* (2013), and *Doctor Strange* (2016).

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