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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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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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## **Index : Hip Hop in American Cinema**

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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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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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.



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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

An entertainment industry insider traces his ten-year career in

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Hollywood and hip-hop, where he witnessed the profound influence of sexual orientation on the careers of celebrities who presented themselves as straight while hiding their homosexuality.

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

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.

Early hip hop film musicals have either been expunged from cinema

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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

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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.

"One of the rare collections I would recommend for use in undergraduate teaching - the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial, technological and ideological features of contemporary U.S. cinema." Diane Negra, University of East Anglia, UK.

"Contemporary American Cinema offers a fresh and sometimes revisionist look at developments in the American film industry from the 1960s to

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the present ... Readers will find it lively and provocative." Chuck Maland, University of Tennessee, USA. "Contemporary American Cinema is the book on the subject that undergraduate classes have been waiting for ... Comprehensive, detailed, and intelligently organized [and] written in accessible and compelling prose ... Contemporary American Cinema will be embraced by instructors and students alike." Charlie Keil, Director, Cinema Studies Program, University of Toronto, Canada. "Contemporary American Cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars. It is also a pleasure to read." Hilary Radner, University of Otago, New Zealand. "Contemporary American Cinema deepens our knowledge of American cinema since the 1960s. ... This is an important collection that will be widely used in university classrooms." Lee Grieveson, University College London, UK. "Contemporary American Cinema is a clear-sighted and tremendously readable anthology, mapping the terrain of post-sixties US cinema with breadth and critical verve." Paul Grainge, University of Nottingham, UK. "This collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come." Liv Hausken, University of Oslo, Norway. Contemporary American Cinema is the first comprehensive introduction to American cinema since 1960. The book is unique in its treatment of

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both Hollywood, alternative and non-mainstream cinema. Critical essays from leading film scholars are supplemented by boxed profiles of key directors, producers and actors; key films and key genres; and statistics from the cinema industry. Illustrated in colour and black and white with film stills, posters and production images, the book has two tables of contents allowing students to use the book chronologically, decade-by-decade, or thematically by subject. Designed especially for courses in cinema studies and film studies, cultural studies and American studies, Contemporary American Cinema features a glossary of key terms, fully referenced resources and suggestions for further reading, questions for class discussion, and a comprehensive filmography. Individual chapters include: The decline of the studio system The rise of American new wave cinema The history of the blockbuster The parallel histories of independent and underground film Black cinema from blaxploitation to the 1990s Changing audiences The effects of new technology Comprehensive overview of US documentary from 1960 to the present Contributors include: Stephen Prince, Steve Neale, Susan Jeffords, Yvonne Tasker, Barbara Klinger, Jim Hillier, Peter Kramer, Mark Shiel, Sheldon Hall, Eithne Quinn, Michele Aaron, Jonathan Munby.

How has American cinema engaged with the rapid transformation of

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cities and urban culture since the 1960s? And what role have films 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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