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Black beats for one people: Causes and effects of identification with hip-hop culture

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School: REGENT UNIVERSITY

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Adviser: Keeler, John D.

Source: DAI-A 64/02, p. 322, Aug 2003

Subject: MASS COMMUNICATIONS (0708); MUSIC (0413); EDUCATION, SOCIOLOGY OF (0340)

Abstract: This study explores the influence of hip-hop culture on Youth by operationalization of Abercrombie and Longhurst's (1998) spectacle performance paradigm that foregrounds identity and identification as a contextual frame on media effects. Identification with hip-hop culture was measured using survey methodology and a Modified Organizational Identification Questionnaire (Cheney, 1982). Motivations for rap music were also explored using uses and gratifications typologies (Finn & Gorr, 1988; Rubin, 1984). Additionally, a focus group interview was conducted to augment the survey. Findings supported several hypotheses including the expectation that it is more likely for an African-American who lives in a Black, urban neighborhood to identify with the hip-hop culture. Identification with the culture in turn correlates with greater levels of hip-hop media use and more varied uses and gratifications in relation to rap music. The study concludes that identification is an important mediator between social influences and hip-hop media-oriented behaviors.

Sista MC droppin' rhymes with a beat: A fantasy theme analysis of songs performed by African-American female Rap artists

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Author: Desnoyers-Colas, Elizabeth Frances;

Degree: phd

School: REGENT UNIVERSITY

Date: 2003

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Subject: MUSIC (0413); MASS COMMUNICATIONS (0708); SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); WOMEN'S STUDIES (0453); BLACK STUDIES (0325)

Abstract: In recent years rap music has become the musical mouthpiece for another disenfranchised segment of the African American society--young African American women from all types of socioeconomic backgrounds. Although rap has been largely an African American male artist dominated genre, African American female rappers have also used rap as a channel to rhythmically

Articulate a myriad of views and experiences from a Woman's perspective. The study outlined the challenges African American women have historically faced in their Quest to establish and sustain their own voice in their Community. Since the late 1970s, female rap artists have Used that genre as their own voice. Qualitative and Quantitative methods were used to Develop the study's findings. For the study's qualitative Investigative focus, Ernest Bormann's (1972) Fantasy Theme Analysis was used to closely conduct a line by line Lyric examination of the rhetorical content of 260 rap Songs on 19 cds performed from 1988 to 2002 by six Popular female rap/hip hop solo artists: MC Lyte, Queen Latifah, Lauryn Hill, Lil Kim, Missy Elliot and Eve. The Study outlines the 260 songs' fantasy themes, fantasy Types and rhetorical visions to determine what type of Rhetorical bond is forged between the artists, their Female artist peers, and their audiences. In the Quantitative portion of the study, three hundred African American females between the ages of 15–30 were Surveyed with Likert scale type questions about the Messages found in female rap music and their ability to Understand, relate and be influenced by the songs' Messages. The survey also used three open-ended questions To give those respondents an opportunity to further Express their views on this subject. A review of the songs yielded 40 major themes, 465 coded Fantasy types and 216 rhetorical visions. Some songs had Multiple themes, fantasy types, and rhetorical visions. Survey results revealed that 261 of the 300 African American female respondents understood and related to the Songs' messages. The respondents indicated that not all Female rappers spoke for young African American women. Only those artists with positive, uplifting messages Could be deemed as spokeswomen for young African American Females.

Hip-hop and the media: The effects of ethnic identity on racial attitudes and self-esteem

Pub No: 1411231
Author: Alejandro, Vilma Esther;
Degree: MS
School: CHRISTOPHER NEWPORT UNIVERSITY
Date: 2002
Pages: 84
Adviser: Cartwright, Kelly B.
ISBN: 0-493-86924-7
Source: MAI 41/03, p. 703, Jun 2003
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); PSYCHOLOGY, SOCIAL (0451); MASS COMMUNICATIONS (0708); MUSIC (0413); BLACK STUDIES (0325); AMERICAN STUDIES (0323)
Abstract: Although research has documented the priming effect of Stereotypic media content on viewers and their behaviors, The influence of media continues to be debated among Media scholars and social critics. Ethnic identity may Provide some answers to this ongoing debate. Recent

Research has found that ethnic identity has positive influence on various human behaviors. Although research suggests that ethnic identity plays a major role in adolescents' self-esteem, little research has focused on ethnic identity as a mediating factor of media influence on adolescents. The hip-hop music industry, whose listening audience includes largely pre-teens and young adults, has made an indelible impression on the youth culture. The mass media's negative coverage has stereotyped hip-hop music and musicians as a whole. The present study explores the effects of media's portrayal of the hip-hop culture on self-esteem and racial attitudes and investigates the effects of ethnic identity on this process through stereotype priming.

Blaxploitation blues: How black women identify with and are empowered by female performers of hip hop music

Pub No: 3057915
Author: Celious, Aaron Kabir;
Degree: phd
School: UNIVERSITY OF MICHIGAN
Date: 2002
Pages: 211
Adviser: Chandler, Robin M.; Young, Alford A. Jr.
ISBN: 0-493-73387-6
Source: DAI-A 63/07, p. 2706, Jan 2003
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); PSYCHOLOGY, COGNITIVE (0633); WOMEN'S STUDIES (0453); BLACK STUDIES (0325)
Abstract: This dissertation investigates the ways in which black women consume and make sense of hip hop music performed by female and male artists. It has two goals: to explore how black women interpret lyrics in hip hop music; and, to determine the extent to which these interpretations may be debilitating or empowering to black women, by facilitating social change, rationalizing women's discontent, or contributing to their subjugation. As the results indicate, the gender of the artist influences how participants interpret lyrics of similar 'surface messages.' For instance, when the artists were female, the participants found multiple and competing interpretations of the lyrics, whereas when the artists were male, the participants uniformly interpreted one message--the 'surface message.' As such, messages that were considered 'debilitating' to women, empowered participants when sung by female artists. When the artists were male, however, this same 'surface message' functioned to harm, or was deemed inconsequential. The results suggest that *speaker effect* is accurate--people define or interpret words differently based on the perceived group identity of the person speaking. This means the interpretation process is more than a simple interaction between the audience member and what is being said; it is also the interaction between the audience member and the speaker.

Hip hop headz and digital equity: A descriptive study of Internet usage by African American male college students

Pub No: 3064211

Author: Clark, Allison;

Degree: phd

School: MICHIGAN STATE UNIVERSITY

Date: 2002

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Adviser: Smitherman, Geneva

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Source: DAI-A 63/09, p. 3044, Mar 2003

Subject: MASS COMMUNICATIONS (0708); INFORMATION SCIENCE (0723);
COMPUTER SCIENCE (0984)

Abstract: The purpose of this study is to begin to build a body of Knowledge to address an important research issue: how to Assess the relevance of culturally specific information Technology for the African American male. Hip Hop Culture And the Internet are two of the most influential Phenomena of the past 25 years. Does Hip Hop Culture Influence Internet usage of African American male college Students? This study examined the Internet usage of African American male college undergraduates who Participate in Hip Hop Culture. Specifically, this study Investigated how African American male college students Interact with the Internet to obtain Hip Hop Culture to Gratify their desire for culturally related content. The uses and gratifications approach was coupled with Ludenic (play) theory to create a theoretical framework For the study. This framework allowed the researcher to Differentiate the roles of interactivity and play in both Hip Hop Culture and the use of the Internet. This Framework facilitated this researcher's empirical Assessment of the expectations, needs, and uses and Gratifications of the African American male college Students in this study. The methodology involved the use of focus groups of African American male undergraduate college students. Some were selected from participants in the Committee on Institutional Cooperation (CIC) Summer Research Opportunity Program (SROP), who are from various Historically Black Colleges and Universities (hbcus). Other African American male subjects were selected from a Predominately white midwestern institution (PWI). The data from the focus group sessions were examined with The assistance of the statistical program catpac (Category Package). This program employs cluster analysis And multidimensional scaling (MDS). Catpac statistical Software was used to analyze the subjects' perceptions of The influence of Hip Hop Culture on their Internet usage As well as the uses and gratifications of their Internet Usage. The focus group summary method was applied to the Focus groups' conversational transcripts to complement The quantitative analysis of catpac. This study pioneers a culturally specific approach as an Intervention strategy to narrow the *digital Divide*. The results of the study indicate that

Hip Hop Culture does influence the subjects' use of the Internet. Results also indicate that content can be the Driver, even when connectivity is an issue. If African American males are to fully participate in the global Economy, as well as our national political and social Structures, then their levels of Internet use and access Must be increased.

Kijana (youth) finding their own voices: A qualitative study on the meanings of rap music lyrics for African American male adolescents

Pub No: 3057066

Author: Cooper, Richard M. Jr.;

Degree: phd

School: TEMPLE UNIVERSITY

Date: 2002

Pages: 175

Adviser: Keith, Novella

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Source: DAI-A 63/06, p. 2051, Dec 2002

Subject: EDUCATION, LANGUAGE AND LITERATURE (0279); BLACK STUDIES (0325); MUSIC (0413); LITERATURE, AMERICAN (0591)

Abstract: Rap music is often a very touchy subject for educators and other professionals to broach. Many educators do not comprehend the significance of rap music in their students' lives. This qualitative study involves an intensive exploration of the meanings that ten adjudicated African American male adolescents glean and ascribe to rap music lyrics. It places rap music in direct connection to other historical forms of Black musical culture and explores how this information might apply to current educational practices. The literature review explores the emergence of hip hop culture and provides various sociological lenses for examining rap music including making comparisons to other forms of Black culture, oratorical skills, preaching and to the blues. Contemporary research on rap music is presented. Gangsta' rap and attempts to censor it are discussed. Themes, related to Black male students in urban school settings, are examined. By using a phenomenological approach, the study discovers many of the complex cultural realities in the narratives provided by these young men. Two ninety-minute interviews take place in a school (detention center) located in the Delaware Valley. A focus group was used to establish rapport with the students about rap music. The researcher immersed himself into hip hop culture by spending hundreds of hours of preliminary fieldwork in Black youth popular cultural settings. The research questions sought to identify some of the respondents' methods for understanding rap lyrics; to explore the existence of rap role models and impact of hardcore rap; and sought to discover how rap music relates to their life experiences. These young men deconstruct rap lyrics through a process of 'really listening' to the music. Their methods are indicative of higher order analytical skills

And intensive study skills. Rap music is an important Reality for these young Black men that has great Importance in their lives. Understanding the relevance of rap music lyrics in the Lives of these students can become a scaffold for Improving currently culturally limited educational Pedagogy. The study concludes with noteworthy Recommendations for educators and other professionals About utilizing hip hop culture with their students.

Crossing over: White youth, hip-hop and African American English

Pub No: 3062805
Author: Cutler, Cecilia Anne;
Degree: phd
School: NEW YORK UNIVERSITY
Date: 2002
Pages: 322
Adviser: Singler, John Victor
ISBN: 0-493-80916-3
Source: DAI-A 63/08, p. 2854, Feb 2003
Subject: LANGUAGE, LINGUISTICS (0290); ANTHROPOLOGY, CULTURAL (0326)

Abstract: This research investigates the speech of white middle Class young people in the New York City area who employ Features of Hip Hop Language (HHL) to mark their Affiliation with hip hop culture. Although hip-hop is Ostensibly multiracial and multicultural, its origins and Creative force are found chiefly in urban African American communities. Far from a passing trend, hip-hop Has established itself in the mainstream over the past Two decades, generating multi-million dollar clothing and Music sales. Characteristically, hip hoppers display Their affiliation through a stylistic complex that Involves clothing, hair style, forms of walking, Gesturing, language, and by participating in activities Like rapping, DJ-ing, and break dancing. The data for this study was collected over a two year Period in New York City public and private schools, and Includes 39 hours of taped sociolinguistic interviews, And 15 hours of theatre, rap music, spoken word Performances, discussions and fora focused on hip-hop. The 35 informants in my study live in predominantly white Neighborhoods. Some attend mostly white private high Schools while most of the others attend a large college Preparatory public high school. A small number attend New York University. Their contact with AAE comes primarily From rap music, television and fleeting contact with Native speakers. There is a discourse of authenticity within hip-hop that Privileges the urban black 'street' Experience and places the participation of whites, Particularly middle class whites, on the periphery. White Hip hoppers' discourse on authenticity and identity Reveals sensitivity about the need to acknowledge one's Race and class upbringing. Yet the emphasis on Multiculturalism within hip-hop gives many young people

The license to adopt speech practices that have their Roots in African American English. This study looks at How white hip hoppers use HHL to negotiate their place in Hip hop culture, and the ways in which they acknowledge Or fail to acknowledge ethnolinguistic boundaries and Issues of proprietorship. This research points to a shift In the way many young people are constructing their Identities in the face of numerous commodified choices, And challenges traditional sociolinguistic assumptions About language and identity.

Sampling as lineage in hip-hop

Pub No: 3041830
Author: Demers, Joanna Teresa;
Degree: phd
School: PRINCETON UNIVERSITY
Date: 2002
Pages: 241
Adviser: Burnham, Scott; Morrison, Simon
ISBN: 0-493-55273-1
Source: DAI-A 63/02, p. 404, Aug 2002
Subject: MUSIC (0413); AMERICAN STUDIES (0323)
Abstract: Sampling is one of the most distinctive features of hip-Hop music. Excerpts from earlier recordings (known as 'samples') are reused to create a new work. These excerpts are recontextualized in ways that may be Humorous, ironic, or respectful. Sampling began as a Process in which multiple turntables were played Simultaneously and controlled manually. More recently, Hip-hop artists have relied on digital technology that Enables precise control and manipulation of sounds. When hip-hop (a multifaceted artistic movement consisting Of graffiti, breakdancing, fashion, and rap music) began In the late 1970s, disk jockeys sampled almost Exclusively from African-American musical genres such as Soul, funk, and rhythm and blues. This sampling 'canon' was employed to construct a lineage Between hip-hop and older forms of black American popular Music, particularly those linked with advances of the Civil Rights era. Hip-hop's need to create lineage can be Understood as a form of Signifyin(g), in which well-known Musical materials are quoted, critiqued, and parodied. During its first twenty years, hip-hop frequently Collided with the mainstream pop industry in litigations Concerning the legality and ethicality of sampling. These Confrontations reflected inherent differences between the Hip-hop community, then largely reliant on traditional African-American understandings of originality, and the Pop community, which perpetuates modernist prejudices Against borrowing and quotation. Since the mid-1990s, However, these lawsuits have mostly disappeared, due to a Curious assimilation of sampling into music industry Copyright practice. By recycling of black images from music, fashion, and Blaxploitation cinema, hip-hop constructs an 'authentic' African-American identity, one

Which coalesced in urban ghettos during the 1970s. For Nearly three decades, sampling has been an effective Means of self-assertion for the hip-hop community and has Arguably exerted greater influence on racial relations Than any other musical genre since rock ‘n’ Roll.

A case study of African American students' engagement responses to oral-based literacy instruction: The Oral Narrative Engagement (ONE) approach

Pub No: 3046830

Author: Grace, Columbus Michael;

Degree: phd

School: SYRACUSE UNIVERSITY

Date: 2002

Pages: 129

Adviser: Mosenthal, Peter B.

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Source: DAI-A 63/03, p. 843, Sep 2002

Subject: EDUCATION, BILINGUAL AND MULTICULTURAL (0282); EDUCATION, LANGUAGE AND LITERATURE (0279); EDUCATION, READING (0535)

Abstract: The purpose of this study was to explore the nature of African American students' engagement responses to oral-Based literacy instruction using the researcher-Developed, Oral Narrative Engagement (ONE) Approach. This Study is important since, in the past several years, Literacy educators have noted the prevalence of young Adolescent students--particularly African American Students--developing negative attitudes about and Resistance towards literacy learning. Although Considerable research has been done on literacy Engagement and response to multiethnic literature, the Topic of literacy engagement as it relates to African American students and engagement responses to oral-based Literacy instruction has received little attention. This hybrid case study used both quantitative and Qualitative methods. It sought to extend previous Research by examining the engagement responses of four African American case participants' engagement responses To oral-based literacy instruction to determine which of 12 engagement indicators were most relevant to African American youth. The treatment used in this study was the Oral Narrative Engagement (ONE) Approach. This approach Was embedded in the context of diverse genres of oral Narratives from the African American oral tradition that Were selected based on the concepts of culturally Conscious literature (Sims, 1982). Specifically, genres Explored in the ONE-Approach included: personal Experience oral narratives; African and African American Folktales; African American narrative poetry; choral Reading; and song lyrics selected from hip-hop culture. All genres were presented orally (and in combination) Based on shared themes. Results of quantitative and qualitative analyses revealed That the case participants most frequently exhibited Three engagement indicators: (1) disruptive behavior (lack of); (2) social efficacy; and

(3)intrinsic motivation. These findings are Discussed in terms of previous research on literacy Engagement, culturally relevant pedagogy and multiethnic Literature, and research on oral-based literacy Instruction. This study extends previous research by Identifying engagement indicators most relevant to African American students and providing insight on the Benefits of using multiple forms of literacy (such as Oral-based strategies) during literacy instruction.

Boys, Boyz, Boies: The ethics of black masculinity in film and popular media

Pub No: 3048819

Author: Harris, Keith Malone;

Degree: phd

School: NEW YORK UNIVERSITY

Date: 2002

Pages: 247

Adviser: Miller, Toby

ISBN: 0-493-63166-6

Source: DAI-A 63/04, p. 1167, Oct 2002

Subject: CINEMA (0900); BLACK STUDIES (0325); AMERICAN STUDIES (0323)

Abstract: <italic>Boys, Boyz, Boies: The Ethics of Black Masculinity in Film and Popular Media</italic> concerns Questions of ethics, gender and race in popular American Images, national discourse, and cultural productions by And about black men. The dissertation proposes an ethics Of masculinity, as ethics refers to a system of morality And valuation and as ethics refers to a care of the self And ethical subject formation. The texts of analysis Include recent films by black/African-American Filmmakers, gangsta rap and hip-hop and black star Persona: texts ranging from Blaxploitation and New Black Cinema to contemporary music video to autobiography and The public image of Sidney Poitier. The methodological Approach is interdisciplinary. Kantian ethics and the Category of the person and Charles Mills' critique of Kantian ethics and the category of the sub-person provide The philosophical groundwork for understanding ethical Questions as questions of subject formation and Racialization. Ethics is informed by the existential Phenomenology of Sartre in an effort to raise greater, More comprehensive questions of race and gender. Finally, Foucault's care of the self and its relationship to Ethical subject formation provides the groundwork for Understanding cultural production as cultural critique, As this relates to the production of African-American Artists and black themed texts. This philosophical rubric Is further augmented by literary theory, film theory and History, and media and communication theory. Feminist and Queer theory, African-American and gender studies, and Aesthetic and performance theory inform the analysis of Texts and the notion of racial performativity which I Elaborate as a method of understanding gender and race in Discursive subject formations. Therefore, the project of This dissertation is an interrogation of masculinity and

Masculinities as they negotiate and contend in public Discourse and popular media. By positing public figures As critics in critical praxis and emphasizing notions of Gender and race within performativity, the project Becomes an evaluation of the efficacy of a given gender And racial performative figure within ethics and the Conduct and care of the self.

Head theory: Hip-hop aestheticism, globalized text, and a critique of cultural studies

Pub No: 3068881
Author: Heath, Ryan Scott;
Degree: phd
School: UNIVERSITY OF MICHIGAN
Date: 2002
Pages: 169
Adviser: Ross, Marlon B.
ISBN: 0-493-88552-8
Source: DAI-A 63/10, p. 3553, Apr 2003
Subject: LITERATURE, AMERICAN (0591); AMERICAN STUDIES (0323); MUSIC (0413); BLACK STUDIES (0325); ANTHROPOLOGY, CULTURAL (0326)
Abstract: This project interrogates the troubled juxtaposition of African-American literary criticism and postcolonial Studies in the analysis of cultural text. In particular, My work seeks to further explicate the manner in which The critical mechanisms and textual referents of these Two self-distinguished areas of study have been made Applicable to and frequently interchangeable with one Another. I approach this issue through a discussion of Hip-hop culture as a transnational, cosmopolitanist text In which African-American intellectuals negotiate Conventions of race, nation, and citizenship in an Increasingly globalized system of exchange. With the use Of popular periodicals, advertisements, film and video Footage, lyrical transcriptions, and literary work, I Demonstrate the ways in which hip hop--an apparently Subaltern project--facilitates a dialogue through Which boundaries of nationalist community and cultural Authenticity are influenced in the passage of bodies and Thinking to disparate regions of the world--even as This movement itself becomes more vulnerable to Appropriation in the practice of Western imperialism. In Navigating these deeply layered, multiply determined Circumstances, I suggest a conceptualization of Postcolonial studies and African-American studies as ways Of reading not delimited by strict notions of history, Geography, or textual particularity. And I contend that These overlapping, often interdependent ideas should be Employed deliberately and necessarily, regardless of Attempts at critical or disciplinary distinction, in the Refinement of cultural studies as a whole. My approach to This subject and the ideas that I am dealing with here Are better classified by critical theme than by Particular chronology. I interrogate the notions of 'nation,' 'underground,'

'real,' and 'representing' as
They are commonly applied in hip-hop discourse and as
They resonate consistently in conversations happening in
And about cultural studies. In doing so I critique the
Manner in which community is organized around what is
Recognized as cultural property and the manner in which
Internal and external conceptions of authentic cultural
Expression are played out in this process. Each of my
Chapters functions as a conceptual satellite with hip-hop
Culture as an axial text.

Aesthetics and pedagogy in a dance/arts community educational and performance organization

Pub No: 3042438
Author: Hillman, Theresa;
Degree: edd
School: UNIVERSITY OF HOUSTON
Date: 2002
Pages: 154
Adviser: Craig, Robert
ISBN: 0-493-56146-3
Source: DAI-A 63/02, p. 442, Aug 2002
Subject: EDUCATION, ADMINISTRATION (0514); EDUCATION, ADULT AND CONTINUING (0516)
Abstract: The purpose of this study is to explore the development Of a Dance/Arts community educational and performance Organization. Data has been gathered from fifteen dance Artists who study and perform at the same creative Community site with the goal to understand more fully the Nature and process of creative community art building. Their experiences and perceptions are documented Concerning their art, their roles as artists and the Nature of their creative relationships. These data are Examined along with an extensive literature review that Examines historical developments in Polynesian dance, Ballet, Hip Hop culture, as well as current dance Movements in relationship to: cultural change and Identity, political and economic cultural controls, Individualism and transformational pedagogy. Findings Include values of creative community building, Unconditional respect, authentic and natural Directiveness, a balance between work and desire, an Integration of a holistic and centered self with the Social context, as well as empowerment pedagogy. This Discussion may help educators understand more fully the Nature of aesthetics and pedagogy in the building of Creative community.

Trickster-troping on black culture: Revised readings of gender and sexuality

Pub No: 3053754
Author: Horton-Stallings, lamonda;
Degree: phd
School: MICHIGAN STATE UNIVERSITY
Date: 2002
Pages: 304

Adviser: Harrow, Kenneth
ISBN: 0-493-68753-X
Source: DAI-A 63/05, p. 1834, Nov 2002
Subject: LITERATURE, AMERICAN (0591); FOLKLORE (0358); BLACK STUDIES (0325); ANTHROPOLOGY, CULTURAL (0326)
Abstract: Traditionally, studies on black culture have employed the Study of folk figures such as the trickster and their Aesthetic cultural productions as a major strategy to Define what is distinctive about black culture. However, Most of these studies were focused on race and nation. In Addition to race, this dissertation seeks to expand Conventional readings of oral traditions and folklore in Black culture for alternative readings of gender and Sexuality in African American texts. This dissertation Explores the hermeneutics of hip-hop, black literature, And folk and oral stories to complicate the canons of Gender, sexuality, and class. If we critically explore African and African-American models such as goddesses, Trickster figures, and African American matrilineal folk Figures from myths and oral traditions of the Black Diaspora, critics and readers can begin to explore Sexuality and gender ideologies beyond those conceived Through Eurocentric western canons of sexuality and Gender. These endeavors of trickster-trope help Formulate revised readings of complex texts in black Culture.

Consuming identities: Consumption, gender and ethnicity among West Indian adolescents in Brooklyn (New York)

Pub No: 3051211
Author: labennett, Oneka;
Degree: phd
School: HARVARD UNIVERSITY
Date: 2002
Pages: 267
Adviser: Steedly, Mary M.
ISBN: 0-493-65743-6
Source: DAI-A 63/04, p. 1426, Oct 2002
Subject: ANTHROPOLOGY, CULTURAL (0326); SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631)
Abstract: Brooklyn's first- and second-generation black immigrants From the English-speaking Caribbean negotiate between West Indian and American definitions of race, ethnicity And gender. This dissertation explores how West Indian Adolescent girls, in particular, use cultural products Such as music, fashion, television and food in forming Their gender and ethnic identities. Tenuously positioned between the stages of childhood and Adulthood, and between West Indian and American Ideologies of identity, my informants utilized Caribbean Cultural products to assert West Indian identities. Yet, They simultaneously made use of American images and Commodities to ally themselves with their African American peers. By illustrating the hybridity of cultural Products in Flatbush I argue that we are mistaken to Think of the identities of members of the African

Diaspora as entirely similar or dissimilar. The ethnographic research was conducted from 1997 to 1999 in the Crown Heights and Flatbush sections of Brooklyn. Utilizing data obtained from participant observation and interviews with thirty-nine adolescent girls and four mothers who frequented after-school programs hosted by two leisure institutions, I present youths' interpretations of the cultural products they consumed. I argue that my adolescent informants demonstrated consumer agency and engaged themselves with larger discourses regarding the effects of mass culture on youth by framing their consumption habits in notions of 'positive' versus 'negative' consumption. Understanding that black youth who emulate 'whiteness' are perceived as having low self-esteem, my informants interpreted mass cultural products produced by and for blacks as 'positive.' Conversely, however, they also chose to identify with the 'negative' personae of sexually provocative black female rappers, and with mainstream white television actresses. The 'positive/negative' framework of consumption was also utilized by adults at the fieldsites who sought to shield the girls from explicit sexuality presented in hip hop music and on television. I problematize my informants' notions of 'positive/negative' consumption in order to shed light on how race, ethnicity and gender are constructed. My work represents an intervention in a popular and academic discourse of consumption that tends to present adolescents in general as devoid of agency, and black female adolescents, in particular, as invisible.

Styling life: Race, space, consumption and the problem of immanent soul

Pub No: MQ71810

Author: mclellan, Rory Duncan;

Degree: MA

School: UNIVERSITY OF GUELPH (CANADA)

Date: 2002

Pages: 177

Adviser: O'Quinn, Daniel

ISBN: 0-612-71810-7

Source: MAI 41/02, p. 384, Apr 2003

Subject: LITERATURE, AMERICAN (0591); BLACK STUDIES (0325); AMERICAN STUDIES (0323); THEATER (0465)

Abstract: This thesis is an investigation of the organizing technologies of 'race' in America and the ways in which the animation of both 'blackness' and 'whiteness' is visible in specifically spatialized spectacles of consumption. From blackface minstrelsy through hip hop, the white obsession with the binding of 'black' cultural production to the black body--a blurring of the lines between the things of art and the things of life--reveals the mechanics of

A white gaze that fundamentally objectifies African-Americans. The power of this looking is perhaps best Understood through the charged signifier of minstrel Show, which functions as a management technology for a Nexus of anxieties surrounding race, class, gender and Sexuality. Through focussing on a set of texts that Spatialize the scene of racialized consumption, it Becomes clear that what emerges from this disturbing Logic of equivalence between people and things is a set Of mediated intimacies where social relations are Structured by, and subject to, the rhythms of the market.

Cultural identity and identity performance among Latin American youths in Toronto (Ontario)

Pub No: MQ71615
Author: Poteet, Morgan B.;
Degree: MA
School: YORK UNIVERSITY (CANADA)
Date: 2002
Pages: 179
Adviser: Simmons, Alan
ISBN: 0-612-71615-5
Source: MAI 41/02, p. 444, Apr 2003
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631)
Abstract: This is an exploratory study of Latin American youth in Toronto. The study sought to address a lack of research On identity formation and social organization of Latin American youth in Toronto. The approach to identity as Performance revealed that Latin American youths are Involved both in the transformation of their identities And in the more generalized struggle of their communities For representation. The findings suggest that cultural Forms of expression in hip hop provide Latin American Youths with resources to assert an idealized identity in The face of racism and marginalization from mainstream Society. The performance of identity by Latin American Youths through cultural practices which are both borrowed And invented provide important means of communicating With each other and with others, due to a lack of Institutions in Canada that respond to their needs. Community-based organizations such as the Hispanic Development Council (HDC) have the potential to play a Part in the efforts of Latin American youths for self-Representation in Canada. This thesis explores this Potential through a participatory study of identity Performance among a group of Latin American youths that Frequent the HDC in Toronto.

Initiating acts: The role of rupture in the formation of North American cultural identities

Pub No: 3067928
Author: Reese, Venus Opal;
Degree: phd
School: STANFORD UNIVERSITY
Date: 2002

Pages: 387
Adviser: Elam, Harry J. Jr.
ISBN: 0-493-87591-3
Source: DAI-A 63/10, p. 3425, Apr 2003
Subject: THEATER (0465)
Abstract: This project is an examination and a recasting of Historical events as performances and the residue of Those events in contemporary popular culture. The Historical events can be divided into three sections. The First section explores Africans' participation in the Circum-Atlantic Slave Trade as actors instead of Unwitting victims as well as the happenings aboard slave Ships during the Middle Passage and subsequently the Auction block and slave pens. The second section examines Plantation life in the Antebellum South from the vantage Point and authentic voice of a person performing the role Of a mistress, maid, slave, and master through a close Reading of selected diary entries, passages from Autobiographies, journal publications and selected Private journal entries, respectively. The historical is Then linked in the last section by 'citing' The parallels, residue, and mutations of the roles from The plantation household to Hip-Hop culture. Expanding on Peggy Phelan's notion of performative Writing, this project is constructed as scholarship that Performs on the page. This discourse, what I term Performative scholarship, includes various writing Styles, deconstructionist typography, and the use of Space to support the performative assertion of the Content of this project as well as rigorously engage the Reader as an active participant, an 'actor,' In this project. In conjunction with the performative Scholarship, I am creating a webpage and a DVD, which Illustrate, support, and/or contradict the theories Asserted in this project. My objective with the Revolutionary nature of this project in both content and Form is threefold: to offer a new reading of slavery in North America and its residue; to create a new Possibility for everyone touched by that history to live Into, and to construct a new form of scholarship for the 21st century.

Urban lyrical theory (1980--1990): An analysis of under-represented criminological voices

Pub No: 3058897
Author: Shields, Theodore;
Degree: phd
School: INDIANA UNIVERSITY OF PENNSYLVANIA
Date: 2002
Pages: 195
Adviser: Austin, W. Timothy
ISBN: 0-493-74358-8
Source: DAI-A 63/07, p. 2704, Jan 2003
Subject: SOCIOLOGY, CRIMINOLOGY AND PENOLOGY (0627); ANTHROPOLOGY, CULTURAL (0326); BLACK STUDIES (0325); MUSIC (0413)
Abstract: The primary objectives of this study are four-fold.

Initially, the study provides a factual and cultural Discourse history of a modern social phenomenon (namely <italic>rap</italic> music). The opening sections of this Study provide an in-depth outline of this slice of, and Precursor to, the contemporary hip-hop movement. While an Historical analysis was necessary for background Purposes, the primary objectives of this study revolved Around the social, theoretical, and pedagogical Contributions the analysis and interpretation of rap Lyrics provides.

First, through purposive lyrical collection and discourse Analysis, this study contributes a decade long (1980's) Examination of a portion of that population most likely To end up under the supervision of the criminal justice System. Additionally, the study analyzes the social Commentary (social voices and themes) and theorizing Within lyrics that may often best be described as Autobiographical or biographical in nature. In the Grounded theory tradition, lyrics were analyzed both as Isolated social commentary as well as with regard to Criminological and/or social theory.

The coding and interpretation of a lyric pool of 113 Songs provided engaging results regarding both social Commentary and theoretical perspectives within the Lyrics. While no overwhelmingly clear trends existed Among lyricists as a whole regarding social commentary or Social/criminological theorizing, groups of theorists did Tend to share social voices and concerns, as well Theoretical perspectives regarding criminality and Deviance. More relevantly, an ubiquitous sense social Imbalance emerged from the grounded theory process, Strongly suggesting the embracing of a non-linear or Chaotic theoretical approach to criminology and criminal Justice studies. The study further indicated that Incorporating such lyrics into both the Criminology/criminal justice theory classroom in Particular, and into the liberal arts education process In general, may serve to enhance student comprehension And interest.

Contradictions in a hip-hop world: An ethnographic study of Black women hip-hop fans in Washington, D.C.

Pub No: 3050067

Author: Smith-Cooper, Tia L.;

Degree: phd

School: OHIO UNIVERSITY

Date: 2002

Pages: 216

Adviser: Cromwell, Arthur

ISBN: 0-493-64619-1

Source: DAI-A 63/04, p. 1591, Oct 2002

Subject: MASS COMMUNICATIONS (0708); WOMEN'S STUDIES (0453); MUSIC (0413)

Abstract: Hip-Hop culture is filled with contradictions. Messages Of self-love, empowerment, and political agency are Drowned out by consistent images of misogyny and obscene

Lyrics. Why then do Black women continue to support and Participate in a culture that degrades and devalues our Existence? In an attempt to understand ways in which Black women negotiate participation in hip-hop, I turn to The voices of Black women hip-hop fans in Washington, DC. DC hip-hop culture is unique in that it exists alongside Go-Go, a local underground music culture that infuses Funk and hip-hop musical styles. In this study, I use auto ethnography as a tool to dig Out the seeded spaces of contradiction in DC hip-hop Culture. Black women act as cultural readers and Knowledge makers as described through their oral Narratives and personal stories. By telling their own Stories about their experiences in hip-hop we can gain a Better understanding of how Black women grapple with hip-Hop's contradictions and create spaces where contestation Leads to Black women as informed, active, cultural Consumers, producers, and theory makers. This study is significant because it moves beyond the Male-centered, gangster oriented, commercialization of Hip-hop culture, and gives a new perspective of hip-hop And how it functions in the everyday lives Black women. Using an ethnographic approach enabled me to participate And observe how Black women in DC contest the sexism and Misogyny in hip-hop while simultaneously create spaces of Pleasure.

Kulturdaemmerung: The influence of African American culture on post-wall German identities (May Ayim, Ika Huegel-Marshall, Hans J. Massaquoi)

Pub No: 3026628
Author: Batchelder, Leslie Webster;
Degree: phd
School: UNIVERSITY OF CALIFORNIA, DAVIS
Date: 2001
Pages: 176
Adviser: Kuhn, Anna K.
ISBN: 0-493-38751-X
Source: DAI-A 62/09, p. 3058, Mar 2002
Subject: MASS COMMUNICATIONS (0708); LITERATURE, GERMANIC (0311); MUSIC (0413); BLACK STUDIES (0325)
Abstract: This study examines the appropriation of African American Cultural forms by Germans, particularly Germans of color, During the decade following German reunification, 1989–1999, and questions what it means to be 'German' within post Cold War Germany in Which identities are constituted by and in multicultural, Multiethnic, transnational communities. In examining African American influences on popular music, youth Culture, Afro Deutsche (African German) writers, and Television in Germany, this study attempts to trace the Emergence of postmodern subjectivities permeated and Interpolated by displacement. Chapter One addresses the issue of Germany's cultural Heritage, which has been conflated with its self-image And reputation as a <italic>Kulturnation </italic> (culture nation), and as one of the premiere producers of

High culture in the West; it then discusses the Challenges to this traditional self-understanding posed By popular culture at the end of the twentieth century. Chapter Two explores the struggle of Afro-Deutsche Writers to be recognized as German, as thematized in the Writings of the poet and social commentator May Ayim, the Writer and social activist Ika Hügel-Marshall and German-American writer Hans J. Massaquoi. The third chapter analyzes the phenomenon of German hip Hop music from all white pop-hip hop groups, whose music Is marketed purely as entertainment, to Afro-Deutsche rap Stars, whose lyrics and performances constitute a form of Protest against racist practices in Germany. Chapter Four examines youth culture and the challenge to High art implicit in the graffiti scene surrounding the German hip hop movement. The fifth and final chapter addresses the representation Of black Germans and blackness in the German media, Particularly in television. In conclusion I suggest that cyberspace offers an Alternative possibility for constituting new transracial And transnational alliances within Germany.

The decision-making process for two urban mainstream(hip-hop) radio stations: A case study

Pub No: 3009088
Author: Blakely, Preston A.;
Degree: phd
School: MICHIGAN STATE UNIVERSITY
Date: 2001
Pages: 242
Adviser: Williams, Gilbert A.
ISBN: 0-493-18317-5
Source: DAI-A 62/03, p. 821, Sep 2001
Subject: MASS COMMUNICATIONS (0708)
Abstract: The purpose of this study was to investigate how two Commercial radio stations used the decision-making Process in such areas as programming, policy, sales, Management, and personnel. In addition, this study also Addressed theoretical and regulatory issues related to Radio station decision making, FCC rule making, and Concepts such as localism and low-power radio. Two commercial radio stations were selected from the State of Georgia. Anonymity and pseudonyms were provided For each owner, station, and respondent participating in The interviewing process. Each radio station was selected For its urban radio format (black/hip-hop), market size, And African-American ownership. WAAA-FM was selected from A metropolitan Georgia market, and WBBB-FM was selected From a smaller rural Georgia market. The method of Inquiry for this study was qualitative in design and Included various aspects of field study, observation, Interview, and case study. Data collection and analysis were accomplished in three Stages: site visits to each station, review of station Documents, and personal interviews. Data collection

Involved documenting observer comments in field notes, Reviewing pertinent research literature and station Documents, analyzing audio tapes of interviews, and Providing a final analysis of the research findings. Data Analysis for this study entailed three concurrent Activities: data reduction, narrative, and conclusion Drawing and verification.

Findings from the study include the following: Management Of WAAA-FM and WBBB-FM are against low-power radio, Fearing competition and broadcast interference. Managers Of both stations think they are meeting the needs of Localism without regulation. Both stations followed the Standard decision-making process. Adjustments to the Process were necessary, depending on the problem being Solved, the type of decision required, and the number of Alternatives available. Results of this study suggest That decisions may be influenced by such things as Ratings, record sales, and music chart listings. Therefore, similar choices or alternatives exist for Radio regardless of the size of the market. The study Also found that goals were discovered throughout the Course of making a decision rather than set at the early Stages of problem discovery.

Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: A Sourcebook of New Methods* (Newbury Park, CA: Sage Publications, 1984).

How African American educators 'make-sense' of Hip Hop culture and its influence on public schools: A case study

Pub No: 3032066
 Author: Gause, Charles Phillip;
 Degree: phd
 School: MIAMI UNIVERSITY
 Date: 2001
 Pages: 150
 Adviser: Dantley, Michael
 ISBN: 0-493-44694-X
 Source: DAI-A 62/11, p. 3637, May 2002
 Subject: EDUCATION, ADMINISTRATION (0514); SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); EDUCATION, SOCIOLOGY OF (0340); BLACK STUDIES (0325); EDUCATION, BILINGUAL AND MULTICULTURAL (0282)

Abstract: This study, 'How African American Educators 'Make-Sense' Of Hip Hop Culture and Its Influence on Public Schools: A Case Study', Presents the 'narratives' of four African American educators, who discover that the multi-ethnic Students' of Case Junior-Senior High School, a suburban School located in the Midwest, are interested in and Influenced by Hip Hop. These educators, three female and One male, who work in a setting where they are the Minority find that they must take on roles of educators, Parents, friends, and social activists. The purpose of This study was to find out what issues and concerns African American educators negotiate when educating

Today's African American youth in a suburban junior-Senior high school in the Midwest? Three significant Themes for this study emerged, as a result of continuing Analysis. First, each participant referred to 'students perpetrating a life they do not Live.' This theme is addressed in the chapter, 'Life Emulating Art-Art Emulating Life.' A Second theme that emerged was 'white colleagues are Concerned about their *own* Interests.' This theme is addressed in the chapter Titled, 'Still Shouting But Not With My Voice.' The final theme revolves around 'issues concerning discipline and Punishment.' This theme is addressed in the chapter Titled, 'Law and Order: Policing the Village.'

Several considerations emerge from this work. One Consideration is that the leadership of Educational organizations and school districts must Recognize that 'schooling' is a political act And cultural politics in the areas of race, class, and Gender are at work. Implications for institutions of Higher learning are specific to educational leadership And teacher education programs infusing cultural studies And the 'cultural proficiency model' into Their curricula. This body of work also suggest that Systemic issues which contribute to the way in which Students, particularly African Americans are educated Must be deconstructed and the 'cultural Relevant' ways of knowing through African American Educators 'first-person' narratives can be Utilized for social transformation.

Brothers in the spotlight: Effects on critical cultural consciousness of African American males in a suburban high school

Pub No: 3022856
Author: Kirkland, Kipchoge Neftali;
Degree: phd
School: UNIVERSITY OF WASHINGTON
Date: 2001
Pages: 178
Adviser: Gay, Geneva
ISBN: 0-493-33716-4
Source: DAI-A 62/08, p. 2672, Feb 2002
Subject: EDUCATION, CURRICULUM AND INSTRUCTION (0727); EDUCATION, BILINGUAL AND MULTICULTURAL (0282); BLACK STUDIES (0325)
Abstract: The purpose of this study was to examine how African American students attending a suburban high school Develop critical cultural consciousness through the use Of self-created poetry as pedagogy. The participants Selected for the study were nine African American young Men who attended Wetlands High School. Their grades Ranged from freshman to senior. They were between the Ages of sixteen and nineteen. Several of them played Sports at Wetlands High School. Two of the participants Were brothers. One of the participants was a young father

Whose son was two years old at the time of the study. Each one of the participants self identified as African American. Two of the participants identified as bi-Racial. About half of them lived in the suburban Community near their school while others lived in the South end of a major metropolitan city. The research method used in this investigation was Qualitative and it included participant observations, Interviews, and document analysis of student poetry. The Participants were observed in a leadership class designed To help them improve their academic performances for an Entire academic school year. Two teachers taught the Class, one of whom was the researcher. Both identified as African American males. The leadership class focused on African American history, contemporary culture and Leadership. The participants read a variety of texts, Critically analyzed them, and created poetic performances To them. Among the texts were *A lesson before Dying* by Ernest Gaines, *Faces at the Bottom of the Well* by Derrick Bell, *Middle Passage* by Tom Feelings; and Several scholarly articles and speeches by Cornel West, Geneva Gay, Ed Taylor, and Dr. Martin Luther King, Jr. The curriculum also included the work of Hip Hop artists Like Chuck D from Public Enemy and Tupac Shakur, in Combination with the participants' own free verse poetry And freestyle rapping.

Spoken word: Exploring the language and poetics of the Hip hop popular

Pub No: NQ66356
Author: Low, Bronwen Elisabeth;
Degree: phd
School: YORK UNIVERSITY (CANADA)
Date: 2001
Pages: 294
Adviser: Crichlow, Warren
ISBN: 0-612-66356-6
Source: DAI-A 63/02, p. 528, Aug 2002
Subject: EDUCATION, LANGUAGE AND LITERATURE (0279); LANGUAGE, MODERN (0291); LITERATURE, MODERN (0298); MUSIC (0413); ANTHROPOLOGY, CULTURAL (0326)
Abstract: This dissertation argues that language and communicative Practices are constantly evolving, especially in a world Of rapid cultural and technological change, and that Popular youth cultures both drive and reflect such Changes. This examination of 'spoken word' Forms, in particular rap and slam poetry, interrogates The changing relationships youth establish in and with Language, and what these do--formally, socially and Culturally--to poetics and communication. My theoretical framework is post-structural and assumes That while it is through language acquisition that humans Become social subjects, 'language' itself is Inadequate as a means of expression, communication, and Connection to others and the world. I introduce the Notion of poetics as a possible response to the

Shortcomings of language.
My method is shaped by Glissant's (1990) 'poetics
Of relation' and Mackey's (1994) 'discrepant
Engagements.' Both practices frame analytic
Readings across cultures and time, and contextualise case
Studies of contemporary cultural production. Juxtaposing
Toronto rappers and New York slam poets with the poetics
Of indeterminacy of Gertrude Stein and William Melvin
Kelley, performance and oral poetry movements, and jazz
Poetry and sound poetry, provides means for testing the
Limits of language and opens exploration for how else
Words might mean.
Spoken word forms challenge some of the central tenets of
Theories of literacy and communication. They defy binary
Notions of orality and writing, words and music, voice
And body, and standard and vernacular language forms.
They refigure concepts of technological literacy by
Enacting a poetics of technology.
This study offers English education a framework for
Making meaningful relations between youth culture and
Literature education. It sheds light on the evolution of
Communicative, literate, and aesthetic needs and
Practices within proliferating contexts of new
Information and communication technologies. And it opens
Up a critical space within which both teachers and youth
Can critically distance themselves from and explore their
Imaginative engagements with word and world. It is in
Such critical language engagements that the strengths and
Limitations of contemporary youth culture may find
Pedagogical resonances with future demands for multi-
Modal literacies.

United States broadcast radio stations and the World Wide Web: An investigation of how radio stations use websites to create and establish interactive relationships

Pub No: 3016191
Author: mckinley, Michael D.;
Degree: phd
School: THE UNION INSTITUTE
Date: 2001
Pages: 132
Adviser: Sells, Halloway C.
ISBN: 0-493-26505-8
Source: DAI-A 62/05, p. 1623, Nov 2001
Subject: MASS COMMUNICATIONS (0708)
Abstract: Thirty radio broadcast station web sites in the
Washington-District of Columbia area were studied to
Determine the extent and depth of interactivity present
On these sites. The Washington District of Columbia
Market is the eighth largest in the country. Programming
Formats include Country, News/Talk/Business, Adult
Contemporary, Oldies, Adult Standards, Spanish, CHR, Soft
Adult Contemporary, Religion, Hip Hop and Classic Rock.
These formats represent the range of listeners and
Audience demographics typically found in urban areas.
By determining dimensions of interactivity, this research

Identified how radio broadcast stations use Websites to Create and establish interactive relationships. The study Is intended to help establish a baseline of standard Features for radio station sites. The study also Identifies strategies the industry can use to design, Develop and enhance reciprocal communication between the Station and its audience of individuals, organizations, And local communities via the World Wide Web.

A study of student friendships and group formation in a multicultural suburban public high school

Pub No: 3009851

Author: Moorhead, Mary Helen;

Degree: edd

School: MIAMI UNIVERSITY

Date: 2001

Pages: 201

Adviser: Terrell, Raymond

ISBN: 0-493-19249-2

Source: DAI-A 62/03, p. 866, Sep 2001

Subject: EDUCATION, ADMINISTRATION (0514); PSYCHOLOGY, SOCIAL (0451)

Abstract: The primary purpose of this study has been to describe Through student voice how adolescents form group Identities at school. The question this research has Sought to answer is, '*How do students form Friendship groups in a large multicultural suburban high School, and of what value are these friends to the Students' overall daily school life?*' This emic study has focused on hearing the voices of the Students interpret their lives at their large multi-Ethnic public high school. Twenty-five students were Interviewed for this ethnography and were chosen from Groups the researcher could identify within her school Setting: *Alternative* students who meet In the front lobby of the school each morning, *Preppie* students who congregate in the Senior Hallway, *Naval Junior ROTC* Students who crowd into the recessed door way of the Janitor's closet, African American *Hip-Hop*; students who gather in a major Intersection of the school, and *Thespian* Theater students who meet around a trash can in the lobby Of the school's auditorium each morning. After Interviewing these students and transcribing each Interview herself, the researcher then developed eighteen Compilation characters to represent the aforementioned Groups. The setting for this study is a large multicultural and Multiracial suburban public high school containing a very Rich mix of cultures, ethnicities, and socio-economic Conditions. The history of the challenges and Achievements of bringing nine diverse communities Together into one school system is documented. Though innumerable texts have been written about Adolescence, there is not a large amount of research that

Employs adolescent frames, values, and language to seek To understand the dynamics of the peer group. Hearing and Recording student voices is important in order to gain Access to students' worlds and from this perspective to Reveal the world that an adolescent confronts every day. Localized understanding of what students can tell adults That captures and contains their school experiences is Necessary to help educators work most effectively with All students.

Mass media framing of hip-hop artists and culture

Pub No: 1404666
Author: Rutherford, Marc Allen;
Degree: MSJ
School: WEST VIRGINIA UNIVERSITY
Date: 2001
Pages: 60
Adviser: Wimmer, Terry
ISBN: 0-493-25354-8
Source: MAI 40/01, p. 6, Feb 2002
Subject: JOURNALISM (0391); MASS COMMUNICATIONS (0708); MUSIC (0413); AMERICAN STUDIES (0323)

Abstract: The purpose of the mass news media is to inform Individuals and society of important issues and events of The day. This coverage is influenced by the reporter's Background, experience, time constraints, and a host of Other factors. The way a reporter chooses to cover a Particular story gives the story its slant or frame. Examining a cross section of media outlets from around The country gives a more complete picture of how a story Is presented to society as a whole. Media coverage of Hip-hop culture and the artists associated with it on a National level has been decidedly negative over the past Twelve years. From the first rap/hip-hop Grammy win of Jazzy Jeff and the Fresh Prince through the murders of Tupac Shakur and Notorious B. I. G. Up to Eminem's Nomination for Album of the Year for 2000, hip-hop is Framed as 'bad boy' music produced mainly by Derelicts and criminals. This study examines these frames And analyzes the causes leading to such framing.

Nothing sacred: The New Economy and the culture of Freedom
Pub No: 3033367
Author: Smith, Christopher Holmes;
Degree: phd
School: THE UNIVERSITY OF WISCONSIN - MADISON
Date: 2001
Pages: 342
Adviser: Fiske, John
ISBN: 0-493-46472-7
Source: DAI-A 62/11, p. 3612, May 2002
Subject: MASS COMMUNICATIONS (0708); AMERICAN STUDIES (0323); HISTORY, UNITED STATES (0337)

Abstract: My dissertation interrogates the New Economy's historical Claim as the fulfillment of American capitalism's utopian Dream of perpetual economic growth, global leadership and The post-Cold War epitome of domestic pluralism. Centered In a cultural studies analytic, but drawing on opinion From a range of areas and disciplines--spanning Business management, economics, market research, and Various strands of biblical interpretation--my Thesis proposes that the characteristics of innovation And entrepreneurship endemic to the so-called 'New Economy' helped restore America's ability to convey A compelling vision of democratic freedom and social Cohesion across both domestic and global spheres of Influence. Through my research, I also argue that the Mainstreaming of black popular culture--particularly Hip-hop culture--during the 1990s, helped establish And maintain the viability of the New Economy's Discursive coherence on behalf of the dominant national Interest. The common ground between minority and Mainstream cultures in the United States was an extremely Fragile consensus ratified only by unprecedented economic Prosperity. Therefore, my analysis strives to investigate How black cultural producers used their creative energy To bolster, and contest, the New Economy's hegemonic Process. In summation, my dissertation integrates five Axioms of thought: (1)U.S. nationalism adopts an Apocalyptic tone within its dominant rhetoric of global Stewardship. (2)The various cultural and economic Discourses that cohered into a particular formation of Knowledge known as the 'New Economy' Revivified U.S. nationalism and echoed its apocalyptic Traits. (3)U.S. nationalism has been viable in the World to the extent that it has symbolically reconciled The figure of the irreconcilable Other' Within its midst, most typically envisioned as the figure Of the African-American. (4)Traditionally, African-Americans' political agitation against the narrowest Versions of U.S. nationalism has often been made through A divergent brand of apocalyptic nomenclature. (5)Thus, the 'inclusion' of African-American presence within representations of the New Economy's utopian society establishes a fraught nexus of Competing prophetic visions, all of which bear witness to How the accumulation of capital goods influence spiritual Salvation and human perfectibility for both the Individual and society-at-large.

Funk and hip-hop transculture in the 'divided' Brazilian City

Pub No: 9995256
Author: Lurie, Shoshanna Kira;
Degree: phd
School: STANFORD UNIVERSITY
Date: 2000
Pages: 307
Adviser: Ruffinelli, Jorge
ISBN: 0-493-03094-8

Source: DAI-A 61/11, p. 4443, May 2001
Subject: ANTHROPOLOGY, CULTURAL (0326)
Abstract: This dissertation introduces funk and hip-hop culture in Urban Brazil to a US audience and discusses changing Racial and spatial identifications rooted in Globalization of US black cultural forms and their Accompanying ideologies. Developments in global Communication have opened the market and facilitated Contact with transnational cultural production, enabling International group identification on the basis of Parameters such as race, youth, and gender. The Popularization of US--originated black cultural Manifestations such as funk and particularly hip-hop have Increased consciousness of racial polarization and social Disparities based on race while creating a parallel Between poor, largely non-white communities in Brazil and US ghettos.

These new 'ethnic' identifications compete With those founded on the prioritization of 'Brazilian' identity, privileged by cultural Nationalism and traditionally seen as paramount to Combating the cultural imperialism resulting from Colonialism and post-colonialism. However, they add Complexity to nationalistic discourses and symbols among The popular sectors of Brazilian society rather than Simply substituting previous modes of identity formation. Funk and hip-hop demand a recognition of the localized Popular's dynamism and hybridity in relation to Transnational culture, and indicate a type of 'modernization from below.'

This approach to Brazilian funk and hip-hop places Theories of globalization of culture into dialogue with a Specific history of consensus--building through Culture in Brazil and engages this with lyrical, dance, Journalistic, media, and interview material. Funk and Hip-hop are addressed in historical perspective within The context of the Brazilian 'myth of racial Democracy' and other black and popular cultural Forms in Brazil which have functioned to bring people of Different races and socio-economic backgrounds together For delimited times and within controlled spaces. Funk And hip-hop are diverse and dynamic, both resisting and Conciliatory to dominant culture, and this project avoids Oversimplification in order to fit them into academic Paradigms of resistance culture. It is the aesthetic and Ethnographic material itself that compels the question of Whether these cultural forms have potential as Significant axes for consciousness raising, political Action, decreased racism and discrimination, and the real Improvement of living conditions and social opportunity For the poor and black population in Brazil.

Rhetorical disruptions: Black public cultures and the public sphere

Pub No: 9964478

Author: Pough, Gwendolyn Deloris;

Degree: phd

School: MIAMI UNIVERSITY

Date: 2000

Pages: 231

Adviser: Jarratt, Susan; Johnson, Cheryl

ISBN: 0-599-68882-3

Source: DAI-A 61/03, p. 972, Sep 2000

Subject: LANGUAGE, RHETORIC AND COMPOSITION (0681); WOMEN'S STUDIES (0453); BLACK STUDIES (0325)

Abstract: At its core, this study makes a case for reading the Black Panther Party and rap music/hip-hop culture as Black public cultures that function(ed) as rhetorics of Disruption, that is rhetorics that influence(d) the Mainstream discourse and shape(d) the political and Cultural situations of Black people in the United States. I am concerned with issues of rhetoric, culture, and Politics, and argue that these rhetorics of disruption Can be used in writing intense classrooms to effect Change and encourage students to create their own Disruptions. Through rhetorical and pedagogical analyses, I explore the effectiveness of my two sites of Black Public culture and their influence on various publics, From mainstream society and the larger public sphere to 'counterpublic' spheres (Fraser) in Black Communities to 'protopublic' spaces (Eberby) In the classroom. My project works under the premise that There is no one Black public sphere, but multiple spheres That draw on each other in varying ways. Thus, my Methodology for exploring these spheres draws on various Theoretical approaches and tools. Combining public sphere Theories, Black feminist theories, and studies on Black Popular culture, I examine the sites of Black Cultural/political activity and the classroom to explore The ways identities such as race, class, gender, and Sexuality intercede and how these intersections inform Political action. Though my sites of Black public culture Differ in regard to the ways in which they make use of Culture and politics, both offer examples of the ways in Which Black people were able to disrupt mainstream America by creating a space for Black voices and issues To be heard. Moreover, reading the two with and against Each other opens up the issues they share and what that Means for Black politics as we head into the 21st century. Comparing the two reveals Similarities and differences in their use of Black Masculine discursive spaces in relation to the mainstream And how these spaces deal with the intersections of Gender, sexuality, and class. This study then widens to Consider the ways in which these two particular sites of Black public culture can be used in writing intense Classrooms to help students begin to think about public Issues and difference as well as the ways they can begin To think about themselves as participants in the public.

I also explore how these rhetorics of disruption function
In the classroom as tools to encourage students to not
Only think about change but create change. The study
Concludes with a summary and a discussion of how to best
Use the information gathered from these Black public
Cultures/rhetorics of disruption in order to create
Change in the 'currently existing democracy'
(Fraser).

New York Ricans from the hip hop zone: Between blackness and latinidad

Pub No: 9959218
Author: Rivera, Raquel Zoraya;
Degree: phd
School: CITY UNIVERSITY OF NEW YORK
Date: 2000
Pages: 200
Adviser: Flores, Juan
ISBN: 0-599-62603-8
Source: DAI-A 61/01, p. 380, Jul 2000
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); MUSIC
(0413); ANTHROPOLOGY, CULTURAL (0326); AMERICAN STUDIES
(0323)
Abstract: This dissertation explores the ways in which New York
Puerto Ricans have navigated the murky waters of ethno-
Racial identification within the hip hop realm. Have they
Highlighted or deemphasized their Puerto Ricanness? Have
They carefully tip toed around the identity minefield or
Recklessly stomped through? What have been the
Consequences of the strategies chosen? How have they
Thought of their identity as Puerto Ricans vis-à-vis-
Vis the larger pan-ethnic Latino label? Have they
Constructed Puerto Ricanness as in tandem with or in
Contradiction to African Americanness?
My main contention here is that Puerto Ricans who take
Part in New York's hip hop culture construct their
Identities, participate and create through a process of
Negotiation with the dominant notions of blackness and
<italic> latinidad</italic>. Puerto Ricans in the United
States are commonly thought of as being part of the U.S.
Hispanic or Latino population. But Puerto Ricans are also
Considered an exception among Latinos. Their
Exceptionality is based on a history that diverges from
What has been construed as the Latino norm and which
Happens to bear much in common with the experience of
African Americans. However, Puerto Ricans are also cast
Out of narratives of blackness, since often times
Blackness in the United States is only thought of in
Terms of African Americans. Caught between
<italic>latinidad</italic> and blackness, Puerto Ricans
May fit in both categories and yet also in neither.
I further argue here that the meanings given to blackness
And <italic> latinidad</italic> by the young New Yorkers
Involved in hip hop have a complex relationship with
Those predominant among the older Puerto Rican and
African American generations, as well as with academic
And mass-mediated representations of these ethno-racial

Identity fields. Hip hoppers partly deconstruct and
Reconstruct 'official' ethnic and racial
Categories; but they are simultaneously deeply influenced
By the dominant formulations.

Making beats: The art of sample-based hip-hop

Pub No: 9964289
Author: Schloss, Joseph Glenn;
Degree: phd
School: UNIVERSITY OF WASHINGTON
Date: 2000
Pages: 239
Adviser: Dudley, Shannon
ISBN: 0-599-68577-8
Source: DAI-A 61/03, p. 816, Sep 2000
Subject: MUSIC (0413); AMERICAN STUDIES (0323); SOCIOLOGY, ETHNIC
AND RACIAL STUDIES (0631)
Abstract: Since its birth two decades ago in New York's African-
American and Latino communities, hip-hop music (also
Known as 'rap') has become the most popular
Musical genre in the United States. Structurally, hip-hop
Blends two relatively discrete endeavors: rhythmic poetry
('rapping'), and musical accompaniments in
Which brief segments of found sound (or
'samples') are arranged into larger musical
Collages (known as 'beats'). While much has
Been written about rapping, the
'beats'--and the tightly knit community
That produces them--have often been overlooked.
Based on extensive ethnographic fieldwork, *Making
Beats* explores the ways in which the non-vocal
Elements of recorded hip-hop are conceived by producers,
And how these conceptualizations are informed by a
Variety of social, practical, and artistic concerns.
After a brief historical overview of the development of
Hip-hop music in general and sampling in particular, I
Proceed to the social and aesthetic issues that concern
Hip-hop producers. These issues include why a musician
Would choose to use digital sampling rather than live
Instrumentation, the social significance of collecting
Rare records to sample, and the so-called
'producer's ethics' which monitor the ways in
Which sampling may be used. Finally, I address the actual
Process of creating sample-based music, including the
Aesthetic that drives it, how technology facilitates the
Continued existence of this aesthetic, how legal and
Moral issues are resolved, and the practical steps that
Must be taken to produce a finished product.

Hip-hop clothing: The meaning of subcultural style

Pub No: 9922653
Author: Brantley, Vanessa T.
Degree: phd
School: THE FLORIDA STATE UNIVERSITY
Date: 1999
Pages: 317

Adviser: Heitmeyer, Jeanne
ISBN: 0-599-22193-3
Source: DAI-A 60/03, p. 893, Sep 1999
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); BUSINESS ADMINISTRATION, MARKETING (0338); BLACK STUDIES (0325)
Abstract: This dissertation is a qualitative examination of the Subcultural meanings of hip-hop clothing style amongst African-American adult male hip-hoppers in the 1990s. Subcultural. Meanings of hip-hop clothing style were Discovered by analyzing the words and actions of both Hardcore and softcore members of the hip-hop subculture. In particular, a triangulated research design including: (a) individual in-depth interviews with hardcore Hip-hoppers Father M. C. And Kurtis Blow, (b) individual in-depth interviews with three Retailers of hip-hop clothing, and (c) two focus Groups consisting of 21 African-American adult male hip-Hoppers was used to discover the meanings. Meanings of six types of hip-hop style garments were Discovered and discussed as a postulated ideology of Clothing consumption for the hip-hop nation. The six Types of hip-hop style garments were (a) headwear, (b) tops, (c) pants, (d) underwear, (e) outerwear, and (f) shoes. Overall, headwear Was worn to complete one's outfit from head-to-toe. Tops Were worn to extend the body's size and/or shape. Pants Were worn to attain a level of maximum comfort. Underwear Was worn as an indicator of status. Outerwear was worn For two main reasons: as a protective garment against Harsh weather and as an indicator of status. Lastly, Shoes were worn for two reasons: to complete an outfit From head-to-toe and to attain a level of maximum Comfort.

Japanese rap music: An ethnography of globalization in popular culture

Pub No: 9930967
Author: Condry, Ian
Degree: phd
School: YALE UNIVERSITY
Date: 1999
Pages: 298
Adviser: Kelly, William W.
ISBN: 0-599-31059-6
Source: DAI-A 60/05, p. 1643, Nov 1999
Subject: ANTHROPOLOGY, CULTURAL (0326); MUSIC (0413); HISTORY, ASIA, AUSTRALIA AND OCEANIA (0332)
Abstract: Japanese rap music offers the chance to explore the Shifting winds of global capitalism as well as the local Fuel that feeds the flames of transnational popular Culture. At issue is a paradox: How are we to assess the Mix of globalizing forces spreading pop culture around The world with the localizing tendencies of Japanese Consumers and artists in appropriating such products and Practices? Based on fieldwork in Tokyo (1995–97), The research investigates the intersection of commerce And culture by viewing 'J-Rap' from three

Perspectives: as a business, as 'a scene' (a Local term understood as a community of musicians and Fans), and as a media-generated phenomenon. I concentrate On hip-hop night dubs and record company recording Studios, but also discuss other related sites of media And business interaction. My project presents a case Study for evaluating the impact of mass culture, media, And transnational cultural flows on everyday life. The ethnography is framed by theories of consumption and Globalization. The chapters examine in turn: Globalization and a history of postwar Japanese popular Music; information economics in the recording industry; Imitation and authenticity in Japanese rap music; night Clubs as the 'actual site' of the local hip-Hop scene; rap fandom and consumer culture in Japan; Recording studios, technology and aesthetics; Japanese Rappers' understandings of language and identity; and Media and music promotion. The dissertation challenges The view that globalization results in homogenization. Instead, I argue that there is two-sided process underway Whereby globally available, mass cultural commodities Like popular music are reaching larger audiences, while At the same time smaller niche scenes, like Japanese hip-Hop, are becoming deeper and more widely connected than Before. A sense of history is necessary for understanding This cultural shift. I situate the local rap music scene In the broader context of postwar developments to show Continuities and ruptures in local forms and practices. I Conclude with a discussion of how studies of consumption And globalization offer an important perspective on the Shape of cultural change in a highly commodified world.

The extreme peer group: Its negative influence on the academic and social outcomes of African American adolescents

Pub No: 9941584
Author: Emerson, Brenda Kay;
Degree: phd
School: GEORGIA STATE UNIVERSITY
Date: 1999
Pages: 123
Adviser: mcwilliams, Alfred E.
ISBN: 0-599-43124-5
Source: DAI-A 60/08, p. 3148, Feb 2000
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); ANTHROPOLOGY, CULTURAL (0326); EDUCATION, EDUCATIONAL PSYCHOLOGY (0525)
Abstract: *Statement of the problem*. African American adolescents are failing to reach and maintain Acceptable levels of academic achievement despite prior Indicators that they are able to do so. Several factors Are posited to account for this phenomenon. Primary are The influences of contemporary adolescent ideology, Extreme peer group influence, and concomitant levels of Alienation and oppositional behaviors as it relates to The school environment and personnel.

Methods. A 186-item questionnaire was Administered to 217 African American, 8th grade boys and Girls in order to measure the degree to which they felt That social, psychological, and cultural factors affected School achievement and social interactions.

Results. The degree of academic failure And opposition to the school and its personnel did not Materialize as anticipated. The presence of a subculture Of students who inordinately attach to their peers was Seen. However, the margin of difference in achievement Between the subculture and autonomous adolescents was not As great as first conjectured.

Conclusion. The findings of this Particular sample of students did not support the early Reporting of behaviors which has characterized African American adolescents as rebellious underachievers. Although some differences were found between those Students identified as the subculture and those who Demonstrated more autonomous behaviors, African American Students are no more likely to suffer academically or Socially than any other group of students. A possible Explanation is that the ideology of 'Hip-Hop' Has waned considerably and contemporary students do not Fit the same profile that they once did.

La chanson goes hip-hop: Local identity, globalization and contemporary music in Quebec nationalism

Pub No: MQ47941
Author: Entwisle, Stephen Michel;
Degree: MA
School: UNIVERSITY OF CALGARY (CANADA)
Date: 1999
Pages: 168
Adviser: Acland, Charles
ISBN: 0-612-47941-2
Source: MAI 38/05, p. 1134, Oct 2000
Subject: MASS COMMUNICATIONS (0708); ANTHROPOLOGY, CULTURAL (0326); MUSIC (0413); CANADIAN STUDIES (0385)
Abstract: Quebecois nationalism as it is represented in music is Taken as an example of the expression of local identity In cultural discourse. It is posited that economic, Social and cultural aspects of globalization threaten the Formation and expression of local identities. A Cultural Studies analysis of globalization and contemporary music Will allow us to understand how local identities are Formed and expressed in post-modern cultural discourses. An historical overview of the expression of Quebecois Nationalism in *la chanson* indicates that The representation of Quebecois nationalism in music has Evolved as Quebec society and culture have evolved. Using A case study of contemporary Quebec music, it is Concluded that while some aspects of globalization have The potential to homogenise the cultural discourse and Thus threaten the expression of local identities, as Exemplified by Quebecois nationalism, other aspects of Globalization facilitate the continued formation and

Representation of local identities.

African aesthetics, American culture: Hip hop in the Global era

Pub No: 9951213

Author: Osumare, Halifu;

Degree: phd

School: UNIVERSITY OF HAWAII

Date: 1999

Pages: 475

Adviser: Helbling, Mark I.

ISBN: 0-599-53396-X

Source: DAI-A 60/11, p. 4066, May 2000

Subject: AMERICAN STUDIES (0323); HISTORY, BLACK (0328); MUSIC (0413)

Abstract: The twenty-five year old youth-oriented culture of hip Hop that started as Bronx neighborhood parties in the United States has become a multibillion dollar business, As well as a global 'underground' network of Related youth subcultures. In exploring the four artistic Components of hip hop--rap, deejaying, b-boying and B-girling (breakdance), and aerosol art (graffiti), *African Aesthetic, American Culture*: *Hip Hop in the Global Era* demonstrates Hip hop's international trajectory as a global pop Culture that has transcended the boundaries of the Nation-state.

Based on library research, personal interviews, a Fieldstudy in Hawaii, global Internet research, and Analysis of rap lyrics, the work investigates hip hop's History, creative principles steeped in an Africanist Aesthetic, and the effects of the media and economics. It Explores the implications of cultural synthesis, the 'intercultural body,' that may provide a new Model that transcends the negativity of the history of Appropriation of black culture in America. Finally, the Dissertation situates the global connections of hip hop In a paradigm of 'connective marginalities' Linking class, culture, historical oppression, and the Transnational youth generation.

Economic, cultural, politically-resistive, technological, And global dynamics in tandem create a configuration that Points to hip hop culture as the quintessential sign of The new millennium. The postmodern era is one of great Conformity and increasing personal alienation, partially Caused by an expanding credit economy, increasing Disparity between rich and poor, an out-of-control Structural bureaucracy, and new massive technologies. Within this social context, American popular culture has Become completely synonymous with commodification. Hip Hop, on one level commodified American pop culture, Offers, at least, a conflicted counter-hegemonic Resistance on another. Clearly the dictates of the black Cultural aesthetic demand an interactive, processual, and Humanistic approach. Even in its own complicity with late Capitalism, hip hop culture embodies a methodology that

Can, if chosen, foster a self-reflexive, improvisatory Stance to ameliorate postmodern pressures for a younger Generation who will command the 21st century.

A qualitative analysis of hardcore and gangsta rap lyrics: 1985--1995

Pub No: 9962086

Author: Rose-Robinson, Sia;

Degree: phd

School: HOWARD UNIVERSITY

Date: 1999

Pages: 181

Adviser: Starosta, William J.

ISBN: 0-599-66028-7

Source: DAI-A 61/02, p. 421, Aug 2000

Subject: MUSIC (0413); MASS COMMUNICATIONS (0708); LANGUAGE, RHETORIC AND COMPOSITION (0681); BLACK STUDIES (0325); LITERATURE, AMERICAN (0591)

Abstract: The present study contributes to an enlightened Understanding of popular hardcore and gangsta rap (HGR) Music as a significant communicative medium in African-American culture. In addition, the present study examines The lyrics of selected hardcore and gangsta rap songs Between 1985–1995 in an attempt to identify the Themes prevalent and to interpret the meanings Communicated in the context of the societal conditions From which the music emerged. Moreover, this analysis explores the evolution of the Music phenomenon, tracing its historical roots on the Continuum of the African-American music tradition. The Study further describes HGR as a significant element of African-American culture and discusses its contributions To a deeper understanding of hip-hop culture. The time Period under examination is significant in that it Documents the era in which HGR emerged as an important Communicative outlet in urban youth culture. Additionally, it was during this time period that the Music filtered into the mainstream culture and received National attention for its explicit lyrics. The study uses a multi-dimensional approach, by applying Historical/descriptive and thematic categorization and Textual analysis methods. The historical/descriptive Approach provides an historical overview of the African-American music tradition, as well as provides a Descriptive analysis of the nature and meaning of African-American music as it has evolved throughout History. It discusses the development of the myriad of Music genre in relation to the struggles, translated as Societal conditions, of the originating cultural group. Specifically, the study provides an exploration of rap Music and its contribution to the legacy of African American music. It also explores rap's development, Likening it to the development of African-American music Genre historically. In addition, it furnishes a Descriptive analysis of the societal conditions in which Rap has evolved and the significance of the lyrical Content.

The thematic content analysis categorizes the themes and Lyrical content of selected HGR texts, identifying the Themes present, to provide a context to analyze the units Under examination. The textual analysis examines the HGR Lyrics, along with the themes, to determine the artists' Treatment of the themes.

This qualitative analysis further demonstrates the Importance of HGR as it relates to the social, Psychological, and economic conditions of a group of People and usefulness of music as an essential element of Social, psychological, and economic fulfillment in urban Youth culture.

'Hey, whassup homeboy?': Becoming Black: Race, language, culture, and the politics of identity. African students in a Franco-Ontarian high school

Pub No: NQ35192

Author: Ibrahim, Awad el Karim Mohamed

Degree: phd

School: UNIVERSITY OF TORONTO (CANADA)

Date: 1998

Pages: 306

Adviser: Dei, George J. Sefa

ISBN: 0-612-35192-0

Source: DAI-A 60/01, p. 84, Jul 1999

Subject: EDUCATION, LANGUAGE AND LITERATURE (0279); SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); BLACK STUDIES (0325); EDUCATION, SECONDARY (0533)

Abstract: This project looks at a group of continental francophone African youths who are attending a French-language high School in Toronto, Canada. It examines the sites and the Ways in which their social identities are formed and Performed and how these identities enter, so to speak, The processes of language learning, among others, Especially learning English as a second language (ESL). Part of the process of learning for these youths is Learning 'to become', to become Black that is, by means Of learning Black English as a second language and taking Up and re-positing Black identities and cultural forms: Hip hop and rap. Youths' experience of/with racism is of Extreme significance in the course of *becoming*. Racism is located within a Framework of an imaginary whereby the dominant hegemonic Discourses and groups position African youth and thus Treat them, respectively, as 'Blacks'. The process of identity formation for African youth, Significantly, is a process of creolization, translation And negotiation. Deploying *ethnography of Performance* as a methodological contention which Maintains that we as social beings reflect, at least Partially, our identities in our linguistic and cultural Practices, I conclude that the product of this process is A schematically complex 'third space' where the 'Old' and The 'New' are translated into configurations that look Neither like the 'Old' nor the 'New', but the two Combined. Identity is therefore best researched not in Oppositional terms ('African' vs. 'Canadian'), but in its

Linguistic and cultural performance. Linguistically and Semiologically, I show, the 'Old' and the 'New' are Produced in the same sentence, in the same garment. Race, However, as a site of identification, crossed with Gender, are the youths' points of departure for identity Negotiations and translations. I offer, in conclusion, students' narratives an Alternative anti-racism scheme that seeks to explore What, in the school, works for the students, as oppose to What does not. I also propose <italic>pedagogy of the Imaginary </italic> as a critical praxis that deciphers Subjectivities by traveling into their complexities. Black popular culture is taken into account here as a Critical curriculum site in 'encountering', de-re-Constructing, and, in the process, growing sensitive to The multi-significations of the signifier Black.

The ideological and philosophical influence of the Nation of Islam on hip-hop culture

Pub No: 9911031
Author: Livingston, Samuel Thomas
Degree: phd
School: TEMPLE UNIVERSITY
Date: 1998
Pages: 242
Adviser: Joyce, Joyce A.
ISBN: 0-599-09170-3
Source: DAI-A 59/10, p. 3976, Apr 1999
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); RELIGION, GENERAL (0318); MUSIC (0413)
Abstract: This dissertation explores the relationship between the Nation of Islam, and hip-hop music from the mid-1980s to 1997. My central contention is that hip-hop artists appropriate the teachings of the Nation of Islam (NOI) throughout the roughly twenty-year history of the music genre. Nation of Islam teachings shape hip-hoppers' worldview by providing a frame of reference and vocabulary of social critique and encouraging African American historical continuity. The dissertation's chapters address the project's major objectives. Chapter 1 characterizes the literature's varied approaches to the relationship between ideology and creative production in African American society. Scholarly literature on the relationship between art and ideology either suggests that art is a static reflection of the social setting and ideologies within the Black community, or it emphasizes cultural work's potential social and political impact. Chapter 1 also provides a methodological foundation for the project. In addition to framing cultural production and social thought as a potentially rich subject area for the discipline of Africalogy, I define key concepts and terms, such as neferu, kuugusa mtima, hip-hop, ideology and nationalism. Chapter 2 provides a reconstruction of the historical relationship between African ideological thrusts and creative expression. The project locates hip-hop in this temporal and thematic context. Chapter 3

Identifies and discusses the philosophical teachings of The NOI showing how these teachings have functioned as a Part of African social philosophy. In chapter 4 the Research methodology is explained and findings are Presented. The fourth chapter also evaluates the research Project in terms of goals outlined in chapter 1. Chapter 5 discusses the social utility of NOI teachings to the Hip-hop community as the members of this community Grapple with their sense of identity, history and vision For the future. The dissertation contributes a reading of How African people understand, create and make use of Art, culture and history in explaining the present Moment.

From bebop to hip hop: A comparative analysis of cultural resistance in Mexican-American and African-American communities, 1940--1996

Pub No: EP05201
Author: Marquez, John David;
Degree: MA
School: THE UNIVERSITY OF TEXAS AT EL PASO
Date: 1998
ISBN: 0-493-80469-2
Source: MAI 39/07, p. 171, 2001
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631)
Abstract: No abstracts in the Database

Far East coast is in da house: Examination of hip hop culture in Japan

Pub No: 1392247
Author: Okumura, Kozo
Degree: MA
School: MICHIGAN STATE UNIVERSITY
Date: 1998
Pages: 48
ISBN: 0-599-07486-8
Source: MAI 37/02, p. 509, Apr 1999
Subject: SOCIOLOGY, SOCIAL STRUCTURE AND DEVELOPMENT (0700); ANTHROPOLOGY, CULTURAL (0326); DANCE (0378); MASS COMMUNICATIONS (0708)
Abstract: This written thesis accompanies a 32 minute documentary Video project about hip hop culture in Japan. It explains About hip hop culture and its appeal to Japanese youth. The purpose of the video is to demonstrate hip hop street Dance culture in Japan and how its values are very Different from Japanese traditional values. The written Thesis provides background information on hip hop culture And art forms, explains the documentary format and how it Is used in the video, and provides an evaluation of the Program.

The Caribana Festival: Continuity, change, crisis and an alternative music (Ontario)

Pub No: MQ39221
Author: Phillip, Lyndon Andrew
Degree: MA
School: YORK UNIVERSITY (CANADA)
Date: 1998
Pages: 191
Adviser: Yon, Dan
ISBN: 0-612-39221-X
Source: MAI 37/06, p. 1648, Dec 1999
Subject: ANTHROPOLOGY, CULTURAL (0326); CANADIAN STUDIES (0385); SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631)
Abstract: This thesis is based upon six months of fieldwork on the 1997 Caribana festival in Toronto, Ontario. It is divided into two general parts. The first part explores the development of the festival. It documents the role of the West Indian community in bringing carnival to Canada. It also provides an account of some of the difficulties of producing a West Indian based carnival in Canada. Moreover, it speaks about the goals, objectives, aims and dreams West Indians had for Caribana. The second part of the thesis is a general examination of the way in which some young people were seen to be contesting the vision of Caribana. In particular, the thesis looks at the role of some young people in contesting the character and nature of the festival. Thus, music becomes the central issue by which the 1997 parade was contested. In particular, the argument features the insertion of North American hip hop culture into the festival. Both parts come together to form a critique of how continuity and change may be working within Caribana, as hip hop culture clashes with traditional carnival culture. (Abstract Shortened by UMI.)

The hip hop worldview: An Afrocentric analysis

Pub No: 9838542
Author: Walker, Tshombe R.
Degree: phd
School: TEMPLE UNIVERSITY
Date: 1998
Pages: 259
Adviser: Asante, Molefi Kete
ISBN: 0-591-92216-9
Source: DAI-A 59/07, p. 2732, Jan 1999
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); BLACK STUDIES (0325); MUSIC (0413)
Abstract: There has been very little scholarship surrounding hip hop culture that could correctly be called Afrocentric. By Afrocentric I mean scholarship which is grounded in the cultural image and historical experiences of African people, paying attention to their aesthetic and philosophical traditions. Eurocentric scholars and critics have often overlooked the fact that the rap music industry is a clearinghouse

For American popular culture, and not the cultural Imperatives of Africa and the hip hop community. As a Result of their failure to recognize cultural and Qualitative differences between hip hop and rap music, These scholars and critics view all rap music as Expressive of hip hop culture. The scholars seem unaware Of the fact that a great deal of rap music is not Representative of hip hop culture, but of the Pathological aspects of Euro-American popular culture. This Afrocentric analysis of the hip hop worldview adds To the discourse previously dominated by Eurocentric Schools of thought by first distinguishing between hip Hop and rap music at the level of cultural deep Structure. Secondly, it recognizes hip hop as not simply Music, but as a collection of African-centered Philosophical attitudes, experiences and values that Inspire art, movement, fashion, music and the totality of African life. Nancy Guevara (1996, 50) noted that, 'hip Hop must be understood in the context of its descent from The historical continuum of creative expression of Blacks And other oppressed groups in the United States.' Hip Hop, when understood in its African cultural context, Emerges not as the pathological sounds of internalized Oppression, but as the creative expression of the Oppressed, fully engaged in the struggle for cultural, Political and spiritual agency. This Afrocentric analysis based on twenty original Interviews of hip hop practioners is a culturally Relevant discussion of hip hop, as lifestyle, art form And worldview. This work is particularly relevant to the Hip hop community because it reinforces cultural agency, By encouraging the artists to discuss hip hop on their Own terms. It is also a necessary piece of scholarship For those in the academic community who are willing to Recognize hip hop as somewhat more than 'a few steps'.

'The 'hood comes first': Race, space, and place in Rap music and Hip Hop, 1978--1996

Pub No: NQ50163
Author: Forman, Murray Webster;
Degree: phd
School: MCGILL UNIVERSITY (CANADA)
Date: 1997
Pages: 390
Adviser: Szanto, George
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Source: DAI-A 61/06, p. 2089, Dec 2000
Subject: MASS COMMUNICATIONS (0708); MUSIC (0413); ANTHROPOLOGY, CULTURAL (0326); BLACK STUDIES (0325)
Abstract: This dissertation considers the evolution of Rap music And Hip Hop culture from the perspective of two spatial Modalities. It first introduces theoretical concepts of Geographic scale and the inscription of socio-spatial Values in order to examine Rap and Hip Hop's geo-cultural Expansions from their primary enclaves of urban black America. The dynamics between race, social space, and

Youth are assessed both individually and in tandem as Crucial elements in the expression and practices of Hip Hop. The dissertation challenges and extends research in The prevailing Rap 'canon' by analysing the Processes and structuring logics through which Rap has Been integrated into the commercial system of localized Music scenes and transnational music and media Industries. It identifies the myriad forces that have Either facilitated or constrained Rap's expansion at Various moments in its history. The dissertation also Focuses on the emergence of a pronounced spatial Discourse in Rap music and Hip Hop. It isolates the Articulation of spatial issues and an increasingly urgent Emphasis on sites of significance and the homeplace of 'the 'hood' as a significant but Characteristic element of the genre. The ancillary Hip Hop media, including radio, music videos, Rap press, and The cinematic 'Hood' genre, are Examined as important factors in the reproduction of Spatial sensibilities in Hip Hop culture.

'Hip-hop culture' in New York City: The role of verbal musical performance in defining a community

Pub No: 9723832

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Degree: phd

School: COLUMBIA UNIVERSITY

Date: 1997

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Adviser: Christensen, Dieter

ISBN: 0-591-32637-X

Source: DAI-A 58/02, p. 337, Aug 1997

Subject: MUSIC (0413); BLACK STUDIES (0325); ANTHROPOLOGY, CULTURAL (0326); AMERICAN STUDIES (0323)

Abstract: Hip-hop is described as a multifaceted 'culture' by a Heterogeneous group of insiders who refer to themselves As a 'hip-hop community,' according to my research Conducted in New York City from 1992 to 1996. This Dissertation will focus on the verbal musical aspect of Hip-hop expression (rap music). Verbal musical practitioners (rap artists) hold a Paradoxical yet symbiotic relationship with two realms: Hip-hop culture and the commercial music industry. While Striving to maintain social and ideological ties to the Community ('keeping it real') most hope to reap the Benefits of commercialization by becoming financially Successful professional artists ('making money'). Nevertheless, insiders use the act of competitive musical Performance as a means of separating what they consider To be the true purveyor of hip-hop musical verbal Tradition (the 'MC') from one who merely 'raps.' Acts of musical performance are central to hip-hoppers' Conceptualization of the 'culture' they have created and For maintaining control over their creation vis a vis the Music industry. Scholarly studies of hip-hop tend to Focus primarily on commercially recorded musical examples

And interviews with popular artists as informational Sources for their analyses of hip-hop; as a result, Technological innovation--samplers, recording studios, Mass media--may be emphasized as the central issue of Hip-hop in such discourses. These technological Innovations are indeed important characteristics, but They should be considered the vehicles, not the essence, Of this African American creative expression. My research has largely consisted of analyses of Fieldwork with hip-hoppers from a wide spectrum of Performance participation (professionally-striving, Amateur, and professional hip-hoppers), as well as Examinations of academic, professional, and popular Written materials on hip-hop and African-American Culture. The present study also suggests that traditional Scholarly concepts utilizing dichotomization (culture and Commodity, oral and literate or technical processes, Improvisation and composition) may be useful tools for Understanding human practices; however as these concepts Are defined within the continuously evolving world of Academia, they too, share a symbiotic relationship and Are thus subject to cultural processes of defining, Refining, and redefining.

The effects of a discovery approach to movement instruction on children's responses to musical stimuli

Pub No: 9817346
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School: THE UNIVERSITY OF ARIZONA
Date: 1997
Pages: 183
Adviser: Fitch, John R.
ISBN: 0-591-68716-X
Source: DAI-A 58/12, p. 4593, Jun 1998
Subject: EDUCATION, MUSIC (0522); MUSIC (0413)
Abstract: The purpose of this study was to investigate the effects Of a discovery approach to movement instruction on the Musicality and level of movement responses of young Children. A secondary purpose was to explore these Effects as they related to gender and aural perception Ability. Additionally, this study sought to determine Which musical styles or prominent elemental changes Elicited the strongest musicality and level of movement Responses. Further, qualitative differences in movement Were described by judges who examined the movements of Children who scored high and low in musicality. Subjects for this pretest-posttest equivalent-groups Design study were 61 children (K-1) from 12 public and Private schools in southwest Arizona. The three dependent Variables in this study were musicality scores, level of Movement response scores, and movement pattern Descriptions. The three independent variables were Movement instruction (the discovery approach to movement Instruction), gender, and musical aptitude (PMMA tonal And rhythmic scores). The experimental group received the

Treatment over a 3-week period in daily 45-minute Classes. The control group received music training Without the discovery movement component. In a three-way ANOVA performed on gain scores for musicality, gender was Shown to be a significant main effect. That is, girls Showed more musicality development than boys. The type of Instruction and musical aptitude were found to be Nonsignificant factors.

A ranking of musicality and level of movement posttest Means for all children showed there were differences Among means across excerpts with greatest responses to Music in a popular style (hip-hop) or Classical style (Mozart), music with prominent elemental changes in Dynamics and timbre, and fast tempos. According to Judges, there are notable qualitative differences in Movement patterns between children scoring high and low In musicality. Children low in musicality lack Concentration, are nonreflective of the music, and have Limited body vocabularies. Children high in musicality Appear to be focused and independent, responsive to the Musical elements, and rhythmical. These children use a Variety of whole body movements toward the development of An expressive and reflective personal style.

Developing an effective cardiovascular risk reduction program for inner-city African-American youth: 'Hip-Hop to Health'

Pub No: 9731346

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Degree: phd

School: NORTHWESTERN UNIVERSITY

Date: 1997

Pages: 108

Adviser: Fitzgibbon, Marian L.

ISBN: 0-591-40973-9

Source: DAI-B 58/04, p. 1838, Oct 1997

Subject: HEALTH SCIENCES, PUBLIC HEALTH (0573); PSYCHOLOGY, CLINICAL (0622); HEALTH SCIENCES, NUTRITION (0570); BLACK STUDIES (0325); EDUCATION, HEALTH (0680); EDUCATION, GUIDANCE AND COUNSELING (0519)

Abstract: Cardiovascular disease (CVD) is the number one cause of Death in the United States and disproportionately affects Minorities. Although most CVD related deaths occur in Adulthood, risk factors often begin in childhood. Increasingly, data suggest that lifestyle changes, such As reduction of dietary fat and increased exercise, Contribute to CVD risk reduction. Inasmuch as nutrition And physical activity patterns emerge in childhood, high Risk dietary habits and sedentary lifestyles need to be Addressed prior to full development. Programs with this Aim, however, often have not targeted high-risk inner City minority children.

This paper presents a culture-specific CVD risk reduction Programs entitled, 'Hip-Hop to Health.' It is a one-year After-school program designed to meet the needs of inner City African-American children. The program includes Several elements shown to be important intervention

Components with low income minority populations. These Are: parental involvement, peer leaders, professionally Trained teaching staff, inclusion of role models, and Community support. This paper serves 4 purposes. First, It confirms the need for preventive health efforts in the Inner city by presenting prevalence rates for CVD risk Factors for the families. Second, it establishes the Feasibility of conducting a CVD risk reduction program in An inner-city neighborhood. Hip-Hop to Health recruited 74 parents and 99 children in its first year, 85% of whom Returned for the end of the year health screening. Third, We examine the effectiveness of 'Hip Hop to Health' via Physiological, behavioral, and cognitive data collected At the beginning and end of the program year. Lack of Significant results gave us a greater understanding of Conducting programs in the inner city. Thus the final Purpose of the paper is to present and discuss conditions Critical to the acceptance and success of preventive Health programs in an inner-city neighborhood.

In yo face! Rappin' beats comin' at you: A study of how Language is mapped onto musical beats in rap music

Pub No: 9734099
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Degree: edd
School: COLUMBIA UNIVERSITY TEACHERS COLLEGE
Date: 1997
Pages: 191
Adviser: Hill, Clifford
ISBN: 0-591-44734-7
Source: DAI-A 58/05, p. 1686, Nov 1997
Subject: LANGUAGE, LINGUISTICS (0290); EDUCATION, LANGUAGE AND LITERATURE (0279); HISTORY, BLACK (0328); MUSIC (0413)
Abstract: Since the 18th century, a wide range of styles of talk in African American music have developed. Talk in the prose-Speaking voice, probably the oldest style, foregrounds Language with music serving as background. This style is Found in all genres of African American music--blues, Jazz, common meter, and gospel. The poetry-reciting Voice, beginning during this century, was most popular During the Black Power Movement of the 1960s and 1970s. This voice was instrumental in the development of the Most recent genre of musical talk in African American Music, rap music. Rap, the basic form of musical Expression in hip hop culture, had its origins in the African American and Latino communities of New York City. Unlike the genres on which music serves as background to Talk, the language used in rap has a unique relationship With the music. This study explores how language in the Lyrics of rap music is mapped onto the musical meter. The study focused on selected rap performances of a young African American rapper who studies at a New Jersey Community college. In many ways, this young man, like Many African American youths, can be viewed as an Apprentice within hip hop culture. Although the study

Dealt with various, aspects of his apprenticeship, its Major focus was on a single set of rap lyrics entitled 'We Lackin'. The study initially dealt with his Motivation in composing these lyrics. It next dealt with A single verse within the lyrics: It analyzed how each Syllable is pronounced in time to multiple beats, a Single beat, or a fraction of a beat. As syllables are Organized into words, these words contribute to the Poetic features of the rap lyrics--repetition, Alliteration, assonance--and hence exemplify important Stylistic features of the dialect in which rap lyrics are Composed, African American Vernacular English (sometimes Referred to as Ebonics). The interaction between these Features, which strengthen cohesion in rap lyrics, and The musical beat results in the distinctive texture of This genre of musical performance. It is this texture That is fundamental to the style of musical talk known as Rap.

KEEPIN' IT REAL: TOWARDS AN AFROCENTRIC AESTHETIC ANALYSIS OF RAP MUSIC AND HIP-HOP SUBCULTURE (MICHIGAN, PENNSYLVANIA, NEW YORK)

Pub No: 9632098
Author: STEPHENS, RONALD JEMAL
Degree: PHD
School: TEMPLE UNIVERSITY
Date: 1996
Pages: 389
Adviser: WELSH-ASANTE, KARIAMU
Source: DAI-A 57/06, p. 2540, Dec 1996
Subject: AMERICAN STUDIES (0323); MUSIC (0413); FOLKLORE (0358); BLACK STUDIES (0325); WOMEN'S STUDIES (0453); ANTHROPOLOGY, CULTURAL (0326); MASS COMMUNICATIONS (0708)
Abstract: This study examined the historical and cultural Significance of rap music and hip-hop subculture. The Primary theoretical perspective employed was Afrocentrism, although ideas from Cultural Nationalism And Neo-Marxism were utilized to advance a trans level Of analysis. An Afrocentric African-American aesthetic Paradigm, involving historical, rhetorical and aesthetic Tools as advanced by Diop, Asante, Welsh-Asante, Gates, Smitherman, Collins, Hooks, Hudson-Weems, and several African-centered critics, including Keto, Walters, and Henderson, were used to develop the paradigm. Beyond These insights, the study evaluated current Afrocentric Articulations, different schools of thought, and then Analyzed the personas of skillful rap music artists from A rhetorical and folkloric perspective. Hip-hop Subculture was studied from the perspective of a Homology, which claims the values, attitudes and Lifestyles of a subculture are maintained through rap Music, and dialectical materialism to describe the Interaction between culture, capitalism and materialism. Three methodological approaches were used to execute this Study. The ethnographic applied, historical-critical Descriptive, and Afrocentric narrative approaches were

Employed. The ethnographic applied approach was used to Determine meanings in the subculture, as well as the Importance of themes in rap lyric-songs from the Perspective of local rap artists and fans in three States. Pennsylvania, New York, and Michigan were Selected as the geographical locations for this study. Data were collected from selected populations in Philadelphia, Pennsylvania; Harlem, New York City, New York; and Detroit, Lansing, Muskegon, Grand Rapids, Kalamazoo, Ludington, Scottsville, Baldwin, and Idlewild, Michigan. National and local popular and underground rap Artists, and hip-hop fans and critics were interviewed And observed in a variety of settings to identify Subcultural identity. The historical-critical descriptive Approach was used to investigate the emergence of the rap Music tradition, and to verify certain historical and Rhetorical facts about the subculture and the artistry. The culturalist narrative approach was employed to Analyze the personas of popular rap artists. The contribution this dissertation makes not only Involves the utility of theory and methodology, analyses Of rap music and hip-hop subculture, but also in terms of Implications for future research, and recommendations for Social practice.

Performing the postmodern: Black Atlantic rap and identity in North America

Pub No: NN11878
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Degree: phd
School: UNIVERSITY OF TORONTO (CANADA)
Date: 1996
Pages: 266
Adviser: Dei, George
ISBN: 0-612-11878-9
Source: DAI-A 57/08, p. 3695, Feb 1997
Subject: SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); MUSIC (0413); BLACK STUDIES (0325); ANTHROPOLOGY, CULTURAL (0326)
Abstract: This thesis addresses the dialectics of black cultural Politics and hip hop culture. By focusing on issues and Questions representation, re-presentation and Performativity I articulate some of the elements of black Cultural studies and some of the conditions of black Postmodernism. I specifically argue that understanding Blackness as performative is critical for making sense of The complex and shifting identifications of black Atlantic expressive cultures. I also argue that the Concepts identification and performativity are necessary For seriously thinking through how those who are not Black can be politically important players in black Cultural politics as exemplified in hip hop. By focusing On rap music and hip hop culture I demonstrate how a Postmodern black subjectivity is made evident in cultural Politics. In addition, I explore how black Atlantic Memory and dialogues produce a multiplicity of black Identifications that make the characterization of a

Specified and knowable black subject both impossible and
Objectionable.

I focus on black expressive culture as a resource and
Site for locating and reading black cultural practices
And identifications. I also address questions of black
Communities and what notions of multiplicity mean for a
Postmodern black cultural politics of community. I argue
That rap music and hip hop as cultural forms contribute a
Sample and version fluidity that might be useful for
Theorizing our relationship to self and other and a
Rethinking of our participation in collectivities that we
Might call communities.

THE TURF OF THE IMAGINATION: AN EXAMINATION OF THE B-BOYS YOUTH CULTURE IN METROPOLITAN TORONTO (BASKETBALL, HIP HOP, REGGAE, ONTARIO)

Pub No: NN02674

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Date: 1995

Pages: 162

Adviser: WEISS, JOEL

ISBN: 0-612-02674-4

Source: DAI-A 56/12, p. 4964, Jun 1996

Subject: SOCIOLOGY, INDIVIDUAL AND FAMILY STUDIES (0628);
SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); EDUCATION,
GUIDANCE AND COUNSELING (0519); ANTHROPOLOGY, CULTURAL
(0326)

Abstract: Currently, there are very few psychological or
Sociological studies which examine Canadian youth
Cultures and subcultures. The present study was designed
To investigate one newly-formed ethnic and class
Demarcated youth culture, that of the B-Boys in
Metropolitan Toronto. Since little is known about this
Adolescent culture, and since it was not clear how events
In this field study were going to unfold, an emergent
Design was employed. Using this design, the research
Evolved into two stages, each of which included two
Phases. The first stage involved the collection of
Personalistic observations and informal interviews with
Various types of B-Boys (Phases I and II). During the
Second stage, B-Boys of a suburban Crew subculture were
Interviewed in-depth and given a brief questionnaire;
Non-Crew B-Boys were also interviewed in-depth (Phases
III and IV).

The term 'B-Boys' refers to adolescents of both sexes who
Wear oversized, colourful clothing and listen to rap
And/or reggae music. Many of these youth are of lower-
Class background and of West Indian descent. In the
Metropolitan Toronto area, some B-Boys belong to 'Crews',
Which consist of large groups of regularly-associating
Adolescents. Crew B-Boys form a subculture, occupy a
Specific territory in the neighbourhood and possess a
Shifting leadership base. This conceptualization of a
Crew was inductively developed from the observations and

Informal interview phases of the study.

The results of the study revealed the appropriateness of The development of a continuum model to characterize B-Boy types, including a reconceptualization of the terms 'Youth culture' and 'subculture'. This was suggested by The finding that there exist various nominal categories Of B-Boys, ranging from individuals who only dressed the Role (Fashion types) to those who were part of a larger Group or subculture.

Investigation into the suburban B-Boys Crew indicated That members share similar backgrounds, derive support, Encouragement and an identity from subcultural Membership. Additionally, members of the Crew were found To be moderately delinquent in their main illegal Activities, which consisted of violence, shoplifting and Petty theft, vandalism and joyriding stolen automobiles. These activities tended to occur mainly among male Members, who outnumbered the females in the Crew by about A five to one ratio. Other sex differences were also Discovered within the Crew membership.

Crew and non-Crew members were similar in many areas of Social life such as their interest in the same leisure Time activities. These activities consisted of playing Basketball and listening to hip-hop or reggae music. They Also reported experiencing similar racial prejudice and Discrimination. Their involvement in the use of Substances such as tobacco, alcohol and marijuana were Also equivalent. In contrast, Crew and non-Crew members Were substantially different in terms of group size, Organization and cohesiveness. Crew B-Boys were deemed as Subcultural, belonged to a fixed group in a community, And were observed to be loyal to each other. Many of the Non-Crew B-Boys were individuals with an exclusive focus On appearance styles and belonged only to a small, Ephemeral group or to no group.

Several implications of the B-Boys youth culture in Present and future North American society are also Discussed. These include the importance of studying such Subgroups in a multicultural society, their roles as Potential social, political, or fashion precursors as Well as some current educational considerations.

HANDBOOK FOR TEACHING COLLEGE HIP-HOP AEROBICS

Pub No: 1379619

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School: CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

Date: 1995

Pages: 58

Source: MAI 34/05, p. 1747, Oct 1996

Subject: EDUCATION, PHYSICAL (0523); DANCE (0378); EDUCATION, TEACHER TRAINING (0530)

Abstract: The problem under study was to develop an instructional Program designed to enable community college aerobic Exercise teachers to instruct a beginning hip-hop aerobic Class as quickly as possible. The program is entitled,

'Handbook for Teaching College Hip-hop Aerobics.' The Program consists of the following elements: (1) Introduction; (2) Background of Hip-hop Aerobics; (3) Guide on How to Use the Handbook; (4) Lesson One: Health Benefits of Aerobic Exercise; (5) Lesson Two: Written Hip-hop Combination; and (6) Lesson Three: Instructional Videotape on Written Hip-hop Combination. Field testing involved five college aerobic exercise Instructors with more than two year's teaching experience In aerobic exercise. The criteria for acceptance of the program as an Effective tool for instruction were contained in the Field test evaluation form. The results of the field test indicated that the Videotaped hip-hop combination was a more effective tool For instruction than the written hip-hop combination.

PREFERRED GENERAL MUSIC CLASSROOM ACTIVITIES AMONG LOW-INCOME, URBAN-MINORITY MIDDLE SCHOOL STUDENTS

Pub No: 9427722
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Date: 1994
Pages: 162
Adviser: GERBER, TIMOTHY
Source: DAI-A 55/06, p. 1500, Dec 1994
Subject: EDUCATION, MUSIC (0522)
Abstract: The purpose of this study was to determine preferences For participatory general music classroom activities Among low-income, urban-minority middle school students. This study sought to identify: (1) frequency of general Music class activities; (2) preferred general music class Activities; (3) student attitudes regarding general music Classes; (4) general music activities in which students Rarely or never participated; and (5) general music Classroom activities that students considered important. The ethnic groups in this investigation were African-American, Asian, Hispanic, Native American, and White Appalachian. This sample population was comprised of six Hundred eighty-eight (N = 688) minority students from Nine urban centers in Ohio. The research instrument consisted of thirty-nine survey Questions, including two open-ended questions. Means and Standard deviations were calculated from both a three Point and five point Likert scale. Findings from this Study were enhanced and further validated by conducting Student interviews which were audio-taped, transcribed, Analyzed, and categorized. Overall, their attitudes toward classroom general music Activities were positive. Students reported that in their Classes they most preferred creative activities, i.e., Making-up lyrics and dance steps, and least preferred Singing activities. Students also liked to play musical Instruments, males preferred percussion and females Preferred keyboard instruments. Students also liked to

Engage in listening activities. Most of these early Adolescents reported that they preferred to participate In rap/hip-hop, African-American gospel music and jazz. These youngsters also indicated that they liked and Frequently participated in musical problems and games. In Addition, students preferred to be creative by engaging In a combination of musical activities (i.e., singing and Dancing or playing and singing) simultaneously. They Wanted to teach the music that they knew to their peers And general music teachers, perform for other students And make music videos. However, in their general music Classes, these were musical activities in which they Rarely or never had opportunities for participation. Most Of these low-income, urban-minority middle school Students disliked and infrequently engaged in analytical Activities, classical music, and learning music of other Cultures, styles, and genres.

GENDER, RACE, CLASS AND THE PROBLEM OF MEANING: BLACK FEMALE RAPPERS AS A SITE FOR RESISTANCE

Pub No: 1351898
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Degree: MA
School: FLORIDA ATLANTIC UNIVERSITY
Date: 1993
Pages: 80
Adviser: BUDD, MIKE
Source: MAI 31/04, p. 1617, Winter 1993
Subject: WOMEN'S STUDIES (0453); SOCIOLOGY, ETHNIC AND RACIAL STUDIES (0631); MASS COMMUNICATIONS (0708)
Abstract: The issue of oppression becomes all the more complicated When it is realized that the language used by the Dominant culture and, to a certain extent, those who are Subordinate to that culture, is not only race- and class- Biased but phallogocentric as well. It is primarily Through language that social customs, beliefs and Practices are normalized and viewed as 'common sense' by The people engaging in them. Since it plays an integral Role in constructing the 'reality' for any given group of Individuals, language is anything but a benign method of Communication among human beings. Certain groups, However, often manage to break with the dominant Discourses and rewrite the language. From within the hip- Hop subculture, black female rap artists emerge as a Challenge to misogyny and racial bigotry by resisting the Hegemonic modes which construct and control the human Subject.

BLACK NOISE: RAP MUSIC AND BLACK CULTURAL RESISTANCE IN CONTEMPORARY AMERICAN POPULAR CULTURE

Pub No: 9407019
Author: ROSE, PATRICIA LORRAINE
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School: BROWN UNIVERSITY
Date: 1993

Pages: 288
Source: DAI-A 54/10, p. 3631, Apr 1994
Subject: MUSIC (0413); AMERICAN STUDIES (0323); HISTORY, BLACK (0328); ANTHROPOLOGY, CULTURAL (0326); BLACK STUDIES (0325)
Abstract: Black noise seeks to explore some of the complex social, Cultural and political threads in rap music and hip hop Culture. This involves confronting rap's contradictory Articulations and situating them in relation to struggles Over resources, pleasure, public space and meaning. I am Interested in two central aspects of rap's territory. First, I explore the central thematic in the music, Lyrics and visual images. Second, I contextualize these Themes and draw links between the thematic concerns and Cultural and institutional contexts within which they Emerge. In other words, what stories do rappers tell? Why Are these stories of black urban life so compelling to People from such disparate backgrounds? How are these Stories (re)presented in mainstream cultural criticism? In rap, relationships between black cultural practice, Social and economic conditions, technology, sexual and Racial politics and the institutional policing of the Popular terrain are complex and in constant motion. And So, Black noise is in no way an all-inclusive analysis of Every facet of rap's impact on the popular terrain. Instead, I have chosen four critical areas of inquiry: (1) the history of rap and hip hop in relationship to New York cultural politics; (2) rap's musical and Technological interventions; (3) rap's racial politics, Institutional critiques and media and institutional Responses; and (4) rap's sexual politics, particularly Female rapper's critiques of men and the feminist debates Within which women rappers have been implicated.

THE APPLICATION OF A FUNCTIONAL SCHEME FOR ANALYZING THE RHETORIC OF SOCIAL MOVEMENTS TO RAP MUSIC

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Date: 1993
Pages: 358
Adviser: SHOUSE-WALLER, ELAINE
Source: DAI-A 55/07, p. 1732, Jan 1995
Subject: MASS COMMUNICATIONS (0708); SPEECH COMMUNICATION (0459); MUSIC (0413)
Abstract: It is easier to bury history than it is to forget it. However, as we approach the year 2000, it is important That we allow history to teach us, train us, and prepare Us for a better future. Our inability to forget history Is being greatly influenced by the emergence of one of The most controversial and monolithic musical genres in Popular culture, often referred to as 'rap,' 'urban Rhapsody,' or 'hip-hop.' Rap depicts an urban African-American street culture that is reinforced through Language, dress, gestures and dance.

In serving these various functions, rap music becomes the Mouthpiece for the African-American urbanite. Rap artists And their music are at the forefront of what could be Considered a movement among African-American people to Effect change and to improve the social and political Conditions of society.

The research on rap music would be considered a movement Or idea study. Movements are collective acts seeking Social change. Charles Stewart's approach to evaluating And studying movements, 'A Functional Scheme for Analyzing the Rhetoric of Social Movement,' is the most Applicable to the study of the rap phenomenon. Stewart's Approach includes five functions: (1) Transforming Perceptions of History; (2) Transforming Perceptions of Society; (3) Prescribing Courses for Action; (4) Mobilizing for Action; (5) Sustaining the Social Movement.

This research presents the backdrop of the racial climate In which the phenomenon of rap music has emerged and Traces the roots of rap music linking it to other African-American musical genres. A flow chart or a visual Documentation of the rap traditions, defining and Categorizing the different types of rap artists, major Influences, songs and albums is found in the appendix. The conclusion of this work includes significant findings Of the research and future projections with regards to Rap music and its ability to effect social change.