"This book is not for you. It is not for architectural academic elites. It is not for those who have gentrified our neighborhoods, overly intellectualized the profession, and ignored all contemporary Black theory within the discipline. You have made architecture a symbol of exclusion, oppression, and domination rather than expression, aspiration, and inspiration. This book is not for conformists-Black, White, or other." As architecture embraces HHSWT, Hip-Hop Architecture outlines a powerful new manifesto-the voice of the underrepresented, marginalized, and voiceless within the discipline. Exploring the production of spaces, buildings, and urban environments that embody the creative energies in hip-hop, it is a newly expanding design philosophy which sees architecture as a distinct part of hip-hop's cultural expression, and which uses hip-hop as a lens through which to provoke new architectural ideas. Examining the present and the future of Hip-Hop Architecture, the book also explores its historical antecedents and its theory, placing it in a wider context both within architecture and within Black and African American movements. Throughout, the work is illustrated with inspirational case studies of architectural projects and creative practices, and interspersed with interludes and interviews with key architects, designers, and academics in the field. This is a vital and provocative work that will appeal to architects, designers, students, theorists, and anyone interested in a fresh view of architecture, design, race and culture. Includes Foreword by Michael Eric Dyson.

This Book explores the History behind Rap and Hip-Hop in the Christian and Non-Christian World. It describes how Hip-Hop has significantly influenced and shaped Global Youth Culture and how it plays out in Post-Modernism. It importantly shows how Christians are using it to communicate the Gospel in Missions and Evangelism.

Hip-hop is here. The beats ring out in our cities. Hip-hop culture is all around us: in the clothes youth wear, in the music they listen to, in the ways they express themselves. It is the language they speak, the rhythm they move to. It is a culture familiar with the hard realities of our broken world; the generation raised with rap knows about the pain. They need to know about the hope. Enter the hip-hop church. Like the culture it rises from, the hip-hop church is relevant and bold. And it speaks to the heart. In this book, pastors Efrem Smith and Phil Jackson show the urgency of connecting hip-hop culture and church to reach a generation with the gospel of Jesus Christ. They give practical ideas from their urban churches and other hip-hop churches about how to engage and incorporate rap, break dancing, poetry and deejays to worship Jesus and preach his Word. Hip-hop culture is shaping the next generation. Ignoring it will not reduce its influence; it will only separate us from the youth moving to its rhythm. How will they hear Christ's message of truth and hope if we don't speak their language? And how can we speak their language if we don't understand and embrace their culture? Hear the beat. Join the beat. Become the beat that brings truth and rhythm. How will they hear Christ's message of truth and hope if we don't speak their language? And how can we speak their language if we don't understand and embrace their culture? Hear the beat. Join the beat. Become the beat that brings truth and hope to a hungry, hurting generation.

This volume recognizes the need for culturally responsive forms of school counseling and draws on the author’s first-hand experiences of working with students in urban schools in the United States to illustrate how hip-hop culture can be effectively integrated into school counseling to benefit and support students. Detailing the theoretical development, practical implementation and empirical evaluation of a holistic approach to school counseling dubbed “Hip-Hop and Spoken Word Therapy” (HHSWT), this volume documents the experiences of the school counselor and students throughout a HHSWT pilot program in an urban high school. Chapters detail the socio-cultural roots of hip-hop and explain how hip-hop inspired practices such as writing lyrics, producing mix tapes and using traditional hip-hop cyphers can offer an effective means of transcending White, western approaches to counseling. The volume foregrounds the needs of racially diverse, marginalized youth, whilst also addressing the role and positioning of the school counsellor in using HHSWT. Offering deep insight into the practical and conceptual challenges and benefits of this inspiring approach, this book will be a useful resource for practitioners and scholars working at the intersections of culturally responsive and relevant forms of school counseling, spoken word therapy and hip-hop studies.

Kids love making their own cartoons and comics and, this Blank Comic Book for Kids is the book you need. This Blank Comic Book for Kids is the only book they need if kids love to create comics. Book Details Good selection of blank comic book pages and also pages pre-filled with speech bubbles Can make your own comics with the good variety of pages / templates Quality white paper, templates suitable for any art medium Can create one page comic strips or can be used for larger plots with multi-pages & scripts for kids to write stories Notebook style with cool Comic Book cover Perfect drawing book for kids of all ages 6" x 9" Size Suitable for all kids, girls and boys as well as teens and older children too. Even adults love our Blank Comic book pages and use them in a creative way to draw about the funny things that happen in family life. Order your Blank Comic Book for Kids today and just say to the little ones ‘go and create and draw your own comic’. It is the perfect gift for any Holidays as kids will have the time to sit down and draw. Grab one for yourself or a few for friends!

Learn to draw amazing, realistic graffiti and street art now! Children love to draw, so why not share with them an awesome and helpful How-To-Draw guide book! This specific book is filled with awesome graffiti and street art designs for people of all ages to
learn how to create themselves. Inside, you will find detailed, step by step instructions to walk you through the process of creating awesome works of art! Learn to draw and release your imagination with this great drawing book!

An ethnographic study of Japanese hip-hop.

A valuable, one-stop guide to collection development and finding ideal subject-specific projects and projects for children and teens. • Provides an excellent resource for libraries considering creating makerspaces • Helps educators locate instructions for creating urban education projects and curricular activities that range from cooking and drawing to performing magic tricks, solving puzzles, mask-making, and outdoor games • Utilizes a subject heading organization and indexes multi-topic titles by chapter for ease of use • Supplies plans targeted for distinct age ranges: lower elementary (K-3rd grade), elementary (3rd-6th grade), middle school (6th-9th grade), and high school (9th grade and above) • Includes an appendix containing additional online sources of information that augment the book's content

Visual art has been tied to hip-hop culture since its emergence in the 1970s. Commentary on these initial connections often emphasizes the importance of graffiti and fashion during hip-hop's earliest days. Forty years later, hip-hop music has grown into a billion-dollar global industry, and its influence on visual art and society has also expanded. This book-length printed edition of Arts collects essays by scholars who explore this evolving influence through their work in art education, cultural theory, and visual culture studies. The topics covered by these authors include discussions on identity and cultural appropriation, equity and access as represented in select works of art, creativity and copyright in digital media, and the use of fine art tropes within the sociocultural history of hip-hop. As a collected volume, these essays make potentially important contributions to broadening the narrative on art education and hip-hop beyond the topics of graffiti, fashion, and the use of cyphers in educational contexts.

Collects ten years of the "Popular Paperbacks for Young Adults" and "Quick Picks for Reluctant Readers" lists, organized by both author and theme.

Hip Hop literature, also known as urban fiction or street lit, is a type of writing evocative of the harsh realities of life in the inner city. Beginning with seminal works by such writers as Donald Goines and Iceberg Slim and culminating in contemporary fiction, autobiography, and poetry, Hip Hop literature is exerting the same kind of influence as Hip Hop music, fashion, and culture. Through more than 180 alphabetically arranged entries, this encyclopedia surveys the world of Hip Hop literature and places it in its social and cultural contexts. Entries cite works for further reading, and a bibliography concludes the volume. Coverage includes authors, genres, and works, as well as on the musical artists, fashion designers, directors, and other figures who make up the context of Hip Hop literature. Entries cite works for further reading, and the encyclopedia concludes with a selected, general bibliography. Students in literature classes will value this guide to an increasingly popular body of literature, while students in social studies classes will welcome its illumination of American cultural diversity.

A sociologist and pop-culture expert offers a balanced engagement of hip-hop and rap music, showing God's presence in the music and the message.

A valuable, one-stop guide to collection development and finding ideal subject-specific projects and projects for children and teens. • Provides an excellent resource for libraries considering creating makerspaces • Helps educators locate instructions for creating urban education projects and curricular activities that range from cooking and drawing to performing magic tricks, solving puzzles, mask-making, and outdoor games • Utilizes a subject heading organization and indexes multi-topic titles by chapter for ease of use • Supplies plans targeted for distinct age ranges: lower elementary (K-3rd grade), elementary (3rd-6th grade), middle school (6th-9th grade), and high school (9th grade and above) • Includes an appendix containing additional online sources of information that augment the book's content

Representing Islam considers the complex and multifaceted rise of hip-hop on a global stage and, in doing so, asks broader requirements, which are perhaps even more fraught for female artists who struggle with who has the right to speak for Muslim women. Nasir also investigates the vibrant underground hip-hop culture that exists online. For fans living in conservative countries, social media offers an opportunity to explore and discuss hip-hop when more traditional avenues have been closed. Representing Islam considers the complex and multifaceted rise of hip-hop on a global stage and, in doing so, asks broader questions about how Islam is represented in this global community.

Urban God Talk: Constructing a Hip Hop Spirituality, edited by Andre Johnson, is a collection of essays that examine the religious and spiritual in hip hop. The contributors argue that the prevailing narrative that hip hop offers nothing in the way of religion and spirituality is false.

How do Muslims who grew up after September 11 balance their love for hip-hop with their devotion to Islam? How do they live the piety and modesty called for by their faith while celebrating an art form defined, in part, by overt sexuality, violence, and profanity? In Representing Islam, Kamaludeen Mohamed Nasir explores the tension between Islam and the global popularity of hip-hop, including attempts by the hip-hop ummah, or community, to draw from the struggles of African Americans in order to articulate the human rights abuses Muslims face. Nasir explores state management of hip-hop culture and how Muslim hip-hoppers are attempting to "Islamize" the genre's performance and jargon to bring the music more in line with religious requirements, which are perhaps even more fraught for female artists who struggle with who has the right to speak for Muslim women. Nasir also investigates the vibrant underground hip-hop culture that exists online. For fans living in conservative countries, social media offers an opportunity to explore and discuss hip-hop when more traditional avenues have been closed. Representing Islam considers the complex and multifaceted rise of hip-hop on a global stage and, in doing so, asks broader questions about how Islam is represented in this global community.

Hip Hop Desis explores the aesthetics and politics of South Asian American (desi) hip hop artists. Nitaasha Tamar Sharma argues that through their lives and lyrics, young “hip hop desis” express a global race consciousness that reflects both their sense of connection with Blacks as racialized minorities in the United States and their diasporic sensibility as part of a global community of South Asians. She emphasizes the role of appropriation and sampling in the ways that hip hop desis craft their identities, create art, and pursue social activism. Some desi artists produce what she calls “ethnic hip hop,” incorporating South Asian languages, instruments, and immigrant themes. Through ethnic hip hop, artists, including KB, Sammy, and DeeJay Bella, express “alternative desiness,” challenging assumptions about their identities as South Asians, children of immigrants, minorities, and Americans. Hip hop desis also contest and seek to bridge perceived divisions between Blacks and South Asian Americans. By taking up themes considered irrelevant to many Asian Americans, desi performers, such as D’Lo, Chee Malabar of Himalayan Project, and Rawi of Feenom Circle, create a multiracial form of Black popular culture to fight racism and enact social change.
The first volume of #HipHopEd: The Compilation on Hip-hop Education serves as a collection of work from scholars, practitioners and students alike who share their research and experiences as it relates to the use of hip-hop in educational spaces.

“Lively text and fun illustrations describe how to draw cool kids”—Provided by publisher.

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In Soul in Seoul: African American Popular Music and K-pop, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global aspirations, combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citations practices are deemed authentic by global fans who function as part of K-pop’s music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

PITR L3NF How to Draw Hip Hop

The diversity education literature, both nationally and internationally, is broad and diffuse. Consequently, there needs to be a systematic and logical way to organize and present the state of research for students and professionals. American citizens need to understand the dynamics of their communities and institutions and the global world in which we live. With continually evolving information on diversity policies, practices, and programs, it is important to have one place where students, scholars, teachers, and policymakers can examine and explore research, policy, and practice issues and find answers to important questions about the diversity of U.S. education—enriched with theories, research and practices in other nations—are explained and communicated, and how they affect institutional change at the K-12 and postsecondary levels. With about 700 signed entries with cross-references and recommended readings, the Encyclopedia of Diversity in Education (4 volumes, in both print and electronic formats) will present research and statistics, case studies, and best practices, policies, and programs at pre- and postsecondary levels. Diversity is a worldwide phenomenon, and while most of the entries in the Encyclopedia will focus on the United States, diversity issues and developments in nations around the world, including the United States, are intricately connected. Consequently, to illuminate the many aspects of diversity, this volume will contain entries from different nations in the world in order to illuminate the myriad aspects of diversity. From A-to-Z, this Encyclopedia will cover the full spectrum of diversity issues, including race, class, gender, religion, language, exceptionality, and the global dimensions of diversity as they relate to education. This four-volume reference work will be the definitive reference for diversity issues in education in the United States and the world.

Asserting that hip hop culture has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe.

‘What is the real hip hop?’ ‘To whom does hip hop belong?’ ‘For what constructive purposes can hip hop be put to use?’ These are three key questions posed by hip hop activists in Hip Hop Versus Rap, which explores the politics of cultural authenticity, ownership, and uplift in London’s post-hip hop scene. The book is an ethnographic study of the identity, role, formation, and practices of the organic intellectuals that populate and propagate this ‘conscious’ hip hop milieu. Turner provides an insightful examination of the work of artists and practitioners who use hip hop ‘off-street’ in the spheres of youth work, education, and theatre to raise consciousness and to develop artistic and personal skills. Hip Hop Versus Rap seeks to portray how cultural activism, which styles itself grassroots and mature, is framed around a discursive opposition between what is authentic and ethical in hip hop culture and what is counterfeit and corrupt. Turner identifies that this play of difference, framed as an ethical schism, is a hip hop’s organic intellectuals with a narrative that enables them to align their insurgent values with those of policy and to thereby receive institutional support. This enlightening volume will be of interest to post-graduates and scholars interested in hip hop studies; youth work; critical pedagogy; young people and crime/justice; the politics of race/racism; the politics of youth/education; urban governance; social movement studies; street culture studies; and vernacular studies.

Hip Hop Sketchbook to write, sketch, draw and paint on. Blank, white, unlined, large 8.5 inches X 11 inches, 120 pages. Freely to write, sketch, draw and paint anything with Bloody Marvellous Sketchbook. Just get it for yourself and/or your beloved one!

Throughout Africa, artists use hip-hop both to describe their lives and to create shared spaces for uncensored social commentary, feminist challenges to patriarchy, and resistance against state institutions, while at the same time engaging with the global hip-hop community. In Hip-Hop in Africa, Msia Kibona Clark examines some of Africa’s biggest hip-hop scenes and shows how hip-hop helps us understand specifically African narratives of social, political, and economic realities. Clark looks at the use of hip-hop in protest, both as a means of articulating social problems and as a tool for mobilizing listeners around those problems. She details the spread of hip-hop culture in Africa following its emergence in the United States, assessing the impact of urbanization and demographics on the spread of hip-hop culture. Hip-Hop in Africa is a tribute to a genre and its artists as well as a timely examination that puts the study of music and diaspora in critical new directions. Accessibly written by one of the foremost experts on African hip-hop, this book will easily find its place in the classroom.

This book explores the highly-valued, and often highly-charged, ideal of authenticity in hip-hop — what it is, why it is important, and how it affects the day-to-day life of rap artists. By analyzing the practices, identities, and struggles that shape the lives of rappers in the London scene, the study exposes the strategies and tactics that hip-hop practitioners engage in to negotiate authenticity on an everyday basis. In-depth interviews and fieldwork provide insight into the nature of authenticity in global hip-hop, and the dynamics of cultural appropriation, globalization, marketization, and digitization through a combined set of ethnographic, theoretical, and cultural analysis. Despite growing attention to authenticity in popular music, this book is the first to offer a comprehensive theoretical model explaining the reflexive approaches hip-hop artists adopt to ‘live out’ authenticity in everyday life. This model will act as a blueprint for new studies in global hip-hop and be generative in other authenticity research, and for other music genres such as punk, rock and roll, country, and blues that share similar issues surrounding contested artist authenticity.
A powerful evangelism tool developed at Trinity Church of Morrixania in the South Bronx, the birthplace of hip hop. The Hip Hop Headphones is a crash course in Hip Hop culture. Featuring definitions, lectures, academic essays, and other scholarly discussions and resources, Hip Hop Headphones documents the scholarship of Dr. James B. Peterson, founder of Hip Hop Scholars—an organization devoted to developing the educational potential of Hip Hop. Defining Hip Hop from multi-disciplinary perspectives that embrace the elemental forms of Hip Hop culture (b-boying, DJ-ing, rapping, and graffiti art), Hip Hop Headphones is the definitive guide to how Hip Hop culture can be used in the classroom to engage and inspire students.

What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In Hip Hop's Amnesia award-winning author, spoken-word artist, and multi-instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

The hip hop culture can be used in the classroom to engage and inspire students. Explains the fundamentals of drawing and constructing the hip-hop style in popular art, with tips on how to draw hip-hop gear, environments, characters, and graffiti.

Hip-hop as survivor testimony? Rhymes as critical text? Drawing on her own experiences as a lifelong hip-hop head and philosophy professor, Lisa Skitolsky reveals the existential power of hip-hop to affect our sensibility and understanding of race and anti-black racism. Hip-Hop as Philosophical Text and Testimony: Can I Get a Witness? examines how the exclusion of hip-hop from academic discourse around knowledge, racism, white supremacy, genocide, white nationalism, and trauma reflects the very neoliberal sensibility that hip-hop exposes and opposes. At this critical moment in history, in the midst of a long overdue global reckoning with systemic anti-black racism, Skitolsky shows how it is more important than ever for white people to realize that our failure to see this system—and take hip-hop seriously—has been essential to its reproduction. In this book, she illustrates the unique power of underground hip-hop to interrupt our neoliberal and post-racial sensibility of current events.

This collection presents a contemporary evaluation of the changing structures of music delivery and enjoyment. Exploring the confluence of music consumption, burgeoning technology, and contemporary culture; this volume focuses on issues of musical communities and the politics of media.

The Hip Hop Prayer Book is ideal both for personal worship and for use by church leaders looking for ways in which to broaden the reach of their congregations. It includes a wealth of contextualizing and instructive materials. Currently used in worship by a growing number of churches, it is accessible for those just learning about liturgy or about hip hop.

Tupac Shakur is not just a posthumous hip-hop icon. In the years since his September 1996 murder, he has attained a status that led some to coin him ‘the Black Elvis’. More successful as a recording artist than at the active peak of his career, his posthumous albums continue to sell in massive quantities around the world. His cultural importance is reflected in a ‘Tupac’s not dead’ myth - the first time a black performing artist has been mythologised on the level of a Presley or a James Dean. Crucial to the iconic appeal of Tupac is the mass of contradictions that define him: the macho gansta-rapper who eulogised the ‘thug life’; the crude young man who hoped for a political and spiritual awakening among his peers; the sexually insatiable star who served a prison term for sexual abuse of a young woman fan; the sensitive son of a politicised single mother, who recorded a sympathetic pain to women. A Thug Life explores all these contradictions, alongside every other aspect of Tupac’s life and career. Compiling interviews, articles, reviews and essays on rap music’s enduring icon, this extensively illustrated anthology is divided into five distinct sections, covering his early life, his music, film and the dark side of his life - the flirtations with gang culture, accusations of forcible sodomy and rape, his lucky escape from death after a 1994 shooting, and his accusations against former friend, the Notorious BIG, that fuelled the East-West Coast rap wars. The final section examines the murder of Tupac one September night in Las Vegas, and the conspiracy theories it fuelled. Interview transcripts are included of Death Row Records boss Suge Knight, talking of how Shakur died in his car, and Afeni Shakur, describing her legal action against the young gang member she blamed for her son's death - which was halted with the suspect’s own shooting.

How can we utilize the energy and creativity of Hip-Hop music and culture to make schools and classrooms more engaging? The H2Ed Guidebook provides answers. The H2Ed Guidebook addresses the tenets of a critical Hip-Hop pedagogy, framing the issues of concern and strength within Hip-Hop culture by providing in-depth analysis from parents, teachers and scholars. And most importantly, the H2Ed Guidebook offers an array of innovative, interdisciplinary standards-referenced lessons written by teachers for teachers.

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