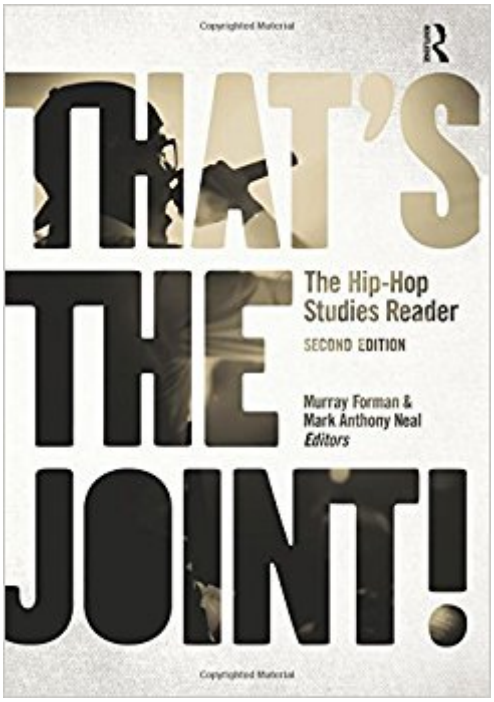
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That's The Joint!: The Hip-Hop Studies Reader



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Synopsis

This newly expanded and revised second edition of That’s the Joint! brings together the most important and up-to-date hip-hop scholarship in one comprehensive volume. Presented thematically, the selections address the history of hip-hop, identity politics of the "hip-hop nation," debates of "street authenticity," social movements and activism, aesthetics, technologies of production, hip-hop as a cultural industry, and much more. Further, this new edition also includes greater coverage of gender, racial diversity in hip-hop, hip-hopÃ¢â ¬â„¢s global influences, and examines hip-hop’s role in contemporary politics. With pedagogical features including author biographies, headnotes summarizing key points of articles, and discussion questions, That’s the Joint! is essential reading for anyone seeking deeper understanding of the profound impact of hip-hop as an intellectual, aesthetic, and cultural movement.

Book Information

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Customer Reviews

"Hip-hop, like all living artistic expression, constantly regenerates, turning innovation into convention, Ã¢â ¬Ëœdatcourse Ã¢â ¬â„¢ into discourse, vernacularisms into commodity or the precious art object. As this second edition of the groundbreaking ThatÃ¢â ¬â„¢s the Joint! shows, hip-hop scholarship has done the same: moving, grooving, breaking, and sampling the best ideas from an interdisciplinary community theater of writers whose insights chart a vibrant sector of the American musical landscape." --Guthrie P. Ramsey, Jr., Edmund J. and Louise W. Kahn Term Professor of Music, University of Pennsylvania "A standard bearer text in Hip Hop Studies.

Sweeping in scope and rigorous in analyses." --T. Denean Sharpley-Whiting, Gertrude Conaway Vanderbilt Distinguished Professor of African American Diaspora Studies and French, Vanderbilt University "I'm going use this book when I teach US history to high school students from now on. In the past decade there's been a mania for all the music and fashions of the early 1980's, which none of the aficionados are old enough to remember. It would be wonderful for them to learn where it all originated." --Ben Wolinsky, Blogger on Olive Branch United

Murray Forman is Associate Professor of Communication Studies at Northeastern University. He is the author of The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop (Wesleyan University Press, 2002) and the forthcoming One Night on TV is Worth Weeks at the Paramount: Popular Music on Early Television (Duke University Press, 2012). He is a past recipient of a National Endowment for the Humanities Research Fellowship. Mark Anthony Neal is Professor of Black Popular Culture in the Department of African and African-American Studies at Duke University. He is the author of four books, What the Music Said: Black Popular Music and Black Public Culture (1998), Soul Babies: Black Popular Culture and the Post-Soul Aesthetic (2002), Songs in the Keys of Black Life: A Rhythm and Blues Nation (2003),Ã Â and New Black Man: Rethinking Black Masculinity (2005), all published by Routledge. Neal hosts the weekly webcast, "Left of Black" in collaboration with the John Hope Franklin Center at Duke University. A frequent commentator for National Public Radio, Neal maintains a blog at NewBlackMan (http://newblackman.blogspot.com). You can follow him on Twitter @NewBlackMan.

I applaud authors Forman and Neal for this book. Too many young people are clueless to the fact that hip hop is more than gangsta rappers in baggy pants and foul lyrics. In fact, gangstas represent only a small segment of the culture, although the public tends to see more of this because--face it--it sells. But if you want a global perspective on what is perhaps the most influential cultural development the world has seen in a long time, That's the Joint is a good place to start! I'm teaching a college course on "Writing the Thug," and this is a suggested reading.

If you are doing a research paper on any topic involving either hip-hop or even social issues discussed in hip-hop such as crime, gender inequality, masculinity, culture of poverty etc this is a great tool. I bought it thinking I would have a book I could read front to back but it should not be read like that. But an awesome tool with many thought provoking articles.

Never had any idea about the extensive history and timeline of the cultural phenomenon that is Hip Hop. I love every page of this rich book. I pull out hip hop facts all the time and everyone is super impressed.

The book is really awsom! Particularly Jorge Flores' article, i was impressed about it. It describes puerto rican's hidden rol in hip hop history, and blames the medias for its contribution in giving the wrong or imcomplete message. Thanks!

Bought for my college-age son for a music course. He loved the book and said it was a well-written source for his papers.

That's The Joint: The Hip-Hop Studies Reader edited by Murray Forman and Mark Anthony Neal addresses prominent issues in gender, sexuality, and regionalism. Using authors from interdisciplinary backgrounds, the editors create a dynamic and diverse range of opinions and impacts. Based on selected reading and our targeted focuses, the text prevents hip-hop from being the saving grace of black culture by presenting arguments that indicate its flaws and contradictions. This allows for the reader to interpret the varying representations that hip-hop offers. Andrea Clay, Marc Lamont Hill, Michael Eric Dyson and Byron Hurt explore how homosexuality is considered the opposite of masculinity and how this idea affects both men and women. Hyper masculinity is a prevalent concept in American culture. We celebrate and glamorize violent masculinity, from football players to the military. Leaders need to be aggressive and "strong" to garner positive public attention. In hip-hop, the most popular videos and lyrics are about men dominating women. Hill discusses how if men fail to achieve hypermasculinity they're accused of homosexuality, and such an accusation often hurts their careers. Dyson and Hurt take time to discuss black women as well, though their focus is male identity. Dyson shows how the patriarchy maintains control over women by sorting them into "types" or using them as objects. The in-depth interview covers men, women and gender roles, with a smidge of queer theory. What Dyson neglects to mention about queer black women Clay fills in, as a queer woman herself. She observes how queer women may identify with the masculinity in hip-hop, although she doesn't mention why lesbian couples feel they must subscribe to heterosexual stereotypes.Equating femininity with weakness is a major part of American culture and politics. Raquel Rivera's "Butta Pecan Mamis: Tropicalized Mamis: `Chocolate Caliente'" offers a fascinating insight into the minds of black and Hispanic rappers. By focusing on the video model and rapper dynamic, the reader is allowed to ask the question: what does the video

model offer to the status of the rapper and how does her skin color play a role in this? It appears being light skin in a music video is no longer enough. The Latina woman, the Puerto Rican woman more specifically, offers an ideal complexion and an exoticism that suggests the rappers masculinity is capable of conquering women from all nations.Regionalism is also a profound concept in Hip-Hop. That's That Joint offers multiple articles on hip-hop artist and their desire to celebrate and redefine their areas. Matt Miller, American journalist and educator, uses figures such as Goodie Mob, OutKast, and Juvenile to address the formation of black identity in the South, an identity rooted in poverty, white supremacy, and corruption. While all of these situations hold a negative connotation, Miller emphasizes the "symbolic destruction" of important symbols in the south and the "construction" of positive and negative stereotypes of blacks and whites in the south (289).The ways in which rappers in the Dirty South deal with politics, as Matt Miller depicts, is set apart from other hip-hop regions. As he states, "specific political and economic realities informed the ways in which the Dirty South was imagined as a space, a community, and a subgenre of rap music" (290). One of the poignant political realities is that of southern racism. With Southern rappers, presenting the Dirty South is a slippery, and often contradictory, slope. They are either put in a position that emphasizes stereotypes that marginalize blacks or place themselves in a position to antagonize all notions of white supremacy. In regards to the former, this could mean the use of black southern dialect or stereotypes of poverty and violence as a means of further prescribing the South to political and socioeconomic backwardness. For the latter destruction of the Confederate flag, for example, serves to give a political voice against racism to rappers. To rappers like Lil Jon and the East Side Boyz, Bone Crusher, and David Banner, burning the flag is their form of promoting a complete separation from the South's racial history. It gives the black South a chance to make their own political stances without having a larger media force attempt to silence them. The multiple forms of masculinity have been constructed by American society, differing in variety of economic, social, and cultural contexts. Black men and women have had a long history of being viewed as "hyper," extreme versions of the classical European-American notions of what it means to be masculine or feminine; the extremities generally coming in the form of entertainment and what characteristics will serve the majority. Dyson states, "we've got to grapple with instances of internalized sexism in women where the ventriloquist magic of patriarchy is occurring" (362); just how the "ventriloquist magic" of racism and cynicism manages to dictate the minority range of opportunities for success.Written by: Calley Anderson, Theresa Dickson, Lindsey Lassiter, Julie Pullen, and Taylor Sorillo

Good but when your teacher has you reading 200 pages a week it can be quite dry in some of the articles because the print is very small, margins very large, and everything feels packed and squished.

The book was just as it was described. And I saved a lot of money! Would recommend this book to others!

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