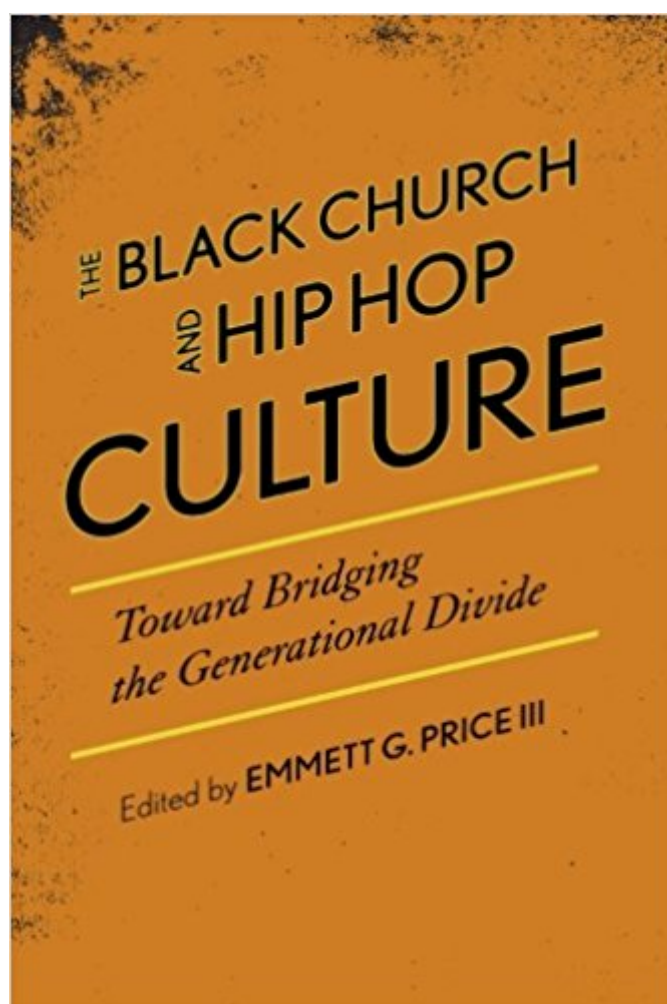


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The Black Church And Hip Hop Culture: Toward Bridging The Generational Divide (African American Cultural Theory And Heritage)





Synopsis

Throughout the 1950s and 1960s, the Black Church stood as the stronghold of the Black Community, fighting for equality and economic self-sufficiency and challenging its body to be self-determined and self-aware. Hip Hop Culture grew from disenfranchised urban youth who felt that they had no support system or resources. Impassioned with the same urgent desires for survival and hope that their parents and grandparents had carried, these youth forged their way from the bottom of America—its belly one rhyme at a time. For many young people, Hip Hop Culture is a supplement, or even an alternative, to the weekly dose of Sunday-morning faith. In this collection of provocative essays, leading thinkers, preachers, and scholars from around the country confront both the Black Church and the Hip Hop Generation to realize their shared responsibilities to one another and the greater society. Arranged into three sections, this volume addresses key issues in the debate between two of the most significant institutions of Black Culture. The first part, “From Civil Rights to Hip Hop,” explores the transition from one generation to another through the transmission—or lack thereof—of legacy and heritage. Part II, “Hip Hop Culture and the Black Church in Dialogue,” explores the numerous ways in which the conversation is already occurring—from sermons to theoretical examinations and spiritual ponderings. Part III, “Gospel Rap, Holy Hip Hop, and the Hip Hop Matrix,” clarifies the perspectives and insights of practitioners, scholars, and activists who explore various expressions of faith and the diversity of locations where these expressions take place. In *The Black Church and Hip Hop Culture*, pastors, ministers, theologians, educators, and laypersons wrestle with the duties of providing timely commentary, critical analysis, and in some cases practical strategies toward forgiveness, healing, restoration, and reconciliation. With inspiring reflections and empowering discourse, this collection demonstrates why and how the Black Church must re-engage in the lives of those who comprise the Hip Hop Generation.

Book Information

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Customer Reviews

Price has edited a collection of essays on a very important but neglected topic: the generational divide between black churches and the hip-hop culture of young people. The cultural clash was vividly illustrated in 1994 when Calvin Butts, pastor of Harlem's famed Abyssinian Baptist Church, had a bulldozer crush a pile of gangsta rap CDs in a public ceremony, decrying their misogynistic attitudes and the romanticism of gang violence. Most of the essays call for reconciliation between these cultures because hip-hop represents the two populations missing in most black churches--men and young people--as Josef Sorett points out in his essay. The book is divided into three parts: "From Civil Rights to Hip Hop

Throughout the 1950s and 1960s, the Black Church stood as the stronghold of the Black Community, fighting for equality and economic self-sufficiency and challenging its body to be self-determined and self-aware. Hip Hop Culture grew from disenfranchised urban youth who felt that they had no support system or resources. Impassioned with the same urgent desires for survival and hope that their parents and grandparents had carried, these youth forged their way from the bottom of America's belly one rhyme at a time. For many young people, Hip Hop Culture is a supplement, or even an alternative, to the weekly dose of Sunday-morning faith. In this collection of provocative essays, leading thinkers, preachers, and scholars from around the country confront both the Black Church and the Hip Hop Generation to realize their shared responsibilities to one another and the greater society. Arranged into three sections, this volume addresses key issues in the debate between two of the most significant institutions of Black Culture. The first part, "From Civil Rights to Hip Hop," explores the transition from one generation to another through the transmission or lack thereof of legacy and heritage. Part II, "Hip Hop Culture and the Black Church in Dialogue," explores the numerous ways in which the conversation is already occurring from sermons to theoretical examinations and spiritual ponderings. Part III, "Gospel Rap, Holy Hip Hop, and the Hip Hop Matrix,"

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A very timely coverage of the clash of generational values in the faith community, and needs and expectations of each generation.

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