

GE4103

The Black Church and the Culture of Hip Hop

Louisville Presbyterian Theological Seminary
Spring 2013
Thursdays 6-8:50 pm
Schlegel Hall Rm. 120

Instructor: Michael Brandon McCormack, PhD Candidate
Email: bmccormack@lpts.edu
Office: Shlegel 202



“Indeed, the heightened contest between religious authorities and the agents of the secular world employed in the media of popular culture for supremacy over the definition of norms and symbols, while hardly new- and these camps are not exclusive- has represented one of the more intriguing subtexts of the post-civil rights era.”

Richard Iton, *In Search of the Black Fantastic: Politics and Popular Culture in the Post-Civil Rights Era*

“This conversation [about hip hop] has become a powerful vehicle for the channeling of broader public discussion about race, class, and the value of black culture’s role in society. Debates about hip-hop have become a means for defining poor, young black people and thus for interpreting the context and reasons for their clearly disadvantaged lives. This is what we talk about when we talk about hip hop.”

Tricia Rose, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop- And Why It Matters*

“Despite what some critics have said, today’s young people are no less spiritual than their predecessors but live in a time when the loss of faith in social institutions- no less religious ones- is disturbing, understandable, and epidemic...To the point, there is a passionate quest for something deeper and more authentic than what often passes for religion in the current generation. If the Black faith community would serve the present age, it requires a far greater commitment to social struggle and a deeper dedication to young people than what is currently the case. Questionable theology, dubious politics, hierarchical practices, misogynistic behavior, mythic untruths, excessive materialism, and an utter captivity to custom are the hallmark of many African American congregations in the twenty-first century. It could even be said that Hip Hop had to be born because, among other reasons, Black believers were no longer being faithful to their own calling.”

Alton Pollard, “From Civil Rights to Hip Hop: A Meditation” in *The Black Church and Hip Hop Culture: Toward Bridging the Generational Divide*

Course Description:

The quotations above will serve as a point of departure for this course, in order to foster critical reflection on the relationship between black churches, religious practices and popular culture in the post-Civil Rights era. In this course, students will examine the emergence of hip-hop as a form of “black” expressive culture in the post-Civil Rights era, its subsequent commodification and corporate domination, the intense public debates that surround this form of popular culture, and the role of the Black Church and its leaders in such debates. The course will also pay particular attention to the ways that hip-hop culture offers a trenchant criticism of the Black Church, as well as gives voice to vernacular theologies (both Christian and non-Christian) and prophetic socio-religious perspectives that engage, re-appropriate and at times reject the practices, beliefs and institution of the Black Church. Finally students will engage in the constructive and practical task of reimagining the prophetic witness of Black Churches through the theological, ethical and aesthetic perspectives of hip-hop. Particular attention will be given to the use of the arts of hip-hop culture in the prophetic re-imagination of liturgical practices from ‘the preacher, the music and the frenzy’ to communion, prayer, testimony, and lament.

***Note:** This syllabus is subject to change based on the needs of the class and the discretion of the professor.

Course Objectives:

By the end of the semester, students should be able to:

1. Demonstrate a comprehensive, appreciate and critical understanding of the significance of studying popular culture, and hip-hop in particular, within the context of religious and theological studies.
2. Articulate a comprehensive understanding of mutually critical dialogue between Christian theological traditions and the everyday theologies and cultural practices in the culture of hip-hop.
3. Develop skills and competencies in theological reflection on practices (of ministry) in the cultural context of hip-hop.

Course Texts:

1. Gordon Lynch, *Between Sacred and Profane: Researching Religion and Popular Culture* (New York: I.B. Tauris & Co Ltd., 2007).
2. Anthony Pinn, *Noise and Spirit: The Religious and Spiritual Sensibilities of Rap Music* (New York: New York University Press, 2003).
3. Tricia Rose, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop and Why it Matters* (New York: Basic Civitas, 2008).
4. Ebony Utley, *Rap and Religion: Understanding the Gangsta’s God* (Santa Barbara: Praeger, 2012).
5. Ralph Watkins, *Hip-Hop Redemption: Finding God in the Rhythm and Rhyme* (Grand Rapids: Baker Academic, 2011).

Recommended Reading:

1. Emmett G. Price III, *The Black Church and Hip Hop Culture: Toward Bridging the Generational Divide* (Lanham: Scarecrow Press Inc., 2012).

Course Requirements:

1. Participation (15%)

Students should come to class, on time, having read all of the required readings and prepared to contribute to class discussion around the main arguments of each reading. In addition, this course will consist of multi-media classroom presentations including, music, videos and visual representations. As such, students should come prepared engage and analyze the presentations in light of the readings and classroom discussion.

2. Class Presentations (40%)

There will be two class presentations in this course. Each will be worth 20% of the final grade. In the first presentation, I will assign each student a chapter of Tricia Rose's *The Hip Hop Wars*, from the section "Top Ten Debates in Hip Hop," and each student will lead a class discussion on the assigned chapter. Similarly, I will assign each student a chapter of Anthony Pinn's *Noise and Spirit*. I will grade your presentations on how well each individual *leads class discussion*. "**Leadership**" will include information on scope of her or his work, presentation of the major themes in the selection and preparation of open-ended questions that will generate discussion. Each presentation will be worth 20% of the final grade.

3. (15%) Worship Planning and Performance Assignment

In the era of hip-hop, how might the black church re-imagine its liturgical practices in ways that bear prophetic witness to "the God of our weary years," while addressing the particular socio-political issues that disproportionately affect young black Americans signified as "the hip-hop generation?"

As the culmination of the course, students will design and perform a worship service that brings together the theoretical and practical dimensions of this course. This liturgical performance should demonstrate an informed perspective on the history, culture, politics and religiosity of hip-hop culture and bear witness to the love of God and the quest for social justice in the era of hip-hop. The service will be performed during the regularly scheduled chapel time on the final date of the course (May 9th). We will discuss the particularities of this assignment further along in the course.

4. Final Assignment: Critical Reflection Paper (30%)

For the final assignment, each student will submit a critical reflection paper (12-15 pages) constructing a practical theological argument for engagement with a particular socio-political or moral-ethical issue in hip hop culture raised in the course, or (with the professor's approval) another such issue not raised within the course. The point of this assignment will be to encourage students to bring together theological reflection with social and cultural analysis in a way that responds to concrete and practical issues. Students should draw upon the readings of the course as well as other sources- both scholarly and popular cultural productions.

Grading Standards:

Students will be evaluated on a scale of A through F according to the following scale:

100-97	A
96-93	A-
92-89	B+
88-85	B
84-81	B-
80-78	C+
77-75	C
74-71	C-
70-68	D
67-65	D-
64 –less	F

Use of Inclusive Language

In accordance with seminary policy, students are to use inclusive language in class discussions and written and oral communication by using language representative of the whole human community in respect to gender, sexual orientation, ethnicity, age, and physical and intellectual capacities. Direct quotations from theological texts and translations of the Bible do not have to be altered to conform to this policy. In your own writing, however, when referring to God, you are encouraged to use a variety of images and metaphors, reflecting the richness of the Bible's images for God. See for further assistance, http://www.lpts.edu/Academic_Resources/ASC/avoidinggenderbiasinlanguage.asp

Academic Honesty

All work turned in to the instructors is expected to be the work of the student whose name appears on the assignment. Any borrowing of the ideas or the words of others must be acknowledged by quotation marks (where appropriate) and by citation of author and source. Use of another's language or ideas from online resources is included in this policy, and must be attributed to author and source of the work being cited. Failure to do so constitutes plagiarism, and may result in failure of the course. Multiple occurrences of plagiarism may result in dismissal from the Seminary. Students unfamiliar with issues relating to academic honesty can find help from the staff in the academic Support Center. For the Seminary policy, see The Code of Student Conduct, 6.11; the Student Handbook, p. 19.

Special Accommodations

Student requiring accommodation for a documented physical or learning disability should be in contact with the Director of the Academic Support Center (kmapes@lpts.edu) during the first two weeks of a semester and should speak with the instructor as soon as possible to arrange appropriate adjustments. Students with environmental or other sensitivities that may affect their learning are also encourage to speak with the instructor.

Citation Policy

Citations in your papers should follow the Seminary standard, which is based on these guides:

Turabian, Kate. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7th ed. Chicago: University of Chicago Press, 2007.

The Chicago Manual of Style. 15th ed. Chicago: University of Chicago Press, 2003.

Copies of these guides are available at the library and in the Academic Support Center.

Attendance Policy

According to the Seminary catalog, students are expected to attend class meetings regularly. In case of illness or emergency, students are asked to notify the instructor of their planned absence from class, either prior to the session or within 24 hours of the class session. Six or more absences (1/4 of the course) may result in a low or failing grade in the course.

Course Schedule:

Part I “‘It’s Bigger Than Hip Hop’ or ‘Hip Hop Is Bigger Than Religion?’”: Theoretical Reflections on Religion and Hip-Hop Culture

(Feb. 7) Week One: Theoretical Reflections on the Significance of Cultural Analysis for Religious and Theological Studies

Readings from Lynch, *Between Sacred and Profane: Researching Religion and Popular Culture*

-Clark, “Why Study Popular Culture? Or, How to Build a Case for Your Thesis in a Religious Studies of Theology Department” (5-20)

-Graham, “What We Make of the World: the Turn to ‘Culture’ in Theology and the Study of Religion” (63-81)

-Lynch, “What is this ‘Religion’ in the Study of Religion and Popular Culture?” (125-142)

Recommended Reading:

-Beckford, “House Negro with a Field Negro Mentality: New Positions in Religion and Culture” (111-124)

-Ward, “The Eucharist and the Turn to Culture” (82-93)

(Feb. 14) **Week Two: The New Black Youth Culture and the Rise of Hip Hop**

-Dyson, "The Culture of Hip Hop" in *The Michael Eric Dyson Reader*, (401-410) (On Reserve-Folder)

-Kitwana, "The New Black Youth Culture: The Emergence of the Hip Hop Generation," in *The Hip Hop Generation: Young Blacks and the Crisis in African-American Culture*, (3-24) (On Reserve)

-Rose, "Voices from the Margins: Rap Music and Contemporary Black Cultural Production" (1-20) and "Prophets of Rage: Rap Music and the Politics of Black Cultural Expression" (99-145) in *Black Noise: Rap Music and Black Culture in Contemporary America* (On Reserve-Folder)

Recommended Reading:

-Peterson, "It's Yours: Hip Hop Worldviews in the Lyrics of Nas" in *Born to Use Mics: Reading Nas's Illmatic*, (75-95) (On Reserve-Folder)

(Feb. 21) **Week Three: The New Black Youth Culture and the Problem of Moral Panic**

-Cohen, "'My Petition': Black Youth and the Promise of Democratic Citizenship" (1-17) and, "Gangsta Rap Made Me Do It": Bill Cosby, Don Imus, and Black Moral Panics" (18-49) in *Democracy Remixed: Black Youth and the Future of American Politics* (On Reserve)

-Dyson, "We Never Were What We Used to Be: Black Youth, Pop Culture, and the Politics of Nostalgia" in *The Michael Eric Dyson Reader*, (418-440) (On Reserve- Folder)

-Jeffries, "Parental Advisory: Explicit Lyrics," in *Thug Life: Race, Gender, and the Meaning of Hip Hop*, (151-188) (On Reserve)

Recommended Reading:

-Hill, "I Bling Because I'm Happy," [article accessed via internet at PopMatters.com] (1-2) (CAMS- Course Hyperlink)

-Ochere-Oduro, "The Modern Massive Resistance: Hip-Hop Dress and the Policing of Race, Space and Place in Charlottesville, Virginia" in *Words.Beats.Life: The Global Journal of Hip-Hop Culture (It Ain't My Fault: Blame it On Hip-Hop, Volume 4, Issue 1)*, (30-33) (On Reserve)

(Feb. 28) **Week Four: Hip Hop and the Culture Wars Part I**

Video: Rose Lecture on *The Hip Hop Wars* (CAMS)

Readings from Rose, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop and Why It Matters*

-Part One: Top Ten Debates in Hip Hop (Hip Hop's Critics) (Chapters 1-5)*

- “Hip Hop Causes Violence” (33-60)
- “Hip Hop Reflects Black Dysfunctional Ghetto Culture” (61-74)
- “Hip Hop Hurts Black People” (75-94)
- “Hip Hop Is Destroying America's Values” (95-112)
- “Hip Hop Demeans Women” (113-131)

Recommended Reading: Watkins, “Social Conservatism and the Culture Wars” in *Representing: Hip Hop Culture and the Production of Black Cinema* 17-49

*If you are presenting this week, you will be responsible for viewing the Rose lecture, the one assigned chapter for your presentation and one additional chapter, of your choosing, from Rose Part One. If you are not presenting, you will be responsible for viewing the Rose lecture and three chapters, of your choosing, from Rose Part One.

(Mar. 7) **Week Five: Hip Hop and the Culture Wars Part II**

Readings from Rose, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop and Why It Matters* (Continued)

Part One: Top Ten Debates in Hip Hop (Hip Hop's Defenders) (Chapters 6-10)*

- “Just Keeping It Real” (133-148)
- “Hip Hop is Not Responsible for Sexism” (149-166)
- “There are Bitches and Hoes” (167-186)
- “We're Not Role Models” (187-200)
- “Nobody Talks About the Positive in Hip Hop” (201-213)

Recommended Reading: Watkins, “Black Youth and the Ironies of Capitalism” in *Representing: Hip Hop Culture and the Production of Black Cinema*, (50-76)

*If you are presenting this week, you will be responsible for viewing the Rose lecture, the one assigned chapter for your presentation and one additional chapter, of your choosing, from Rose Part One. If you are not presenting, you will be responsible for viewing the Rose lecture and three chapters, of your choosing, from Rose Part One.

Part II “Between God and Gangsta Rap”: Religious and Theological Perspectives in Hip Hop

(Mar. 14) **Week Six: Religious and Theological Perspectives in Hip Hop**

Readings from Utey, *Rap and Religion: Understanding the Gangsta's God*

-(Chapters 1-5) (11-109)

-Video: The Rap on Rap and Religion (Available on CAMS- Course Hyperlink)

(Mar 21) **Week Seven: Study and Research- NO CLASS**

(Mar 28) **Week Eight: Easter Recess- NO CLASS**

(Apr 4) **Week Nine: Religious and Theological Perspectives in Hip Hop**

Readings from Pinn, *Noise and Spirit: The Religious and Spiritual Sensibilities of Rap Music*

-Pinn, "Making a World with a Beat: Musical Expression's Relationship to Religious Identity and Experience" (1-22)*

-Baker-Fletcher, "African American Christian Rap: Facing 'Truth' and Resisting It" (29-46)

-Floyd-Thomas, "A Jihad of Words: The Evolution of African American Islam and Contemporary Hip-Hop" (49-67)

-Erskine, "Rap, Reggae, and Religion: Sounds of Cultural Dissonance" (71-83)

-Pinn, "Handlin' My Business: Rap's Humanist Sensibilities" (85-101)

Recommended Reading:

-Miller, "'The Promiscuous Gospel': The religious *complexity* and theological *multiplicity* of rap music" in *Culture and Religion*, Volume 10, Issue 1 March 2009, (39-56) (On Reserve- Folder)

*Further instructions will be provided for the readings for this week and the following.

(Apr. 11) **Week Ten Religious and Theological Perspectives in Hip-Hop**

Readings from Pinn, *Noise and Spirit: The Religious and Spiritual Sensibilities of Rap Music:*

-Taylor, "Bringing Noise, Conjuring Spirit: Rap as Spiritual Practice (107-130)

-Perkinson, "Rap as Wrap and Rapture: North American Popular Culture and the Denial of Death" (131-153)

-Johnson, "The Spirit Is Willing and So Is the Flesh: The Queen in Hip Hop Culture" (154-167)

-Banfield, "The Rub: Markets, Morals, and the 'Theologizing' of Music" (173-183)

-Watkins, "Rap, Religion, and New Realities: The Emergence of a Religious Discourse in Rap Music" (184-192)

Part III "Now Hear This Mixture, Where Hip Hop Meets Scripture": The Aesthetics of Hip Hop and the Art of Prophesying

(Apr. 18) Week Eleven Black Churches, the Arts of Ministry and the Aesthetics of Hip Hop

Readings in *The Black Church and Hip Hop Culture Part I: From Civil Rights to Hip Hop*

- Introduction, (xi-xix)
- Pollard, "From Civil Rights to Hip Hop: A Meditation" (3-13)
- Hutchinson, "Dissed-Enfranchised: The Black Church Under the Steeple" (15-20)
- Price, "Chasing a Dream Deferred: From Movement to Culture" (21-27)

Additional Readings:

- Watkins, "Introduction: Mix and Remix" and "r u still down?: Hip-Hop Culture as an Extension of the Blues" (39-65)
- Dyson, "'Speech is My Hammer': Black Preaching, Social Justice, and Rap Rhetoric" (289-304) (On Reserve)
- Moss, "Real Big: The Hip-Hop Pastor as Post-Modern Prophet" in *The Gospel Remix: Reaching the Hip-Hop Generation*, (110-138) (On Reserve)
- Williams, "Notes from a Hip-Hop Preacher: How We Must Serve This Generation" in *The African American Pulpit*, (18-21) (On Reserve- Folder)

(Apr. 25) Week Twelve Black Churches, the Arts of Ministry and the Aesthetics of Hip Hop

Readings in *The Black Church and Hip Hop Culture Part II: Hip Hop Culture and the Black Church in Dialogue*

- Howard, "Deep Calls to Deep: Beginning Explorations of the Dialogue between the Black Church and Hip Hop" (33-42)
- Belt, "Rap Music as Prophetic Utterance" 43-53.
- Martin, "Binding the Straw Man: Hip Hop, African American Protestant Religion, and the Dilemma of Dialogue" (55-66)
- Cunningham, "Thou Shall Have No Other Gods before Me: Myths, Idols, and Generational Healing" (67-79)

Additional Reading:

-Watkins, "I used to love her and I still love her: Loving the Broken Beauty of Hip-Hop"; and "slippin' and slidin' I'm about to give up: The Theological Truth in the Story" (67-82) and (83-96)

Recommended Reading:

-Kirk-Duggan and Hall, "G.O.D. (Gaining One's Definition): Black Church and Black Culture" and "Put Down the Pimp Stick to Pick Up the Pulpit: The Impact of Hip Hop on the Black Church" in *Wake Up: Hip-Hop Christianity and the Black Church*, (89-117) and (119-144) (On Reserve)

(May 2) Week Thirteen Black Churches, the Arts of Ministry and the Aesthetics of Hip Hop

Readings in *The Black Church and Hip Hop Culture Part III: Gospel Rap, Holy Hip Hop, and the Hip Hop Matrix*

-Sorett, "Beats, Rhymes and Bibles: An Introduction to Gospel Hip Hop" (107-114)

-Thornton, "Isn't Loving God Enough?: Debating Holy Hip Hop" (115-128)

-Johnson, "Five Theses on the Globalization of Thug Life and 21st Century Missions" (131-146)

-Sekou, "Hip Hop, Theology, and the Future of the Black Church" (153-157)

-Lesense, "Confessions of a Hip Hop Minister" (159-163)

-Rochester, "Spiritually Educating and Empowering a Generation: Growing Up in a Hip Hop Matrix" (165-172)

Additional Readings:

-Watkins, "god skipped past the church: A Hip-Hop Theology and a Hip-Hop Theologian"(97-114); "the mis-education of lauryn hill: A Socio-Theological Critique of Hip-Hop" (115-130); and "Conclusion: From Gil Scott-Heron to Mos Def" (131-137)

Recommended Readings:

-Finley, "Sermon: Bling Bling" (85-93)

(May 9) Week Fourteen Black Churches, the Arts of Ministry and the Aesthetics of Hip Hop

** Class is Responsible for Chapel Service in Caldwell Chapel at 11:30 AM (Class will still meet during regularly scheduled time)

Guest Lecturer: Rev. Yvonne Gilmore- pastor, poet, public lecturer and member of the Washington D.C.-based political hip-hop band, the Cornel West Theory

Videos: Selected videos from the Cornel West Theory will be uploaded on CAMS- Course Hyperlinks

(May 15-16) Final Examination: Critical Reflection Papers Due

Selected Bibliography

- Anderson, Victor, *Beyond Ontological Blackness: An Essay on African American Cultural and Religious Criticism* (New York: Continuum Publishing Co., 1995).
- Beckford, Robert, *Jesus Dub: Theology, Music and Social Change* (New York: Routledge, 2006).
- Blount, Brian K., *Can I Get a Witness?: Reading Revelation through African American Culture* (Louisville: Westminster John Knox, 2005).
- Bracey, Christopher A., *Saviors or Sellouts: The Promise and Peril of Black Conservatism from Booker T. Washing to Condoleezza Rice* (Boston: Beacon Press, 2008).
- Brown, Delwin; Sheila Greeve Davaney, and Kathryn Tanner, eds., *Converging on Culture: Theologians in Dialogue with Cultural Analysis and Criticism* (The American Academy of Religion Reflection and Theory in the Study of Religion Series) (Oxford: Oxford University Press, 2001).
- Cannon, Katie Geneva, *Katie's Canon: Womanism and the Soul of the Black Community* (New York: Continuum, 2003).
- Cohen, Cathy J., *The Boundaries of Blackness: AIDS and the Breakdown of Black Politics* (Chicago: University of Chicago Press, 1999).
- _____, *Democracy Remixed: Black Youth and the Future of American Politics* (Oxford: Oxford University Press, 2010).
- Cohen, Stanley, *Folk Devils and Moral Panics: The Creation of the Mods and Rockers*, 3rd ed. (New York: Routledge, 2002).
- Collins, Patricia Hill, *From Black Power to Hip Hop: Racism, Nationalism, and Feminism* (Philadelphia: Temple University Press, 2006).
- _____, *Black Sexual Politics: African Americans, Gender, and the New Racism* (New York: Routledge, 2005).
- _____, *Fighting Words: Black Women and the Search for Justice* (Minneapolis: University of Minnesota Press, 1998).
- Cone, James H., *The Spirituals and the Blues: An Interpretation* (Maryknoll: Orbis, 1972).
- Dyson, Michael Eric, *Is Bill Cosby Right? Or has the Black Middle Class Lost its Mind?* (New York: Basic Civitas Books, 2005).

_____, *Open Mike: Reflections on Philosophy, Race, Sex, Culture and Religion* (New York: Basic Civitas Books, 2003).

Franklin, Robert M., *Crisis in the Village: Restoring Hope in African American Communities* (Minneapolis: Fortress Press, 2007).

Hall, Stuart, ed., *Representations: Cultural Representations and Signifying Practices* (London: Sage Publications, 1997).

Harris, James, *The Word Made Plain: The Power and Promise of Preaching* (Minneapolis: Fortress Press, 2004).

Harris-Lacewell, Melissa V., *Barbershops, Bibles and BET: Everyday Talk and Black Political Thought* (Princeton: Princeton University Press 2004).

Hodge, Daniel White, *The Soul of Hip Hop: Rims, Timbs and a Cultural Theology* (Downers Grove: Intervarsity Press, 2010).

Hopkins, Dwight N., and Sheila Greeve Davaney. eds., *Changing Conversations: Religious Reflection and Cultural Analysis* (New York: Routledge, 1996).

Hopkins, Dwight N., *Being Human: Race, Culture and Religion* (Minneapolis: Fortress Press, 2005).

_____, ed., *Black Faith and Public Talk: Essays in Honor of James Cone's 'Black Theology and Black Power'* (Waco: Baylor University Press, 2007).

Howard-Pitney, David, *The Afro-American Jeremiad: Appeals for Justice in America* (Philadelphia: Temple University Press, 1990).

Iton, Richard, *In Search of the Black Fantastic: Politics and Popular Culture in the Post-Civil Rights Era* (Oxford: Oxford University Press, 2008).

Jeffries, Michael P., *Thug Life: Race, Gender, and the Meaning of Hip Hop* (Chicago: University of Chicago Press, 2011).

Jones, Ricky L., *What's Wrong With Obamamania: Black America, Black Leadership, and the Death of Political Imagination* (New York: SUNY Press, 2008).

Kitwana, Bikari, *The Hip Hop Generation: Young African Americans and the Crisis in Black America* (New York: Basic Civitas Books, 2002).

Larue, Cleophus J., *The Heart of Black Preaching* (Louisville: Westminster John Knox Press, 2000).

Lynch, Gordon, *Understanding Theology and Popular Culture* (Malden: Blackwell, 2005).

_____, ed., *Between Sacred and Profane: Researching Religion and Popular Culture* (London: I.B. Tauris & Co. Ltd., 2007).

Mitchell, Henry, *Black Preaching: The Recovery of a Powerful Art* (Nashville: Abingdon, 1990).

Painter, Nell Irvin, *Creating African Americans: African American History and Its Meanings-1619 to the Present*. (Oxford: Oxford University Press, 2006).

Pinn, Anthony, *Noise and Spirit: The Religious and Spiritual Sensibilities of Rap Music* (New York: NYU Press, 2003).

_____, *Why Lord? Suffering and Evil in Black Theology* (New York: Continuum, 1995).

Pough, Gwendolyn D., *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere* (Boston: Northeastern University Press, 2004).

Robinson, Eugene, *Disintegration: The Splintering of Black America* (New York: Doubleday, 2010).

Rose, Tricia, *The Hip Hop Wars: What We Talk about When We Talk about Hip Hop and Why it Matters* (New York: Basic Civitas Books, 2008).

Sharpley-Whiting, T. Denean, *Pimps Up, Ho's Down: Hip Hop's Hold on Young Black Women* (New York: New York University Press, 2007).

Shulman, George, *American Prophecy: Race and Redemption in American Political Culture* (Minnesota: University of Minnesota Press, 2008).

Smith-Shomade, Beretta E., *Pimpin Ain't Easy: Selling Black Entertainment Television* (New York: Routledge, 2008).

Smith, Efrem and Phil Jackson, *The Hip Hop Church: Connecting with the Movement Shaping Our Culture* (Downers Grove: Intervarsity Press, 2005).

Sorrett, Josef, "Beats, Rhymes and Bibles: An Introduction to Gospel Hip Hop." *African American Pulpit* 10 (Winter 2006-2007): 12-16.

Tanner, Kathryn, *Theories of Culture: A New Agenda for Theology* (Minneapolis: Fortress Press, 1997).

Tester, Keith, *Media, Culture and Morality* (New York: Routledge, 1994).

Thompson, Kenneth, *Moral Panics: Key Terms* (New York: Routledge, 1998).

Townes, Emilie M., *Womanist Ethics and the Cultural Production of Evil* (New York: Palgrave MacMillan, 2006).

Utley, Ebony, *Rap and Religion: Understanding the Gangsta's God* (Santa Barbara: Praeger, 2012).

Walton, Jonathan, *Watch This! The Ethics and Aesthetics of Black Televangelism* (New York: NYU Press, 2009).

Watkins, Ralph, *The Gospel Remix: Reaching the Hip Hop Generation* (Valley Forge: Judson Press, 2007).

_____. *From Jesus to Jay-Z: Reaching and Teaching Young Adults in the Black Church* (Valley Forge: Judson Press, 2009).

_____, *Hip-Hop Redemption: Finding God in the Rhythm and Rhyme* (Grand Rapids: Baker Academic, 2011).

Watkins, S. Craig, *Representing: Hip Hop Culture and the Production of Black Cinema* (Chicago: University of Chicago Press, 1998).

West, Cornel, *Race Matters* (Boston: Beacon Press, 1993).

Williams, Juan, *Enough: The Phony Leaders, Dead-End Movements, and Culture of Failure That are Undermining Black America- and What We Can Do About It* (New York: Random House, 2006).