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## The birth of african american culture pdf

The Brazilian Edition (Pallas, 2003) Dutch Edition (KITLV Press, 2003) Mexican Edition (CIESAS, 2012) In this provocative study, two anthropologists add a measured voice to the debate about the roots of African-American culture. Exploring the cultural ties between Africans and African Americans, the authors argue that there was no single culture that enslaved Africans transported untouched to America. Rather, they suggest that enslaved Africans from different societies have begun to forge common traditions and shared crises with a new culture with different institutions, religious beliefs and kinship roles. Even during the nightmare of the Middle Passage. This compelling look at the sources of cultural vitality during one of the most inhumane experiences in history gives a fresh perspective on the African-American past. Classic. The most convincing and detailed attempt to think about what was the accession of Africans in America. -Albert J. Raboteau, author of The Slave Religion is extremely helpful in demonstrating how to approach and understand the meaning and shape of ethnic culture in the United States. ... A pioneering attempt to explore black culture not as pathology, but as a syncretic combination of cultures of the old and new worlds. -Lawrence Levin, author of Black Culture and Black ConsciousnessThis classic study, long passed from hand to hand among scientists, is as important now as it was during its first publication. Mintz and Price represent an interpretive challenge for historians and anthropologists, while presenting an innovative analysis of the creativity of African Americans under the extreme limits of slavery. -Rebecca Scott, author of The Liberation of Slaves in Cuba, Sidney W. Mintis, Emeritus Professor of Anthropology at Johns Hopkins University. He has conducted extensive field research in Puerto Rico, Jamaica and Haiti, as well as in Iran. He launched a research program in Hong Kong to study the consumption and production of soybeans and to study soy products in the United States. Richard Pricedwiveds had his time between Rural Martinique and the College of William and Mary in Virginia, where he is a professor of Ditman American Studies, Anthropology and History. His many award-winning books include First World of Time and Alabi. The latter, written with Sally Price, is a maroon arts-cultural vitality in the African diaspora. Part of the series by African Americans History Periods Timeline of the Atlantic Slavery Slave Trade in the United States Colonial War Antebellum Period of Slavery and Military History during the Civil War Reconstruction era Of the Jim Crow-era Civil Rights Movement Black Power Movement After civil life Age Aspects of the history of agriculture Business history Black Belt in American Southern Military History Treatment of Slaves Migration The Great Migration II The new Great Migration Culture Lifestyles Family Structure Soul Food Music Dance Names Folktales Areas Black Church Schools Black Schools Historically Black Colleges and Universities of Greek and Fraternal Organizations Stepping Academic Study of Literature Arts Celebration Martin Luther King Jr. Day Black History Month Juneteenth Kwanzaa Economic Class Upper Class Upper Billionaires Symbols and Ideas of African-American Beauty Black Beautiful Back to Africa Black Pride African American Hair Good Hair Raise Every Voice and Sing Pan African Flag Self-Determination Religious Institutions Black Church Theology Black Theology Minority and Sect Black Hebrew Israelis African-American Muslim Lawmakers National Conference of Black Mayors United Center for Political and Economic Research Ideology of Afrocentricity Black Power Anarchism Capitalism Conservatism Left Nationalism Populism Garveyism Panfreecanism Back to Africa Movement Civil /Economic Group Organization National Association for the Protection of Colored People (NAACP) National Urban League (NUL) Association for the Study of African American History and History (ASAHL) College Foundation (UNCF) National Black Chamber/ Commerce (NBCC) National Pan-Greek Council (NPGCC) National Council of Negro Women (NCNW) TransAfrica Forum Black Conductors Sports Negro League Baseball Sports Association and Conference Center (CIAA) Southern (SIAC) Middle East (MEAC) Southwest (SWAC) Sub-Colonial African-American Slaves in the 17th century slave owners sought to exert control over their slaves in an attempt to deprive them of African culture, the physical and social marginalization of African slaves and their free offspring have contributed to the presentation of significant elements of traditional culture among Africans, especially in western, Sahelin and sub-Saharan regions. African oral traditions, brought up in slavery, encouraged the use of music to convey history, teach lessons, alleviate suffering, and send messages. The African pedigree of African-American music manifests itself in some common elements: challenge and response, syncopation, improvisation, swung notes, blue notes, the use of fasetset, melisma, and complex multimodwed harmony. During slavery, Africans in America mixed traditional European hymns with African elements to create spirituality. Banjo was the first African derivative instrument to be played and built in the United States. The slave owner discovered African-American slaves used drums to communicate. Many African Americans sing Lift Every Voice and Sing in addition to or instead of the American national anthem The Star Banner. Written by James Weldon Johnson and John Rosamond Johnson in 1900 and performed on Abraham Lincoln's birthday, the song was and remains a popular way for African Americans to remember past difficulties and express ethnic solidarity, faith, and hope for the future. The song was adopted by the NAACP as the Negro National Anthem in 1919. Many African-American children are taught song at school, church, or their families. Lift Every Voice and Sing is traditionally sung immediately after, or instead of the Star Banner, at events organized by African-American churches, schools, and other organizations. In the 19th century, as a result of the blackface minstrel show, African-American music entered mainstream American society. By the early 20th century, several musical forms with origins in the African-American community had changed American popular music. Through technological innovations of radio and phonograph recordings, ragtime, jazz, blues and swing also became popular abroad, and the 1920s became known as jazz Age. In the early 20th century was also the creation of the first African-American Broadway shows, such as Hallelujah! by King Vidor!, George Gershwin's opera Porgy and Bess. Rock and roll, doo wop, soul and RCB evolved in the mid-20th century. These genres have become very popular in white audiences and have been influences for other genres such as surfing. In the 1970s, there were dozens of urban African-American traditions of using rhymed slang to put out their enemies (or friends), and the West Indian tradition of toast evolved into a new form of music. In the South Bronx hick speaking, a half of the singing rhythmic street talk about rapping grew into a hugely successful cultural force known as hip-hop. Modern hip-hop has become a multicultural movement, but it has continued to be important to many African-Americans. The African-American cultural movement of the 1960s and 1970s also fueled the rise of funk and later hip-hop forms such as rap, hip house, new jack swings and go-go. House music was created in black communities in Chicago in the 1980s. African-American music has experienced far greater acceptance in American popular music in the 21st century than ever before. In addition to continuing to develop new musical forms, contemporary artists have also begun reviving old genres in the form of genres such as neo soul and contemporary funk-inspired bands. In contemporary art, black themes were used as raw materials for the depiction of black experience and aesthetics. The way black facial features were once passed down as stereotypical in the media and entertainment continues to have an impact on art. Dichotomies emerge from works of art such as Dana Schutz's Open Casket based on the murder of Emmett Till to remove the painting and destroy it from the way Black Pain is transmitted. Meanwhile, black artists such as Kerry James Marshall portrays the Black Body as empowering and black invisibility. Mumble rap originated from African-American folk English. Another popular African-American genre is the music trap. African-American music has influenced other countries such as Nigeria. Hip-hop was adopted by white Americans. Since the 1980s, white rappers such as Eminem, Iggy Azalea and Vanilla Ice have appeared. The Arts Dance Main article: African-American dance, like other aspects of African-American culture, is rooted in the dances of hundreds of African ethnic groups that make up African slaves in America, as well as in traditional British Isles folk dances. Dance in the African tradition, and therefore in the traditions of slaves, was a part of both everyday life and special occasions. Many of these traditions, such as go down, ring screams, and other elements of African body language survive as elements of modern dance. In the 19th century, African-American dance began to appear in minstrels. These shows often present African-Americans as for ridicule in general. The first African-American dance popular with white dancers was a walk on a cake in 1891. More recent dances to follow this tradition include Charleston, Lindy Hop, Jitterbug and Swing. During the Harlem Renaissance, African-American Broadway shows such as Shuffle Along helped create and legalize African-American dancers. African-American dance forms such as Crane, a combination of African and European influences, gained widespread popularity thanks to dancers such as Bill Robinson and were used by leading white choreographers who often hired African-American dancers. Contemporary African-American dance comes from these early forms and also attracts the influence of African and Caribbean dance forms. Groups such as Alvin Ailey's American Dance Theatre continue to contribute to the growth of this form. Contemporary popular dance in America is also strongly influenced by African-American dance. American popular dance has also attracted many influences from African-American dance, especially in the hip-hop genre. One of the unique African-American forms of dance, turf, originated from social and political movements in the East Bay area of San Francisco Bay. Turling is a hooded dance and response to the deaths of African Americans, police brutality and race relations in Oakland, California. Dance is an expression of Blackness that unites the concepts of solidarity, social support, peace and discourse about the state of black people in our current social structures. Twerking is an African-American dance style similar to that of Africa in Ivory Coast, Senegal, Somalia and Congo. Article Art Main: African-American sculpture of African-American art from its early origins in slave communities, until the end of the 20th century, African-American art made a significant contribution to the art of the United States. Between the 17th and early 19th century, art took the form of small drums, blankets, wrought-iron figures and ceramic vessels in the southern United States. These artifacts bear similarities to comparable crafts in West and Central Africa. In contrast, African-American artisans like New England-based engraver Scipio Moorhead and Baltimore portraitist Joshua Johnson created an art that was conceived in meticulously Western European fashion. In the 19th century, Harriet Powers made blankets in rural Georgia, USA, which are now considered among the best examples of 19th-century southern quilted quilting. Later, in the 20th century, Gee's Bend women developed a distinctive, bold and sophisticated quilted style based on traditional African-American blankets with geometric simplicity that evolved separately but looked like Amish blankets and contemporary art. Mixed media collage on rag paper After the U.S. Civil War, museums and galleries began to more often display the work of African-American artists. Cultural expression in the main places continues to be limited to dominant European aesthetics and racial prejudice. To increase the visibility of their work, many African-American artists went to Europe, where they had great freedom. It wasn't until the Harlem Renaissance that more European Americans began paying attention to African-American art in America. In the 1920s, artists such as Raymond Barthe, Aaron Douglas, Augusta Savage and photographer James Van Der See became known for their works. During the Great Depression, new opportunities emerged for these and other African-American artists within the WPA. In later years, other programs and institutions, such as the New York Harmon Foundation, promoted African-American artistic talent. Augusta Savage, Elizabeth Catlett, Lois Milieu Jones, Romare Bearden, Jacob Lawrence and others have exhibited in museums and juried art exhibitions, and have built a reputation and following for themselves. In the 1950s and 1960s there were very few widely accepted African-American artists. Even so, The Highwaymen, a loose association of 27 African-American artists from Fort Pierce, Fla., created idyllic, quickly realized images of the Florida landscape and traded about 50,000 of them out of the trunks of their cars. They sold their art directly to the public, not through galleries and art agents, thus being called Highwaymen. Rediscovered in the mid-1990s, they are now recognized as an important part of American folk history. Their works are widely collected by enthusiasts, and original works can easily fetch thousands of dollars at auctions and sales. The black art movement of the 1960s and 1970s was another period of resurgent interest in African-American art. During this period, several African-American artists gained national notoriety, among them Lou Stovall, Ed Love, Charles White, and Jeff Donaldson. Donaldson and a group of African-American artists formed the Afrocentric collective AfriCOBRA, which still exists today. Sculptor Martin Puryear, whose work has been recognized for years, is being awarded a 30-year retrospective of his work at the Museum of Modern Art in New York in November 2007. Famous contemporary African-American artists include Willie Cole, David Hammons, Eugene Martin, Mose Tolliver, Reynolds Raskins, the late William Tolliver and Cara Walker. Literary main article: African-American literature of African-American literature is rooted in the oral traditions of African slaves in America. Slaves used stories and fables in much the same way they used music. history has affected the earliest African Americans and poets in the 18th century, such as Phyllis Wheatley and Olaudah Equiano. These authors reached early high points by telling slave narratives. In the early 20th century, the Harlem Renaissance, numerous authors and poets such as Langston Hughes, W.E. B. Du Bois, and Booker T. Washington, struggled with how to respond to discrimination in America. Civil rights writers such as Richard Wright, James Baldwin and Gwendolyn Brooks have written on issues of racial segregation, oppression, and other aspects of African-American life. This tradition continues today with authors who have been accepted as an integral part of American literature, with works such as Roots: The Saga of the American Family by Alex Haley, the color purple Alice Walker, the beloved Nobel Laureate Toni Morrison, and the artworks of Octavia Butler and Walter Mosley. Such works have reached both bestseller and/or award-winning status. Museums See also: List of museums targeted at the African-American National Museum of African American History and Culture in Washington, D.C. The African-American Music Movement originated in the 1950s and 1960s to preserve the legacy of the African-American experience and ensure its proper interpretation in American history. Museums dedicated to African-American history are located in many African-American neighborhoods. Institutions such as the African American Museum and Library in Oakland, the African American Museum in Cleveland and the Natchez Museum of African American History and Culture were created by African-Americans to teach and study cultural history, which until recent decades have largely been preserved through oral traditions. Other notable museums include the Chicago Museum of African American History DuSable and the National Museum of African American History and Culture, established in 2003 as part of the Smithsonian Institution in Washington, D.C. Language Home article: African-American vernacular English generations of hardships imposed by the African-American community have created distinctive language patterns. Slave owners often deliberately mixed people who spoke different African languages to prevent communication in any language other than English. This, combined with the prohibitions on education, has led to the development of pidgins, simplified mixtures of two or more languages that speakers of different languages could use for communication. Examples of pidgins that have become fully developed languages include Creole, common to Louisiana, and Gullah, common to sea islands off the coast of South Carolina and Georgia. African-American vernacular English (AAVE) is a dialect (ethnolect and sociolect) of American English, closely associated with the speech of African Americans, but not only. While AAVE is academically considered dialect because of its logical structure, some of the white and African Americans consider it slang or as a result of poor command of the standard American English language. Many African-Americans born outside the American South still speak AAVE or Southern dialect. The inner city of African-American children who are isolated by saying only AAVE sometimes have more difficulties with standardized testing and, after school, moving to the mainstream world for work. Many AAVE carriers often switch between AAVE and Standard American English depending on the setting. Fashion and Aesthetics Clothing Black Arts Movement, a cultural explosion of the 1960s, saw the inclusion of a preserved cultural dress with elements from modern fashion and West African traditional clothing to create a unique African-American traditional style. Kente fabric is the most famous African textile. These colorful woven patterns, which exist in numerous varieties, were originally made by Ashanti and Even of the peoples of Ghana and Togo. The Kente fabric also appears in a number of Western style fashions, ranging from casual T-shirts to official ties and cummerbunds. Kente stripes are often sewn into liturgical and academic clothing or worn as adornments. Like the Black Arts Movement, traditional African clothing has been popular with African-Americans in both official and unofficial cases. Other manifestations of traditional African clothing in the general manifestations of African-American culture are bright colors, mud fabric, shopping beads and the use of Adinkra motifs in jewelry and in couture fabrics and decorations. Another common aspect of fashion in African-American culture includes a matching dress for worship in the Black Church. In most churches, it is expected that a person presents his best appearance for worship. African-American women in particular are known for wearing bright dresses and costumes. Interpretation of an excerpt from the Christian Bible: ... Every woman who prays or prophesies with her head found a dishonor of the head ... led to the tradition of wearing elaborate Sunday hats, sometimes known as crowns. Hip-hop fashion is popular with African Americans. Grilz became popular with African-American rapper Nelly. Sagging pants were part of African-American culture. Air Jordan, a shoe brand named after former African-American basketball player Michael Jordan, is very popular with African-American community. Main article: African-American hair styling in African-American culture, is very diverse. African-American hair tends to consist of spiral curls that range from stiff to wavy. Many women prefer to wear their hair in its natural state. Natural hair can be styled in different ways. A number of afro, twist outs, braids outs, and wash and go styles. That's the way it is. The myth that natural hair presents problems with styling or is difficult to manage; this myth seems to be common because mainstream culture has for decades tried to give African-American women to conform to its standard of beauty (i.e. straight hair). To this end, some women prefer hair straightening through the use of heat or chemical processes. While this may be a matter of personal preference, choice is often influenced by straight hair, which is the standard of beauty in the West, and the fact that hair type can affect employment. However, more and more women wear hair in their natural state and receive positive feedback. In addition, the prevailing and most socially acceptable practice for men is to leave their hair natural. Often, when men age and start to lose their hair, the hair is either cut close to the head or the head shaved is completely shaved. However, since the 1960s, natural hairstyles such as afro, braids, waves, fades, and dreadlocks have been growing in popularity. Despite their connotations with radical political movements and their huge differences from the main Western hairstyles, the styles have achieved significant, but certainly limited, social recognition. Facial hair maintenance is more common among African-American men than in other male populations in the United States. In fact, the soul patch is so named because African-American men, especially jazz musicians, popularized the style. The preference for facial hair among African-American men is partly due to personal taste, but also because they are more likely than other ethnic groups to develop a condition known as pseudo-folliculitis barba, commonly called razor bumps, many prefer not to shave. The body image of European-Americans sometimes appropriated different methods of hair weaving and other forms of African-American hair. There are also individuals and groups that are working towards raising the status of African aesthetics among African Americans and internationally as well. This includes efforts to promote models with well-defined African characteristics as models; Accounting for natural hairstyles; and, in women, fuller, more voluptuous body types. Religion While African Americans practice a number of religions, Protestant Christianity is by far the most common. In addition, 14 per cent of Muslims in the United States and Canada are black. (quote needed) Christianity Epiphany River in New Bern, North Carolina, at the turn of the 20th century Home article: Black Church Religious Institutions of African American Christians is commonly referred to collectively as a black church. During slavery, many slaves were deprived of their African belief systems and generally deprived of free religious forced to become Christians. The slaves managed, however, to hang on to some some integrating them into Christian worship at secret meetings. These practices, including dancing, shouting, African rhythms and enthusiastic singing, remain a significant part of the worship in the African-American church. African-American churches taught that all people were equal in God's eyes, and considered the doctrine of obedience to their master, taught in white churches, as hypocritical, but recognized and disseminated the internal hierarchy and support for the corporal punishment of children. Instead, the African-American Church focused on the message of equality and hopes for a better future. Before and after emancipation, racial segregation in America encouraged the development of organized African-American denominations. The first was the AME Church, founded by Richard Allen in 1787. After the Civil War, the merger of three small Baptist groups formed the National Baptist Assembly. The organization is the largest African-American Christian denomination and the second largest Baptist denomination in the United States. The African-American church is not necessarily a separate denomination. Several predominantly African-American churches exist as members of predominantly white denominations. African-American churches served to provide African-Americans with leadership positions and opportunities for organizations that were denied to mainstream American society. Because of this, African-American pastors became a bridge between the African-American and European-American communities and thus played a crucial role in the Civil Rights Movement. Like many Christians, African-American Christians sometimes participate in or attend a Christmas play. Langston Hughes' Black Christmas is a re-examination of the classic Christmas story with gospel music. The products can be found in African-American theaters and churches across the country. Malcolm X, a prominent African-American Muslim, became a member of the Nation of Islam, but later converted to Sunni Islam. Islam Main article: African-American Muslims Generation before the advent of the Atlantic slave trade, Islam was a thriving religion in West Africa because of its peaceful introduction through the lucrative Trans-Saharan trade between prominent tribes in the Southern Sahara and the Arabs and the Berbers in North Africa. In his testimony to this fact, the West African scholar Sheikh Aita Diop explained: The main reason for the success of Islam in Africa stems from the fact that it was distributed peacefully, first by the so-called Arab-Berber traders, and then by some black kings. .... It spread it about to those under their jurisdiction, their descendants were not, were either forcibly converted to Christianity, as it was in Catholic Catholic or have been besieged with gross inconveniences for their religious practices, such as in the case of the Protestant American mainland. In the decades following slavery, and especially in the Depression era, Islam re-emerged as a highly visible and sometimes controversial movement in the African-American community. The first was the Moorish scientific temple of America, founded by the noble Drew Ali. Ali had a profound influence on Wallace Fard, who later founded the Black Nationalist Nation of Islam in 1930. Elijah Muhammad became the head of the organization in 1934. Much like Malcolm X, who left the nation of Islam in 1964, many African-American Muslims now follow traditional Islam. Many former members of the Nation of Islam embraced Sunni Islam when Varyth Din Mohammed took control of the organization after the death of his father in 1975 and taught its members a traditional form of Islam based on the Koran. A survey conducted by the Council on American-Islamic Relations shows that 30% of visitors to Sunni mosques are African-American. In fact, most African-American Muslims are Orthodox Muslims, since only 2% of the nation is Of Islam. The main article of Judaism: African-American Jews there are 150,000 African-Americans in the United States who practice Judaism. Some of them are members of major Jewish groups such as Reform, Conservative or Orthodox branches of Judaism; others belong to neo-Jewish groups such as black Jewish Israelis. Black Hebrew Israelis are a collection of African-American religious organizations whose practices and beliefs to some extent come from Judaism. Their varied teachings often include that African-Americans descended from biblical Israelites. Studies have shown that over the past 10-15 years there has been a significant increase in the number of African-Americans identifying themselves as Jews. Rabbi Capers Smilg, Michelle Obama's cousin, said in response to the skepticism of some people who are African-American and Jewish at the same time: I'm Jewish, and it breaks through all the flowers and ethnic barriers. Other religions, in addition to Christianity, Islam and Judaism, are also African-Americans who follow Buddhism and a number of other religions. There is a small but growing number of African Americans who participate in African traditional religions such as the West African Vodun, Santeria, Ife and diaspora traditions like the Rastafarian movement. Many of them are immigrants or descendants of immigrants from the Caribbean and South America, where they are practiced. Because of religious customs, such as animal sacrifice, which is no longer common among larger African religions, these groups can be viewed negatively and sometimes become victims of persecution. However, it should be that, since the Supreme Court's decision was handed down by Lukmy, Lukmy, The Church of Florida in 1993, there were no major legal problems on their eligibility for the function as they see fit. Non-religious beliefs In a 2008 Pew Forum survey, 12% of African Americans identified themselves as nothing special (11%), agnostic (1%) and atheist (1%) and said they were not. While African Americans and whites often lived for themselves, many African Americans are united in their beliefs, formed close ties on the basis of fictitious relatives. This practice, which is the basis of African oral traditions such as sanankuwa, has survived emancipation, with the in-blooded friends of the family usually attaching them to grand titles of blood relations. This broader, more African concept of what the family and community is, and the deep-rooted respect for elders who are part of African traditional societies, can be the genesis of the general use of terms such as cousin (or cousin), aunt, uncle, brother, sister, mother and mother when addressing other African Americans, some of whom may be people. People. African-American Family Structure Home article: African-American family structure Immediately after slavery, African-American families struggled to reunite and what was accepted. Back in 1960, when most African Americans lived in some form of segregation, 78 percent of African-American families were headed by couples. This number steadily declined in the second half of the 20th century. For the first time since slavery, most African-American children live in a single-parent family, usually a mother. This clear weakness is balanced by the mutual assistance systems set up by extended family members to provide emotional and economic support. Older family

members pass on social and cultural traditions such as religion and manners to younger family members. Older family members, in turn, are cared for by younger family members when they are unable to take care of themselves. These relationships exist at all economic levels in the African-American community, providing strength and support for both the African-American family and society. Politics and social issues since the Passage of the Voting Rights Act of 1965, African-Americans have all voted and elected to public office. As of 2008, there were about 10,000 African-American elected officials in the United States. Only 11 percent of African-Americans supported George W. Bush in the 2004 presidential election. Social issues such as racial profiling, racial disparities in sentencing, higher levels of poverty, lower access to health care and institutional racism in general are important to the African-American community. While the racial and fiscal divide has remained widening for decades, which seems to indicate a wide social divide, African-Americans tend to be as optimistic and caring about America as any other ethnic group. (quote necessary) African Americans can express political and social sentiments through hip-hop culture, including graffiti, breakdancing, rap and more. This cultural movement makes statements about historical as well as contemporary themes, such as street culture and incarceration, and often expresses a call for change. Hip-hop artists play a prominent role in activism and the fight against social injustice, and play a cultural role in defining and thinking about political and social issues. African Americans are generally different from whites in their condemnation of homosexuality. Prominent leaders in the Black Church have demonstrated against gay rights, such as same-sex marriage. This is in stark contrast to the low phenomenon of hidden male sex acts. Some in the African-American community take a different position, notably the late Coretta Scott King and the Rev. Al Sharpton. Sharpton, when asked in year, does he support gay gays replied that he may have also been asked if he supported a black marriage or a white marriage. McDonald's has a campaign that celebrates their African-American consumers. Many celebrities have appropriated African-American culture. African-American Townships Fifth Parish, an African-American neighborhood in Houston, Texas Home article: African-American neighborhoods of African-American neighborhoods are types of ethnic enclaves found in many cities in the United States. The formation of African-American neighborhoods is closely linked to the history of segregation in the United States, either through formal laws or as a product of social norms. Despite this, African-American neighborhoods have played an important role in the development of almost every aspect of both African-American culture and broader American culture. The wealthy African-American communities this section does not cite any sources. Please help improve this section by adding links to reliable sources. Non-sources of materials can be challenged and removed. (October 2017) (Learn how and when to remove this message template) Many affluent African-American communities exist today, including the following: Woodmore, Md.; Hillcrest, Rockland County, New York; Redan and Cascade Heights, Georgia; Mitchellville, Maryland; Missouri City, Texas; Desoto, Texas; Quincy, South Carolina; Forest Park, Oklahoma; Mount Airy, Philadelphia, Pennsylvania. Ghetto See also: Ghetto and African-American ghetto due to segregated conditions and widespread poverty, some African-American neighborhoods in the United States have been named ghetto. The use of the term is controversial and, depending on the context, potentially offensive. Despite America's widespread use of the term ghetto to refer to a poor urban area inhabited by ethnic minorities, those living in the area often use it to refer to something positive. African-American ghettos did not always have dilapidated homes and deteriorating projects, as were all its residents living in poverty. For many African-Americans, the ghetto was a home, a place representing true blackness and a sense, passion, or emotion stemming from the rise over the struggle and suffering of African descent in America. Langston Hughes Relay in the Negro Ghetto (1931) and The Heart of Harlem (1945): Buildings in Harlem brick and stone / And the streets are long and wide, / But Harlem is much bigger than just these, / Harlem is what's inside. The playwright August Wilson used the term ghetto in Ma Rainey's Black Day (1984) and Fences (1987), both of which draw on the author's experience, grew up in the Hill District of Pittsburgh, an African-American ghetto. While African-American districts may suffer from civil disinvestment, with lower quality schools, and fire protection, there are institutions like churches, museums, and political organizations that help improve the physical and social capital of African-American neighborhoods. In African-American neighborhoods, churches can be important sources of social cohesion. For some African-Americans, the good spirituality learned through these churches is a protective factor against the corrosive forces of racism. Museums dedicated to African-American history are also located in many African-American neighborhoods. Many African-American neighborhoods are located in inner cities, and these are mostly residential neighborhoods closest to the central business district. The built environment is often range homes or brownstones, mixed with older single-family homes that can be converted to multi-family homes. Some areas have large apartment buildings. Shotgun homes are an important part of the built environment of some southern African-American neighborhoods. The houses consist of three to five rooms in a row without corridors. This African American design home is located in both rural and urban southern areas, mostly in African-American communities and neighborhoods. In the Black Rednecks and White Liberals, Thomas Sowell suggested that the modern urban culture of the black ghetto was rooted in the culture of the white crackers of northern Britons and Irish Scots who migrated from the generally lawless border regions of Great Britain to the American south, where they formed a culture of redheaded, common to both blacks and whites in the forerunners in the south. According to Sowell, the characteristics of this culture included live music and dance, violence, unbridled emotions, vivid images, illegitimacy, religious oratory, marked by harsh rhetoric, and a lack of emphasis on education and intellectual interests. Sowell argues that white liberal Americans have perpetuated this counterproductive and self-destructive lifestyle among black Americans living in urban ghettos, through the welfare state, and watching the police's other way, and smiling at gangsta rap. Many members of the ghetto are discredited and misunderstood. Through influence, members look at weak links or those who are trapped. The goal is to do this or manage the streets Of Also Wikimedia Commons has media related to African-American culture. 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