

Shes Mad Real Popular Culture And West Indian Girls In Brooklyn

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Shes Mad Real Popular Culture

In She's Mad Real, Oneka LaBennett draws on over a decade of researching teenage West Indian girls in the Flatbush and Crown Heights sections of Brooklyn to argue that Black youth are in fact strategic consumers of popular culture and through this consumption they assert far more agency in defining race, ethnicity, and gender than academic and popular discourses tend to acknowledge.

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She's Mad Real: Popular Culture and West Indian Girls in Brooklyn. Oneka LaBennett, New York: New York University Press, 2011. viii + 241 pp.

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She's Mad Real takes Black youth culture as its starting point, arguing that West Indian adolescents are strategic consumers of popular culture and that, through this consumption, they assert far more agency in defining race, ethnicity, and gender than academic and popular discourses tend to acknowledge.

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She's Mad Real - NYU Press

This was a real event, and it wasn't just any other concert. Taking place on August 15, 1965, this concert is a huge part of pop culture history. The band played to a massive crowd of 55,600 hysterical fans and documented the concert for The Beatles at Shea Stadium .

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Sherrie A. Inness, Disco Divas: Women and Popular Culture in the 1970s (Philadelphia: University of Pennsylvania Press, 2003, £35.00 cloth, £14.00 paper). Pp. 248. ISBN 0 8122 3707 2, 0 8122 1841 8.

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She's Mad Real: Popular Culture and West Indian Girls in ...

She's Mad Real: Popular Culture and West Indian Girls in Brooklyn. Oneka LaBennett. NYU Press, 2011 - Business & Economics - 240 pages. 0 Reviews. Overwhelmingly, Black teenage girls are negatively represented in national and global popular discourses, either as being OC at riskOCO for teenage pregnancy, obesity, or sexually transmitted ...

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