Blaine Killen

**Rhetorical Precise**

Popular Music and Society writer, Jason Haugen, in his journal entry, "Unladylike Divas": Language, Gender, and Female Gangsta Rappers, published in 2003, addresses the topic of female MC’sand argues that challenging norms creates new ones. He supports this claim by establishing what the genre of gangsta rap is, then discussing how Mia and Lady of Rage challenge norms, and finally wraps it up by explaining the benefits of differentiation. Haugen’s purpose is to inspire emcees to challenge social norms in order to increase the amount of female emcees on the mainstream.He adopts an academic tone for his audience, the readers of Popular Music and Societyand others interested in the topic of female emcees.

In the magazine entry, *Empowering self, making choices, creating spaces: Black female identity via rap music performance* (2000), author Cheryl Keyes, Journal of American Folklore writer, asserts that women are beginning to chisel away at stereotypes through rap music and suggests women are redefining black culture and identity. She backs up this claim by doing the following: first, she giving a brief history of female emcees; next, she explained how the game transitioned from the fly girls to the sista’s to the queen’s; last, she concluded by explaining what theses trends mean. Keyes appears to write in hopes of proving that women are breaking down stereotypes in order to positively affect the views of female emcees. Because of the author’s informative and professional tone, it seems as if she writes for an uninformed and predominantly white audience.

In his/her blog post Disrespectability Politics: On Jay-Z’s Bitch, Beyonce’s ‘Fly’ Ass, and Black Girl Blue (2012), blogger Crunktastic asserts that negatives stereotypes surrounding black women haven’t gone away by addressing the problems in black culture, the ridiculousness of Jay Z’s claim to not say bitch, and strategies to progress in diminishing the stereotypes. By supplying the reader with information about the struggles black women face, Crunktastic builds her claims about disrespectability politics. Crunktastic wishes to convey to readers the importance of progressing toward diminishing these stereotypes in order to better black culture and for women to receive better treatment from black men. The author’s audience likely consists of those interested in black feminist movements as is evident through his/her references to black women in power and ridiculous stereotypes; she addresses readers with a tone that is playful but controlled.