1. Melvin Donalson, the author of *Hip Hop in American Cinema*, and J. Craig Watkins, author of *Representing: Hip Hop Culture and the Production of Black Cinema*, approach the hip-hop film differently. Donalson lists the components to three types of hip hop films. One type of hip hop film fit into the mainstream genre of romantic comedy. What characterized the films as hip hop according to Donalson was the “pronounced ethnic flair and multidimensional characters. Sometimes the flair and characterizations were broad, over-the-top presentations, but in a number of cases, these films were distinctive due to casting, script quality, and production values” (Donalson 67). Donalson says these films that represented “hip hop relationships,” were mainly about the battle of the sexes. He says, “Mainstream audiences were willing to view these young characters, usually professional, in the urban enclave utilizing the language and attitudes of hip hop, without the guns and graphic violence (Donalson 68). Some examples of this type of hip hop film are *Deliver us from Eva* (2003), and *Breakin’ All the Rules* (2004).