

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School College of Liberal Arts and Sciences Department/School English/Film and Media Studies
 Prefix: FMS Number: 394 Title: The Legacy of Tupac Shakur in Film and Music Units: 1-4

Course description:

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: C

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Suzanne Wachman E-mail suzanne.wachman@asu.edu Phone (602) 543-6218

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Krista Ratcliffe/AM Date: 2/22/2022

Chair/Director (Signature): Krista Ratcliffe/AM *Aya Matsuuda*

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Course Syllabus Required Books/Readings
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Course Syllabus Required Books/Readings
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
FMS	394	The Legacy of Tupac Shakur in Film and Music	C

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example -See 2b. Compares 2 U.S. cultures	Example -Compares Latino & African American Music	Example -See Syllabus Pg. 5
Is an in-depth study of rapper and activist Tupac Shakur's life and work as a platform for exploring race, black masculinity, religion, and belonging in America today.	Examines American organizations such as the Black Panther Party for Self Defense and the Nation of Islam	See syllabus, page 6
	Analyzes the cultural construction of ghettos in the US	see syllabus, page 6
	Analyzes Jim Crow laws, mass incarceration, and the school to prison pipeline	see syllabus, page 7
	Investigates violence, misogyny and homophobia in hip hop culture	see syllabus, page 7

Film and Media Studies 394: The Legacy of Tupac Shakur in Film and Music

Catalog Description

Covers topics of immediate or special interest to a faculty member and students.

Topic Description

Our entire lives are immersed in consumer culture and media images, which provide symbols and myths that shape our values. In this course, students will explore the impact of media culture on our notions of race, class, gender, sexuality and belonging. Drawing from the methods of cultural studies, students explore the life and work of rap artist Tupac Shakur. His work serves as a lens to focus our analysis of American social and cultural issues. Potential topics to be explored include: myth and memorialization, guardianship, black nationalism, masculinity and misogynoir, mass incarceration and the school to prison pipeline, capitalist consumerism, and Afrofuturism.

Film and Media Studies 394
The Legacy of Tupac Shakur in Film and Music
Spring 2022

Dr. Stacey Moran
stacey.moran@asu.edu

Office: Stauffer B240

Office Hours: After class and by appointment

“No matter what these people say about me, my music does not glorify any image,
my music is spiritual if you listen to it.
It is all about emotion,
it is all about life.”
~Tupac Shakur

Course Description:

Tupac Shakur is one of the most complex figures to emerge from hip hop. He has been hailed as a rapper, an actor, an activist, a thug, a poet, a rebel, and a visionary. This course does not explore the work of Tupac as an individual artist, but instead, considers his work to be situated within a broader history of oppression in the United States. Therefore, we explore the deeply rooted values and struggles in one artist's life in terms of how it connects more broadly to American culture. More specifically, Tupac's life and work operate as a platform for thinking about race, culture, sexuality, masculinity, religion, militancy, criminality, capitalist consumerism, power, and national belonging in America today. The course takes examples from both dramatic and documentary film, music video, poetry and lyrics, and reads them alongside critical and cultural theory. Some of our key questions are the following:

- How do popular cultural media like film, video and popular music participate in memorialization and heroization? How do famous figures operate as a form of collective memory and public pedagogy?
- What role does popular music play in identity formation, authenticity, and othering, especially as it relates to blackness/whiteness and gender and sexuality?
- What political, social, cultural and economic issues can hip hop help to visualize?
- How does hip hop overlap with American Movements like the Black Panther Party and the Nation of Islam?
- In what ways can we talk about Hip Hop as music versus as a way of life? Whose way of life is it?
- In what ways do popular media invest in, perpetuate and resist capitalism, consumerism and bling-bling culture?

This is not a lecture class.

We'll spend the majority of our time talking together about the ideas in the readings and working through them as a class. Many class discussions will be student led. For this reason, there are no lectures to post online. It is important that everyone arrives in class with an open-mind, a critical

gaze (a willingness to go beyond common assumptions), and most importantly a willingness to read carefully, attend class, participate in discussions.

This is not a class "about" Tupac Shakur.

For those who simply like Tupac's music, or want to know more about the artist, this class will be a struggle. For those who expect a history of music, or a class that is "easy on the mind," this class will be a struggle. For those who think discussions about race and inequality are about opinions, or that class is a space to replicate the opinion-based debates of modern media culture, this class will be a struggle. We will work diligently to promote equitable discussions and interactive dialogues, and to engage with research, facts, and evidence to learn more about the socio-cultural environment that Americans share.

***Personal Address.** All people have the right to be addressed and referred to in accordance with their personal identity. Please let me know if you prefer a name other than the one listed on the ASU course roster and your pronouns. I will do my best to address and refer to all students accordingly and support classmates in doing so as well.

Required Print Materials – to purchase:

Michael Eric Dyson, *Holler if You Hear Me: Searching for Tupac Shakur*, (2001) **Please buy this book** on Amazon or other book dealer. It is NOT available at the ASU bookstore.

Required Print Materials available in PDF on Canvas:

Forman and Neal, eds. *That's the Joint! The Hip-Hop Studies Reader*, (2004).

Tricia Rose, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop—and Why it Matters*, (2008).

Additional readings will be added to Canvas.

Tupac lyrics:

<https://www.azlyrics.com/19/2pac.html>

Required Screenings

Please be aware that you will need media subscriptions (such as Netflix, Hulu and Amazon Prime) to screen most films. Please beware of pirate sites and malware. Links come and go. Plan ahead and look for films early. Share your information with the class. If you have trouble finding a film, please let us know asap.

“School is really important, reading, writing, and arithmetic.
But after you learn reading, writing, and arithmetic,
they tend to teach you reading, writing, and arithmetic again.
Then again. Then again.
There should also be a class on drugs,
a class on sex, on real sex education,
a class on scams, a class on religious cults,
a class on police brutality, on apartheid,
on racism in American,
on why people are hungry.
But there’s not.
But there’s a class on gym.”
~Tupac

Learning Objectives

Upon successful completion of this course, students will have developed their ability to:

- use practices of **active reading**;
- **draw connections** among ideas;
- develop a strong sense of **critical self-reflection**;
- **apply new strategies** for reading, thinking about, and analyzing a variety of cultural texts and films, which differ from conventional narrative forms.
- **use interdisciplinary critical perspectives** to examine the diverse and sometimes contested meanings of cultural objects and processes;
- enhance **critical writing and thinking skills** regarding literature, film, and critical theoretical texts.
- enhance **critical speaking skills** while engaging with so-called “difficult dialogues,” that cover a range of topics such as race and racialization, gender identity, religion, politics, and social justice.
- develop **analyses of culture** through oral and written modes of communication;
- recognize and summarize impact and **intersections of race, class, gender, and sexuality**;
- identify and **articulate their own socio-cultural location** in a complex, structurally unequal, and often contradictory world.

Course Expectations

1. Students are expected to **refrain from using all digital tools** during class discussions. Phones need to be silenced, and tablets, and laptops need to be stored out of sight and out of reach for the duration of class. Exceptions will be made for presentations and disability accommodations.
2. This is a face-to-face class and **regular attendance is required**. More than 5 absences will negatively affect your grade. Attendance will be taken by means of a sign-in sheet. Students are expected to sign themselves in each day. If you need to miss class for religious reasons, active duty, or university sanctioned events, please talk to me in advance. If you need to miss class for covid reasons, please stay in communication with me.
3. This is a lo/noTECH classroom. Students are expected to **print all readings** from Canvas and bring them to class each day. Students without a copy of the text **may be asked to leave**. [Find a reliable printer on campus. \(Links to an external site.\)](#)
4. Students are expected to **screen all films on their own time**, and should expect to incur some fees for doing so.

5. Students are expected to arrive on time and be prepared to work on the materials assigned for the day.
6. Students are expected to complete assigned readings, some of which are long and/or difficult. Please plan ahead.

****The Question Concerning Technology***

It's undeniably true that technology has transformed our lives. It is incredibly useful – life-saving, even! –but it can also be seductive and addictive. Although technology is now ubiquitous, it is not the case that technology is simply good or bad. There is a strong case being built by media theorists, clinicians, and philosophers that technology is not only jettisoning us into bright futures, but also in some cases, is quite harmful. It is my contention that the usefulness of technology needs to be assessed on a case-by-case basis.

At the very least, in a classroom devoted to reading, writing, talking, and sharing, technology is a distraction. Therefore, ***I ask that you please put away all devices for the 75 minutes we share a room together.*** This course has been carefully designed to be lo-tech. We will use rudimentary tools to foster creative thinking: paper and pencils, crayons and markers. Students are encouraged to play and work together as they explore their creative thinking skills. Skills acquired in lo-tech environments can always be translated into hi-tech ones at a later date.

This lo-tech space also helps to remove the pressures brought on by perfectionism. In this class, we will privilege ***process*** over product, ***problems and questions*** over solutions, ***collaboration*** over competition, and ***bursts of insight*** over mastery of knowledge.

Announcements

I will communicate often via announcements for updates, due dates, changes to the course schedule, and so on. Set your notifications in Canvas so you don't miss anything. You are responsible for the information sent via announcements.

Grade Breakdown

Homework – 30%

Short ESSAYS – 20% ([2@10/each](#))

Group Presentation – 10%

Presentation ESSAY – 15%

Final ESSAY – 15%

Engagement, Effort and Improvement - 10%

Strong Participation in class is expected and based on the following criteria:

- Arriving to class on time
- Attending class every day
- Being prepared with a printed copy of the reading
- Adhering to the “no-technology” rule
- Open-mindedness
- Finding wonder in learning new things
- Demonstrating self-awareness in discussion dynamics
- Visiting office hours
- Participating fully in focused freewriting
- Following directions
- Active listening and note-taking
- Helping your peers whenever you can
- Showing sensitivity, empathy, and respect for others
- Contributing to group work

Response Papers – 20% (2 @ 10% each)

Twice during the semester, students will turn in a 1,000-word short essay that develops an original idea about the course materials. Writing should be formal, original, and thesis-driven. The first paper is due early in the semester and will serve as a diagnostic example of student's writing level.

Oral Presentation – 10%

Starting in the third week, Thursday's class will begin with a short student presentation (~20 minutes). Small groups of students will be responsible for starting off our discussion with a set of questions or problems that have emerged from the reading/screening for that week. The group will use one song to frame the discussion. Presentations should not summarize or detail texts/films, but rather, should set up the class for an engaging discussion. Presentations should frame the discussion, but not determine it.

Students should meet together (either physically or virtually) to plan for their presentation. Each student should speak/contribute an equal amount. Please be cognizant of others' contributions and play to the strengths of each person in your group in order to facilitate the best discussion.

Presentation Essay – 15%

ROLLING DUE DATE. This individual essay is DUE one week after your group presentation. Please keep this on your calendar, as it will not appear in the CANVAS CALENDAR for this course. It is your responsibility to know when your essay is due.

Each individual from the presentation group will write a **5-page self-reflective assessment** of the presentation proceedings and your positionality in relation to the text and/or film.

Final Paper – 15%

A long critical essay on the topic of your choice (7-10 pages). All essays should be thesis-driven, use evidence from both text and film, and engage with one of the themes developed in the course.

Tentative Course Schedule

List of when to Watch, Read, Listen

Week 1. January 11-13

Introductions

Week 2 January 18-20

Watch: *All Eyez on Me* (Boom, 2017)

Watch: *Hip Hop Evolution* (Netflix) Episode 1, “The Foundation”

Read: Valentina Cucca, “Biopics as Postmodern Mythmaking”

Week 3 January 25-27

Watch *Tupac: Resurrection* (Lauren Lavin, 2003).

<https://www.youtube.com/watch?v=FwCtpybRRzA>

Read: “Saint Tupac,” Michael Ralph, Aisha Beliso-De Jesús and Stephan Palmié
Tricia Rose, “Introduction” to *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop—and Why it Matters*, (2008).

Week 4 February 1-3

Watch: *Tupac Shakur: Thug Angel: The Life of an Outlaw* (Spirer, 2002)

Read: Karin L. Stanford, “Keepin’ it Real in Hip Hop Politics: A Political Perspective of Tupac Shakur” (2011)

Week 5 February 9-11

Watch: *Tupac Vs.* (Peters, 2002)

Robin D.G. Kelley, “Looking for the ‘Real’ Nigga: Social Scientists Construct the Ghetto,”
Chapter 12 in *That’s The Joint!*

Week 6. February 15-17

Watch: *Malcolm X* (Lee, 1992)

Read: Su’ad Abdul Khabeer, *Muslim Cool: Race, Religion, and Hip Hop in the United States*
“The loop of Muslim Cool” and “Muslim Cool Dandies”

Dyson, Chapter 5 - “For All the Real Niggas Out There: Authenticity Blues”

Week 7 February 22-24

Watch: *Panther* (Van Peebles, 1995)

Read: Lisa Corrigan, “Sacrifice, Love and Resistance: The Hip Hop Legacy of Assata Shakur”

Black Panther Party – “The 10-Point Program”

Dyson, Chapter 2, “Son of a Panther”

Week 8 March 1-3

Watch: *The Hate U Give*, 2017

Read: Peggy McIntosh, “Unpacking the Knapsack of White Privilege”

Week 9 March 6 - 13 - Spring Break – NO CLASS

Week 10 March 15-17

Watch: *13th* (DuVernay, 2016)

Read: André Douglas Pond Cummings, “Thug Life: Hip-Hop’s Curious Relationship with Criminal Justice”

Week 11 March 22-24

Watch: *Juice* (Dickerson, 1992)

Read: Thomas Halper and Douglas Muzzio, “Menace II Society? Urban Poverty and Underclass Narratives in American Movies”

Week 12 March 29-31

Watch: *Bling: A Planet Rock* (Cepeda, 2007)

Mark Anthony Neal, ["Rhythm and Bullshit? The Slow Decline of R&B" \(Links to an external site.\)](#)

Read: Chapter 6 *Commodity Activism*, ["Diamonds \(Are from Sierra Leone\): Bling and the Promise of Consumer Citizenship"](#)

Week 13 April 6-8

Read: Epstein, Blake and González, ["Girlhood Interrupted: The Erasure of Black Girls' Childhood"](#)

Watch: *Pushout: The Criminalization of Black Girls in Schools* (2019)

Week 14. April 13-15

Watch: *Hip Hop: Beyond Beats & Rhymes* (Hurt, 2006)

Derek Iwamoto, ["Tupac Shakur: Understanding the Identity Formation of Hyper-masculinity of a Popular Hip Hop Artist"](#)

Read: Bettina Love, ["A Ratchet Lens: Black Queer Youth, Agency, Hip Hop and the Black Imagination"](#)

Week 15 April 20-22

Watch: *Cuties* (Doucouré, 2020)

Read: bell hooks, Chapter 11 in *Outlaw Culture*, [“Gangsta Culture—Sexism and Misogyny: Who Will Take the Rap?”](#)

Read: Dyson, *Holler if You Hear Me* Chapter 6, “Do We Hate Our Women?”

Week 16 April 27-29

Watch: *Dirty Computer* [Emotion Picture] (Monáe, 2018)

Videos: Tupac, “California Love”

Chapter 5 in *Afrofuturism 2.0: The Rise of Astro-Blackness*, Grace D. Gipson, [“Afrofuturism’s Musical Princess Janelle Monáe Psychedelic Soul Message Music Infused with a Sci-Fi Twist”](#)

Detailed Rubric for Written Work

A “B” range paper (2.7 - 3.6) must have the following:

- 1) a clear claim that indicates your understanding of the author’s argument(s);
- 2) the body of the paper must support and develop the claim (in other words, there needs to be an identifiable argument that begins with the claim and gets extended over the course of the paper);
- 3) evidence from the text is included, which supports the claim/argument;
- 4) analysis of that evidence is used rather than paraphrasing;
- 5) a clear understanding of the material under consideration;
- 6) an awareness of the premises of your argument.

An “A” range paper (3.7 - 4.0) has all of the above plus:

- 1) the writing is clear and precise, even elegant (i.e., the language is concise and there are few, if any, mistakes in grammar, punctuation, or spelling);
- 2) the argument of the paper develops smoothly – transitions linking paragraphs and sentences are clear, material included is relevant to your discussion, paragraphs are arranged logically;
- 3) offers interesting insights into the material discussed – the work demonstrates a solid understanding of the texts and an intelligent grappling with the issues the paper has raised;
- 4) you clearly establish and support the premises of your claims.

A “C” paper (1.7 - 2.6):

- 1) fulfills the requirements of the assignment and shows a basic understanding of the texts/issues discussed HOWEVER some of the following problems are evident:
- 2) the claim is too general to be persuasive, or cannot be supported with the text(s) discussed;
- 3) the development of the argument is unclear (i.e., paragraphs are not logically arranged; there is an abundance of information that is not relevant to the discussion of the text);
- 4) the essay lacks examples from the texts;
- 5) material quoted seems irrelevant, or needs more explanation/analysis;
- 6) paper has more plot summary (paraphrasing) than analysis;
- 7) the writing is generally clear but some grammatical errors and mistakes in punctuation and spelling detract from the argument; ideas are not clearly developed or expressed.

A “D” paper (0.7 - 1.6) has many of the same problems as a “C” paper plus some of the following problems:

- 1) lacks a claim;
- 2) doesn’t fulfill the requirement;
- 3) writing is choppy or unclear (there are numerous mistakes in punctuation and grammar, e.g., run-on sentences, sentence fragments, etc.);
- 4) organization is generally unclear;
- 5) the paper is filled with vague or general statements that are unsupported by the text or contradictory ideas are not clarified;
- 6) the paper consists mostly of plot summary rather than analysis of the text.

Film and Media Studies 394: The Legacy of Tupac Shakur in Film and Music

List of Required Readings/Books

1. *Holler If You Hear Me: Searching for Tupac Shakur* by Michael Eric Dyson
2. *That's the Joint: The Hip Hop Studies Reading*; Murray Forman and Mark Anthony Neal, Editors
3. *The Hip Hop Wars* by Tricia Rose

FMS 394 “The Legacy of Tupac Shakur in Film & Music”

Reading and Screening Schedule

Watch: *All Eyez on Me* (Boom 2017)

Read: Valentina Cucca, [“Biopics as Postmodern Mythmaking”](#)

Watch: *Tupac: Resurrection* (Lauren Lavin, 2003)

Read: Michael Ralph, Aisha Beliso-De Jesús and Stephan Palmié, [“Saint Tupac.”](#)

Read: Tricia Rose, [“Introduction” to *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop—and Why it Matters*](#), (2008).

Read: Karin L. Stanford, [“Keepin’ it Real in Hip Hop Politics: A Political Perspective of Tupac Shakur”](#)

Read: Dyson, *Holler If You Hear Me* Chapter 5, “For All the Real Niggas Out There: Authenticity Blues”

Watch: *Tupac Shakur: Thug Angel: The Life of an Outlaw* (Spirer, 2002)

Read: Su’ad Abdul Khabeer, *Muslim Cool: Race, Religion, and Hip Hop in the United States*

[“The Loop of Muslim Cool”](#) [“Muslim Cool Dandies”](#)

Watch: *Malcolm X* (Lee, 1992)

Read: Lisa Corrigan, [“Sacrifice, Love and Resistance: The Hip Hop Legacy of Assata Shakur”](#)

Read: Dyson, *Holler if You Hear Me* Chapter 2, “Son of a Panther”

Read: Black Panther Party for Self Defense, [“The 10-Point Program”](#) (Links to an external site.)

Watch: *Panther* (van Peebles, 1991)

Read: Thomas Halper and Douglas Muzzio, [“Menace II Society? Urban Poverty and Underclass Narratives in American Movies”](#)

Watch: *Juice* (Dickerson, 1992)

Read: Chapter 12 in *That’s The Joint!*, Robin D.G. Kelley, [“Looking for the ‘Real’ Nigga: Social Scientists Construct the Ghetto,”](#)

Read: Peggy McIntosh, [“Unpacking the Knapsack of White Privilege”](#)

Watch: *The Hate U Give* (Tillman, 2018)

Read: André Douglas Pond Cummings, [“Thug Life: Hip-Hop’s Curious Relationship with Criminal Justice”](#)

Watch: *13th* (duVernay, 2016)

Read: Epstein, Blake and González, "[Girlhood Interrupted: The Erasure of Black Girls' Childhood](#)"

Watch: *Pushout: The Criminalization of Black Girls in Schools* (2019)

Read: Mark Anthony Neal, "[Rhythm and Bullshit? The Slow Decline of R&B](#)" (Links to an external site.)

Read: Chapter 6 *Commodity Activism*, "[Diamonds \(Are from Sierra Leone\): Bling and the Promise of Consumer Citizenship](#)"

Watch: *Bling: A Planet Rock* (Cepeda, 2007)

Read: Derek Iwamoto, "[Tupac Shakur: Understanding the Identity Formation of Hyper-masculinity of a Popular Hip Hop Artist](#)"

Read: Bettina Love, "[A Ratchet Lens: Black Queer Youth, Agency, Hip Hop and the Black Imagination](#)"

Watch: *Beyond Beats & Rhymes* (Hurt, 2006)

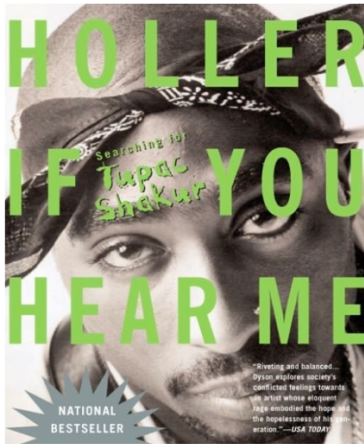
Read: bell hooks, Chapter 11 in *Outlaw Culture*, "[Gangsta Culture—Sexism and Misogyny: Who Will Take the Rap?](#)"

Read: Dyson, *Holler if You Hear Me* Chapter 6, "Do We Hate Our Women?"

Watch: *Cuties* (Doucouré, 2020)

Read: Chapter 5 in *Afrofuturism 2.0: The Rise of Astro-Blackness*, Grace D. Gipson, "[Afrofuturism's Musical Princess Janelle Monáe Psychedelic Soul Message Music Infused with a Sci-Fi Twist](#)"

Watch: *Dirty Computer* [Emotion Picture] (Monáe, 2018)



MICHAEL ERIC DYSON
WITH A NEW PREFACE BY THE AUTHOR

THAT'S THE JOINT!

The Hip-Hop Studies Reader

Murray Forman & Mark Anthony Neal
EDITORS

ROUTLEDGE
New York • London

Table of Contents

[Praise](#)
[Title Page](#)
[Dedication](#)
[Also by Michael Eric Dyson](#)
[Acknowledgments](#)
["I Always Wanted to Make a Book Out of My Life"](#)

[CHILDHOOD CHAINS, ADOLESCENT ASPIRATIONS](#)

[CHAPTER 1 - "Dear Mama"](#)
[CHAPTER 2 - "The Son of a Panther"](#)
[CHAPTER 3 - "No Malcolm X in My History Text"](#)

[PORTRAITS OF AN ARTIST](#)

[CHAPTER 4 - "Give Me a Paper and a Pen"](#)
[CHAPTER 5 - "For All the Real Niggas Out There"](#)

[BODIES AND BELIEFS](#)

[CHAPTER 6 - "Do We Hate Our Women?"](#)
[CHAPTER 7 - "But Do the Lord Care?"](#)
[CHAPTER 8 - "I Got Your Name Tatted on My Arm"](#)

Contents

<i>Preface</i>	ix
Introduction	1

PART ONE: TOP TEN DEBATES IN HIP HOP

Hip Hop's Critics

1 Hip Hop Causes Violence	33
2 Hip Hop Reflects Black Dysfunctional Ghetto Culture	61
3 Hip Hop Hurts Black People	75
4 Hip Hop Is Destroying America's Values	95
5 Hip Hop Demeans Women	113

Hip Hop's Defenders

6 Just Keeping It Real	133
7 Hip Hop Is Not Responsible for Sexism	149
8 "There are Bitches and Hoes"	167
9 We're Not Role Models	187
10 Nobody Talks About the Positive in Hip Hop	201

Part II	No Time for Fake Niggas: Hip-Hop Culture and the Authenticity Debates	57		
	MARK ANTHONY NEAL			
7	The Culture of Hip-Hop	61		
	MICHAEL ERIC DYSON			
8	Puerto Rocks: Rap, Roots, and Amnesia	69		
	JUAN FLORES			
9	It's a Family Affair	87		
	PAUL GILROY			
10	Hip-Hop Chicano: A Separate but Parallel Story	95		
	RAEGAN KELLY			
11	On the Question of Nigga Authenticity	105		
	R.A.T. JUDY			
12	Looking for the "Real" Nigga: Social Scientists Construct the Ghetto	119		
	ROBIN D.G. KELLEY			
13	About a Salary or Reality?—Rap's Recurrent Conflict	137		
	ALAN LIGHT			
14	The Rap on Rap: The "Black Music" that Isn't Either	147		
	DAVID SAMUELS			
Part III	Ain't No Love in the Heart of the City: Hip-Hop, Space, and Place	155		
	MURRAY FORMAN			
15	Black Empires, White Desires: The Spatial Politics of Identity in the Age of Hip-Hop	159		
	DAVAREAN L. BALDWIN			
16	Hip-Hop am Main, Rappin' on the Tyne: Hip-Hop Culture as a Local Construct in Two European Cities	177		
	ANDY BENNETT			
17	"Represent": Race, Space, and Place in Rap Music	201		
	MURRAY FORMAN			
18	Rap and Hip-Hop: The New York Connection	223		
	DICK HERDIGE			
19	Uptown Throwdown	233		
	DAVID TOOP			
				CONTENTS • ix
Part IV	I'll Be Nina Simone Defecating on Your Microphone: Hip-Hop and Gender	247		
	MARK ANTHONY NEAL			
20	Translating Double-Dutch to Hip-Hop: The Musical Vernacular of Black Girls' Play	251		
	KYRA D. GAUNT			
21	Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance	265		
	CHERYL L. KEYES			
22	Hip-Hop Feminist	277		
	JOAN MORGAN			
23	Seeds and Legacies: Tapping the Potential in Hip-Hop	283		
	GWENDOLYN D. FOUGH			
24	Never Trust a Big Butt and a Smile	291		
	TRICIA ROSE			
Part V	The Message: Rap, Politics, and Resistance	307		
	MARK ANTHONY NEAL			
25	Organizing the Hip-Hop Generation	311		
	ANGELA ARDS			
26	Check Yo Self Before You Wreck Yo Self: The Death of Politics in Rap Music and Popular Culture	325		
	TODD BOYD			
27	The Challenge of Rap Music from Cultural Movement to Political Power	341		
	BAKARI KITWANA			
28	Rap, Race, and Politics	351		
	CLARENCE LUSANE			
29	Postindustrial Soul: Black Popular Music at the Crossroads	363		
	MARK ANTHONY NEAL			
Part VI	Looking for the Perfect Beat: Hip-Hop Aesthetics and Technologies of Production	389		
	MURRAY FORMAN			
30	Airshafts, Loudspeakers, and the Hip Hop Sample: Contexts and African American Musical Aesthetics	393		
	ANDREW BARTLETT			

Contents

<i>Preface</i>	ix
Introduction	1
PART ONE: TOP TEN DEBATES IN HIP HOP	
<i>Hip Hop's Critics</i>	
1 Hip Hop Causes Violence	33
2 Hip Hop Reflects Black Dysfunctional Ghetto Culture	61
3 Hip Hop Hurts Black People	75
4 Hip Hop Is Destroying America's Values	95
5 Hip Hop Demeans Women	113
<i>Hip Hop's Defenders</i>	
6 Just Keeping It Real	133
7 Hip Hop Is Not Responsible for Sexism	149
8 "There are Bitches and Hoes"	167
9 We're Not Role Models	187
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THE HIP HOP WARS

What We Talk About When
We Talk About Hip Hop
—and Why It Matters

TRICIA ROSE



A Member of the Perseus Books Group
New York