**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>College/School</th>
<th>College of Liberal Arts and Sciences</th>
<th>Department/School</th>
<th>English/Film and Media Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prefix:</td>
<td>FMS</td>
<td>Number:</td>
<td>394</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Title:</td>
<td>The Legacy of Tupac Shakur in Film and Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Units:</td>
<td>1-4</td>
</tr>
</tbody>
</table>

**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

**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, 2022

**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 Matsuda

**Rev. 10/2020**
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

<table>
<thead>
<tr>
<th>CULTURAL DIVERSITY IN THE UNITED STATES</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>NO</td>
</tr>
</tbody>
</table>

1. A Cultural Diversity course must meet the following general criteria:

   The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.

   [ ] YES  [ ] NO

2. A Cultural Diversity course must then meet at least one of the following specific criteria:

   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.

      [ ] YES  [ ] NO

   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.

      [ ] YES  [ ] NO

   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.

      [ ] YES  [ ] NO

*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.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>General Studies Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS</td>
<td>394</td>
<td>The Legacy of Tupac Shakur in Film and Music</td>
<td>C</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>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.</td>
<td>Examines American organizations such as the Black Panther Party for Self Defense and the Nation of Islam</td>
<td>See syllabus, page 6</td>
</tr>
<tr>
<td></td>
<td>Analyzes the cultural construction of ghettos in the US</td>
<td>see syllabus, page 6</td>
</tr>
<tr>
<td></td>
<td>Analyzes Jim Crow laws, mass incarceration, and the school to prison pipeline</td>
<td>see syllabus, page 7</td>
</tr>
<tr>
<td></td>
<td>Investigates violence, misogyny and homophobia in hip hop culture</td>
<td>see syllabus, page 7</td>
</tr>
</tbody>
</table>
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 misgynoir, mass incarceration and the school to prison pipeline, capitalist consumerism, and Afroputurism.
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:**

**Required Print Materials available in PDF on Canvas:**
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

**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)
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)

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”

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"


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”


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.
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:** 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”

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"

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)


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