

The University of Western Ontario, London, Canada
Department of Music
Fall 2021

MUS 2709: Special Topics in Music History - Hip Hop

The department would like to recognize that we are located on the traditional land of the Anishinaabeg, Haudenosaunee, Lenape and Attawandaron peoples.

Professor: Dr. Sadie Hochman-Ruiz (pronouns: she/her)

Mail: shochma@uwo.ca

Course Delivery: Asynchronous

Course Description: The class will present a broadly chronological overview of the development of hip hop from the late 1970s through to the present. In addition to exploring hip hop's unique challenge to Western ideas of musicality and intellectual authorship, we will be attending to economics and urban geography, legislating white supremacy, and the various social locations from which people interact with blackness. Students will be assigned listings as well as readings from Jeff Chang's *Can't Stop Won't Stop* and other assorted works. Evaluation will be carried out through writing assignments and tests. By the end of this course, you will be able to contextualize production styles, historicize sound with political, social and economic locators, and prognosticate future directions for hip-hop.

Course Prerequisites: None

Course Objectives:

- Develop an understanding of many of the major fields in popular music studies, including, where appropriate, an interdisciplinary perspective, and how the fields may intersect with fields in related disciplines;
- Develop an understanding of methods of enquiry in popular music studies that will enable you to evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques; devise and sustain arguments or solve problems using these methods; and describe and comment upon particular aspects of current research or equivalent advanced scholarship.
- Use this knowledge in the creative process and gain the ability to use a range of established techniques to: a) initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information; b) propose solutions; c) frame appropriate questions for the purpose of solving a problem; d) solve a problem or create a new work; and e) make critical use of scholarly reviews and primary sources.
- The ability to communicate information, arguments, and analyses accurately and reliably, orally and in writing to a range of audiences.
- An understanding of the limits to your own knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations.
- Develop the ability to manage your own learning in changing circumstances, both within and outside the discipline and to select an appropriate program of further study

Learning Outcomes:

- 1 - By the end of the course students will be able to identify and recognize key terms utilized by popular music studies for the analysis of popular music
- 2 - By the end of the course students will be able to investigate and debate the origins of hip hop
- 3 - By the end of the course students will be able to analyze the research design of a peer-reviewed article and critically evaluate its intellectual rigour

- 4 - By the end of the course students will be able to question and discuss different perspectives in the academic study of hip-hop
- 5 - By the end of the course students will be able to use the uniqueness of hip hop to critically question scholarship on other music genres
- 6 - By the end of the course students will be able to hypothesize and compose a fully realized research paper about hip hop

Text: Chang, Jeff. *Can't Stop Won't Stop: A History of the Hip Hop Generation*. New York: Picador, 2005. The book will be available at the Western Bookstore but is also widely available and can be found at your local Chapters/Indigo, abebooks.com, or Amazon.

Assessment:

Course Completion (10%): Students will be graded based on their level of commitment to completing the course and answering intra-modular questions with sincerity and effort. Each week will be graded out of 10 and your final grade will be the average of all weeks, rounded to the nearest tenth of a percent. Module 1 will be graded after the student completes the module 1 test and so on and so forth.

Module 1 (20%): Upon the completion of module 1 (weeks 2-5), there will be a test on the material. In order to best distribute work for those doing the work of grading, there will be a due date for this test. **Due date is October 7th, 2021.**

Module 2 (20%): Upon the completion of module 2 (weeks 6-9), there will be a test on the material. In order to best distribute work for those doing the work of grading, there will be a due date for this test. **Due date is November 4th, 2021.**

Module 3 (20%): Upon the completion of module 3 (weeks 10-13), there will be a test on the material. In order to best distribute work for those doing the work of grading, there will be a due date for this test. **Due date is December 2nd, 2021.**

Short Writing Assignment (10%): Watch the film *Bamboozled*. Answer the following question: Spike Lee's *Bamboozled* (2000) was meant for the viewer to draw comparisons between the 19th-century minstrel show and contemporary gangsta rap. Consider how effective this message is communicated. Answers should be no more than 2000 words including citations. In order to best distribute work for those doing the work of grading, there will be a due date for this assignment. **Due date is November 11th, 2021.**

Long Writing Assignment (20%): **Due date is December 9th, 2021.**

Answer one of the following questions.

1. Has social activism in hip hop changed over time?
2. Explore the relationship between hip-hop's push for technological innovation and the limitations of the music industry in accommodating those innovations.
3. What are the implications of hip-hop's expanding audience? How has it grown from its early days in the Bronx and why does that matter?

Papers should be about 5000-6000 words. You will be docked for being significantly under or over. Papers must have at least 3 academic sources (peer-reviewed journal, scholarly book), or 2 academic sources and one good journalistic source (newspaper editorial, reputed magazine, etc.). You will be docked for using disreputable sources like Wikipedia, biography.com, about.com, etc.

Missed assignments and academic accommodation: Academic Accommodation must be requested within 28 days of the missed assignment. All assignments **MUST** be submitted by the deadlines noted on this syllabus. If you think you will not be able to submit your assignment in time (because of illness or bereavement), you must contact me as soon as you are aware of this. All assignments submitted late without documentation will be penalized 2% per day that they are late (including weekends). No assignments will be accepted two weeks after the due date.

Essay Format: All assignments must be typed and double-spaced with standard margins (1-inch side, top, and bottom margins). Do not forget to include your name, student number, course code, and proper citation for all references. You may only use referencing and bibliographic formats from MLA or Chicago Style.

In accordance with the University of Western Ontario Undergraduate Calendar, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100
A = 80-89
B = 70-79
C = 60-79
D = 50-59
F = Below 50%

OTHER MATTERS:

- **Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:
 - for exams scheduled by the Office of the Registrar (e.g., December and April exams)
 - absence of a duration greater than 48 hours,
 - assessments worth more than 30% of the student's final grade,
 - if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All

documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the

accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.

Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. <http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

COVID-19 SPECIFIC MATTERS:

Recording of Online Activities: All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

Online Etiquette: Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- [for classes larger than 30 students only] In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak
- [for classes where video for all participants is encouraged] Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

STUDENT SUPPORT SERVICES

There are several services for students on campus to take advantage of:

1) Counselling Services: Students experiencing emotional or mental distress can drop-in at Psychological Services located on the 4th floor of the Student Development Centre. Alternatively, you can book an appointment by calling 519-661-3031.

2) Writing Support Centre (Rm 4130, Student Development Centre) can help you learn to write better papers. Tutors are graduate students from a range of departments who have been trained to assist you at any stage in the writing process. You can make an appointment in person at the Writing Centre or call them at 519-661-3655.

3) Learning Skills Services (Rm 4100, Student Development Centre) can help develop better learning skills. To make an appointment, you can email them at learning@uwo.ca.

Weekly Topics and Readings:

Week 1 Introduction: “It’s still bigger than hip hop,” raps Dead Prez. This lesson introduces the stakes involved in hip-hop as a social movement and an object of cultural fascination, to be further elaborated over the duration of the semester. We will consider hip-hop’s challenge to deeply held ideas within the music industry pertaining to musicality and intellectual property. We will consider hip-hop’s role in African American cultural identity and politics. We will also consider its alternatively conservative and liberal roles in shifting gender and sexual configurations associated with African American identity. This introduction looks forward to where hip-hop went before we return to its beginnings.

Readings:

1. Jeff Chang: “Introduction” by DJ Kool Herc, “Prelude” by Jeff Chang
2. Rose, Tricia. “Chapter 11: Mutual Denials in the The Hip Hop Wars.” In *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop—And Why It Matters*. BasicCivitas, New York, 2008.

Module 1

Week 2 Prehistory: This material traces a number of important predecessors of hip hop. We will examine the tradition of verbal battling known as “the dozens” and the storytelling form known as “toasts” which influenced (and continues to influence) many rappers. It’s important to note that the influence is not just folkloric: previous forms of black popular music had integrated elements of the dozens and toasts into musical performance before rap did. Other important influences came from comedy and vaudeville traditions. Alongside the verbal influences we’ll examine the musical building blocks of early rap: the funk of James Brown and the ways in which reggae and disco DJ’s used already existing music to create something new.

Reading

1. Jeff Chang Chapters 2
2. Wald, Elijah. “Rapping, Snapping and Battling.” *The Dozens: A History of Rap’s Mama*. New York: Oxford University Press, 2012. Pgs. 183-200
3. Toop, David *Rap*. “*Attack 3: African rap to global hip hop*.” Serpent’s Tail, London, 3rd rev., expanded, and updated ed edition, 2000. Pgs. 22–53
4. Shapiro, Peter. *Turn The Beat Around: The Secret History Of Disco*. Faber and Faber, New York, 1st ed edition, 2005. Pgs. 22–56

Listening

- Jelly Roll Morton, “Dirty Dozens.”
- Bo Diddley, “Say Man.”
- Pigmeat Markham, “Here Comes the Judge.”
- Rudy Ray Moore as Dolemite, “Signifying Monkey.”
- Iceberg Slim, “Duriella DuFontaine.”
- Parliament, “P Funk Wants to Get Funked Up.”
- Jocko Henderson, “Rhythm Talk.”
- King Tubby, “Flag Dub.”
- Big Youth, “Can You Keep A Secret.”

James Brown, "Give It Up or Turnit a Loose (live version)."
James Brown, "Get Up, Get Into It, Get Involved."
The Jimmy Castor Bunch - "It's Just Begun."
Eddie Kendricks, "Keep on Truckin'," regular and Tom Moulton Edit.
Chic, "Good Times."

Week 3 The Beginnings: In the early days of hip hop, it seemed that graffiti was much more likely to enter broader public consciousness as an art form. While some graffiti writers were able to shift to a gallery context, it was much harder for early rap to make itself sellable or even legible as music. The early performers excelled in a live club context and so songs (if they even exist as such) tended to be long, repetitive and full of humorous and highly topical call and response patterns that didn't necessarily translate to record so well. It was almost inevitable that the first rap hit (Sugarhill Gang's *Rappers Delight*) was a cash-in novelty record made by people outside of the scene. That said many of these early songs document the transition from something that was more like a practice of everyday life to a commercial musical form. It's also important to trace the back and forth influence between the downtown (mostly white, punk rock and artsy) club scene and the block parties and clubs of the Bronx and Brooklyn. In lecture we will watch sections of the film *Wild Style*, which, while fictional, features many significant players in the early Bronx scene and was shot on location.

Reading

1. Jeff Chang Chapters 1, 3-9

Listening

Incredible Bongo Band, "Apache."
Sequence and Spoonie Gee, "Monster Jam."
Funky Four + 1, "Rappin and Rockin the Joint."
Sugarhill Gang, "Rappers' Delight."
Spoonie Gee, "Spoonin' Rap."
Spoonie Gee/Treacherous Three, "New Rap Language."
Grandmaster Flash, "Official Adventures of Grandmaster Flash and the Wheels of Steel."
Grandmaster Flash and the Furious Five, "She's Fresh." (Jimmy Castor sample)
Busy Bee/Kool Moe D, "Rap Battle."
Grandmaster Flash and the Furious Five, "The Message."
Afrika Bambaata, "Planet Rock."
Lovebug Starski, "Live at the Fever."

Week 4 Consolidation/The Suburbs: After the initial rush of early recordings, rap began to establish a presence within the music business and entertainment culture more generally by the mid 1980s. It's notable that many figures from this period of consolidation came not from the Bronx but from the suburbs of Long Island and the more suburban areas of Queens. This was partially due to class issues (they had more easy access to mainstream institutions), but also reflected the fact that while the music may have started on the streets it was capable of speaking to and for a broader community. As a result lyrical subject matter and production styles within rap broadened. This week we'll look at music from the Def Jam juggernaut (which pioneered

real crossover success), Eric B and Rakim (who raised the bar in lyrical and musical complexity), a group of classic “answer” records.

Reading

1. Jeff Chang Chapters 10, 12
2. Rose, Tricia. “Soul Sonic Forces.” *Black Noise: Rap Music and Black Culture in Contemporary America* (Middleton: Wesleyan University Press, 1994)
3. Marley Marl On the Bridge Wars, LL Cool J and Discovering Sampling
4. Rose, Tricia. “Never Trust a Big Butt and a Smile.” In *That’s the Joint!: The Hip-Hop Studies Reader* (New York: Routledge, 2004).

Listening

- Kurtis Blow, “The Breaks.”
- Marley Marl ft. MC Shan - “Marley Scratch.”
- Run DMC, “It’s Like That.”
- Run DMC, “Rock Box.”
- UTFO, “Roxanne Roxanne.”
- Roxanne Shanté, “Roxanne Revenge.”
- LL Cool J “Can’t Live Without My Radio”
- Doug E Fresh and Slick Rick, “La Di Da Di.”
- Audio Two, “Top Billin.”
- Erik B. and Rakim, “Paid In Full.”
- Erik B. and Rakim, “Follow The Leader”
- MC Shan, “The Bridge.”
- Boogie Down Productions, “The Bridge Is Over.”
- Juice Crew, “The Symphony.”
- Boogie Down Productions, “9mm Goes Bang.”

Week 5 Conscious Rap: While the previous week's listening represented perhaps the gentler, kinder face of hip hop, American cities in the late 80s were for many dangerous and desperate places. The music began to reflect the growing turmoil through a wave of music rooted in a nationalist political radicalism. To get a better sense of the context of the politicized music of Public Enemy and others we'll consider the Black Nationalist legacy of Malcolm X (and others) and the powerful influence of the Nation of Islam and its offshoots on hip hop in the 80s and 90s.

Reading

1. Jeff Chang Chapters 11, 13
2. Miyakawa, Felicia. *Five Percenter Rap: God Hop’s Music, Message and Black Muslim Mission* (Bloomington: Indiana University Press, 2005).
3. Clyde Woods, “Sittin On Top Of The World: The Challenges of Blues and Hip Hop Geography.”

Listening

- Last Poets, “When the Revolution Comes.”
- Gil Scott Heron, “The Revolution Will Not Be Televised.”

Public Enemy, "Don't Believe The Hype."
Public Enemy, "Night of the Living Baseheads."
X Clan, "Heed the Word of the Brother."
Poor Righteous Teachers, "Shakiylah."
Brand Nubian, "Wake Up."
Gang Starr - "Royalty."
Stetsasonic, "Talkin All That Jazz."
De La Soul, "My, Myself and I."
A Tribe Called Quest, "Bonita Applebum."
Jungle Brothers, "Straight Out the Jungle."
Queen Latifah (feat. Monie Love), "Ladies First."
Boogie Down Productions, "Stop The Violence."
2Pac, "Changes."
Tupac, "Keep Ya Head Up."

Module 2

Week 6 Gangsta Rap and the Limits of the Law: Where did gangsta rap begin and what is its relation to actual gang structures in the United States? Why is it generally associated with Southern California? This week answers these questions and recalls the origins of hip-hop in storytelling and humour. This week ends deals with the issues surrounding a number of high profile legal cases that centered on hip hop music in the late 1980s and early 1990s: the obscenity cases involving 2 Live Crew and a number of cases involving sampling and intellectual copyright (again including one featuring 2 Live Crew). We'll discuss the complicated issues around context and censorship raised by the obscenity cases and the equally complicated relationship between hip hop and music publishing in the age of sampling.

Reading

1. Jeff Chang 14-17
2. Crenshaw, Kimberlé. "Beyond Racism and Misogyny: Black Feminism and 2 Live Crew." *Boston Review*. <http://bostonreview.net/archives/BR16.6/crenshaw.html>
3. Perry, Imani. "Stinging Like Tabasco: Structure and Format in Hip Hop Compositions." In *Prophets Of The Hood: Politics And Poetics In Hip Hop* (Durham: Duke University Press, 2004): pg. 58–101

Listening

Blowfly - "Blowfly's Rapp (X-Rated)"
Eazy E, "Boys in the Hood."
N.W.A. - "Straight Oughta Compton"
N.W.A. - "Fuck The Police."
Ice T - "Cop Killer"
Schooly D, "P.S.K."
Ice T, "6 in the Mornin."
Toddy Tee - "Battaram"
2 Live Crew, "My So Horny."
2 Live Crew, "Pretty Woman."
Biz Markie, "Alone Again."

Ice Cube, "Amerikkka's Most Wanted."
Ice Cube, "Once Upon A Time in the Projects."
Ice Cube, "Black Korea."

Week 7 A Second Golden Age: By the early 1990s the thug/conscious dialectic that had framed much late 80s rap was beginning to collapse. We'll look some at the two exceptional individuals who bridged most factions of hip hop culture: Notorious B.I.G. and Tupac Shakur, but also look at the complex world mapped out by the Wu Tang Clan and some examples of the more complex underground styles that grew alongside the rise in mainstream popularity.

Reading

1. Jeff Chang Chapter 18
2. Quinn, Eithne. "Tupac Shakur and the Legacies of Gangsta." In *Nuthin' but a "G" Thang: The Culture and Commerce of Gangsta Rap* (New York: Columbia University Press, 2005), pgs 173-192.
3. hampton, dream "Hellraiser"
4. Wimsatt, William. *Bomb the Suburbs: Graffiti, Freight-Hopping, Race, and the Search for Hip-Hop's Moral Center* (Chicago: Subway and Elevated Press, 1994), 18-31.

Listening

Snoop Dogg - "Gin and Juice."
Onyx, "Slam."
Common, "I Used To Love H.E.R."
Pete Rock and CL Smooth, "T.R.O.Y."
Jeru the Damaja "Come Clean."
Mobb Deep, "Shook Ones Pt. 2"
Wu-Tang Clan, "Can It All Be So Simple Then."
Raekwon, "Incarcerated Scarfaces."
Ol' Dirty Bastard, "Shimmy Shimmy Ya."
Nas, "NY State of Mind."
Tupac, "Ambitionz Az a Ridah."
Notorious B.I.G., "Juicy."
Notorious B.I.G. "10 Crack Commandments."
Lil Kim, "Queen Bitch."
Junior Mafia, "Players Anthem."
Mary J Blige, "You're All I Need To Get By."

Week 8 Bamboozled: Students will watch Spike Lee's film Bamboozled (2000) and complete short assignment 2.

1. Ogbar, Jeffrey. "The Minstrel Reprise: Hip-Hop and the Evolution of the Black Image in American Popular Culture." In *Hip-Hop Revolution: The Culture and Politics of Rap* (Lawrence: University Press of Kansas, 2007), 9-36.

Week 9 Undergrounds and Margins: With hip-hop's growing mainstream influence arrived a generation of artists who could now self-consciously reject that aesthetic and build alternatives.

This week explores what motivated the construction of these underground and marginal scenes. We explore turntablism subculture, West Coast undergrounds and neosoul.

Reading

1. Kovar, Sweeney. "Amen, Brother: Breakbeat Lou and The Legacy of "Ultimate Breaks and Beats." *Passion of the Weiss*. Published Nov. 21st, 2014. " <https://www.passionweiss.com/2014/11/21/amen-brother-breakbeat-lou-and-the-legacy-of-ultimate-breaks-and-beats/>
2. Miyakawa, Felicia M. "Turntablature: Notation, Legitimization, and the Art of the Hip-Hop DJ." *American Music* 25:1 (2007): 81-105
3. Kelley, Robin. "Looking for the "Real" Nigga: Social Scientists Construct the Ghetto." In *That's the Joint!: The Hip-Hop Studies Reader* (New York: Routledge, 2004): 119-136.

Listening

- DJ Babu - "Super Duck Breaks (Side A)."
- Beastie Boys, "Three MCs and One DJ." (Mix Master Mike)
- Jurassic 5, "Jayou."
- DJ Shadow, "Changeling."
- J Dilla, "Lightworks."
- Pharcyde, "Runnin."
- MF Doom, "Deep Fried Frenz."
- Madvillain, "Accordion."
- Del the Funky Homosapien, "Mistadobalinah."
- Souls of Mischief, "'93 'til Infinity."
- Freestyle Fellowship, "Inner City Boundaries."
- Pharcyde, "It's J***** Time."
- Black Star, "Definition."
- The Roots, "You Got Me."
- Erykah Badu, "Apple Tree."
- D'Angelo, "Left and Right (feat. Method Man and Redman)."
- Lauren Hill, "Doo Wop (That Thing)."

Module 3

Week 10 The South: Thus far, we've largely concentrated on music from the New York area and California. Though the south may have been later in developing its own styles, by the mid 1990s this was no longer the case. Further the rise of southern hip hop was also marked by a strongly independent business sensibility and connections to older regionally-specific African American musical styles. We'll look at examples from the main centers: New Orleans (No Limit and Cash Money records), Houston (DJ Screw, UGK), Memphis (8Ball and MJG) and Atlanta (Outkast, Ludacris).

Readings

1. Cashman, Sean Dennis, "The Great Migration." *African-Americans and the Quest for Civil Rights 1900-1990*, 25-27
2. Front-Navarette, David. "Bass 101: Miami, Rio, and the Global Music South." *Journal of Popular Music Studies* (2015):

<https://onlinelibrary-wiley-com.proxy1.lib.uwo.ca/doi/full/10.1111/jpms.12152>

3. Hall, Michael. "The Slow Life and Fast Death of DJ Screw." *Texas Monthly*. April 2001.

4. Bradley, Regina N. "An Experiment in Teaching Outkast and the Hip Hop South"

5. Bettina L. Love, "U.S.A. United States of Atlanta" to the end, "The New South: Gone With The Beat."

Listening

Ludacris, "Southern Hospitality."

L'Trimm, "Cars That Go Boom."

69 Boyz, "Tootsie Roll."

95 South, "Whoot! There It Is."

Tag Team, "Whoomp! There It Is."

Master P, "Make 'Em Sat Unnnhh."

DJ Jubilee, "Back That Thang Up."

Juvenile, "Back That Azz Up."

Juvenile, "Ha."

Geto Boys, "Mind Playing Tricks on Me."

8 Ball & MJG, "Comin Out Hard."

Lil' Keke and Fat Pat, "25 Lighters."

DJ Screw, "25 Lighters (remix)."

UGK, "Diamonds and Wood."

Paul Wall, "Sittin Sidewayz."

Outkast, "Elevators."

Outkast, "SpottieOttieDopaliscious."

Week 11 The Takeover: This week we explore the post-sampling landscape of hip hop production. How did the Neptunes and the sound of Virginia Beach take over mainstream hip hop? Why is it important that this is a Southern centre. Hip hop cozies up to orientalist trope as a means of resuscitating sample-based modes of composition. Also, continued reckoning with the growing white audience for hip hop.

Reading

1. Jeff Chang 19

2. Kitwana, Bakari. "Erasing Blackness: Are White Suburban Kids Really Hip-Hop's Primary Audience?" In *Why White Kids Love Hip-Hop: Wankstas, Wiggers, Wannabes, and the New Reality of Race in America* (New York: Basic Civitas Book, 2005), 81-106

3. Coates, Ta-Mehisi, "Keepin it Unreal." *Village Voice*. June 3rd 2003. [https://](https://www.villagevoice.com/2003/06/03/keepin-it-unreal/)

www.villagevoice.com/2003/06/03/keepin-it-unreal/

Listening

Mase, "Feel So Good."

BG, "Bling Bling."

Trick Daddy - "Shut Up (feat. Trina)."

Kelis, "Mikshake."

Clipse, "Grindin"
50 Cent, "In Da Club."
Jay Z, "Big Pimpin."
Punjabi MC, Jay Z, "Beware The Boyz."
Missy Elliot, "Get Ur Freak On."
Black Rob, "Whoa."
Dead Prez, "Hip Hop."
Jadakiss, "Why."
Eminem, "My Name Is."
Eminem, "Stan."
Jay Z, "Take Over."
Kid Cudi, "Day N Nite."
Kanye West, "Welcome to Heartbreak"

Week 12 Whose Music?: Not long after the triumphs of 2004, the music business more or less collapsed. What happened to hip hop in the wake of this collapse? Did its marginal roots protect and sustain it, or contribute to an increasing marginalization? We'll look at the renewed importance of mix tapes, the decline of radio, dance crazes, hyper local scenes and the influence of the internet. Musically, we'll consider the increasing influence of dance music production and the expansion of vocal styles. The readings this week are a selection of shorter popular press pieces and news stories that focus on currently contested topics: the continuing controversies about gang-focused music by the likes of Chief Keef; how changes in the Billboard charts have been bad for rap and R&B and the trend of prosecutor's using rap lyrics as evidence against criminal defendants.

Reading

1. Nosnitsky, "Andrew. "Hashtags and Heartbreak: Iamsu!, Sage the Gemini, and the Bay Area's New Rap Revolution." *Spin*. March 25th 2014. <https://www.spin.com/2014/03/bay-area-rap-revolution-hbk-gang-iamsu/>
2. Molanphy, Chris. "I Know You Got Soul: The Trouble with Billboard's R&B/Hip-Hop Chart." *Pitchfork*. April 14th 2014. <https://pitchfork.com/features/article/9378-i-know-you-got-soul-the-trouble-with-billboards-rbhip-hop-chart/>
3. Charity, Justin. "The Occupation of Chiraq." *Gawker*. March 27th 2014. <https://gawker.com/the-occupation-of-chiraq-1551444352>
4. Nielson, Erik and Michael Render (aka Killer Mike). "Rap's Poetic (In)justice: Flashback." *USA Today*. Nov. 28th 2014. <https://www.usatoday.com/story/opinion/2014/11/28/poetic-injustice-rap-supreme-court-lyrics-violence-trial-column/19537391/>
5. Bry, Dave. "Is it OK for White Music Critics to Like Violent Rap?" *The New Republic*. January 8th 2013. <https://newrepublic.com/article/111702/chief-keef-finally-rich-review-debate-race-critics>

Listening

Young Jeezy, "Go Crazy."
Rick Ross, "BMF (w/Styles P)."
Waka Flocka Flame, "Hard in da Paint."

Chief Keep, "Don't Like."
Bobby Shmurda, "Hot N***a"
E40, "Tell Me When To Go."
Sage the Gemini, "Gas Pedal."
Soulja Boy, "Crank That (Soulja Boy)."
Kanye West, "Monster."
Nicki Minaj, "Stupid Ho."
Future, "Turn on the Lights."
Future, "March Madness."
Kendrick Lamar, "The Art of Peer Pressure."
Drake, "Marvin's Room."
A\$AP Rocky, "Peso."
Robyn Thicke, "Blurred Lines."
Macklemore and Ryan Lewis, "Thrift Shop."

Week 13 The New Radicals: Over the duration of the course you have been presented the close relationship between black radical politics, hip hop, and the historical evolution of the prison industrial complex. As these tensions simmered to a boil once again in the past decade, we explore how hip hop has dealt with the growing presence of white supremacists in political power. In addition, we explore women speaking out against misogyny and new possibilities for queer voices to be heard.

Reading

1. Ta-Nehisi Coates, "I'm Not Black, I'm Kanye." <https://www.theatlantic.com/entertainment/archive/2018/05/im-not-black-im-kanye/559763/>
2. Sylvia Obell, "Will Time Ever Be Up For Abusive Men In Hip-Hop?" <https://www.buzzfeednews.com/article/sylviaobell/times-up-metoo-abusive-men-hip-hop>

Kanye West - "Black Skinhead."
Vince Staples, "Senorita."
Lil Baby, "The Bigger Picture"
YG, "FDT."
YG, "FTP"
Kendrick Lamar, "The Blacker the Berry."
Denzel Curry + Terrance Martin - "Pig Feet."
DJ Suede the Remix God and DJ iMarkkeyz, "Lose Yo Job"
Megan Thee Stallion - "Girls In The Hood."
Noname, "Song 33"
Angel Haze, "Cleaning Out My Closet."
Leif, "wut."
Mykki Blanco, "Wavvy."
Big Freedia, "N.O. Bounce."
Rupaul ft. Big Freedia - "Peanut Butter"
Princess Nokia, "Tomboy."

