

## **Global HipHop and Social Justice**

Course Title: African/Afro-Am 233: Global HipHop and Social Justice

Meeting Time: Spring 2017, MW 4:00 to 5:15pm

Wednesday January 18 to Wednesday May 3

Location: SOC SCI 5208

### **Personnel:**

Professor:

Damon Sajnani aka ProfessorD.us

Pronouns: He/Him/His

Email: [DBurchell@Wisc.edu](mailto:DBurchell@Wisc.edu)

Office: Van Hise 1412

Office Hours: Mondays 5:30-6:30p.m.

Teaching Assistants:

Mike Davis

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Office Hours: Tuesdays 12:00p.m. to 1:00p.m.

Kathryn Mara

She/Her/Hers

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Office: Bradley Memorial 302

Office Hours: Wednesday from 1:30p.m to 2:30p.m.

### **Course Description:**

Can HipHop culture help make the world more just? If so, what theory and praxis best advance this aim? These are the questions that drive this conceptual course. Our critical interrogation of the relationship between HipHop and social justice considers the culture from its U.S. Black Power era underpinnings to its disparate contemporary “glocal” manifestations. We begin by asking what is "HipHop," what is "social justice," and what is their relationship, and proceed to consider how HipHop can be an effective force for social justice and what obstacles are in the way. We'll check out HipHop songs and videos from around the world, including North America, Latin America, Africa, Asia and elsewhere, and we will compare and contrast them in their respective social and cultural contexts. Our discussions will develop familiarity with important concepts in Black studies and social theory such as race and colonialism, imperialism and hegemony, structure and agency, identity and strategic essentialism. Weekly readings will typically pair writings specifically on HipHop with theory from across the humanities and social sciences including philosophy, sociology, cultural studies, and political economy. We will endeavor to consider the race/class/gender dimensions of our weekly topics. Students will acquire a broader familiarity with HipHop activism, and develop new conceptual tools and critical thinking skills.

## Learning Outcomes

Students will be able to identify canonical artists, cultural productions, scholars, historical forms and movements, as well as aesthetic and cultural concerns in Global HipHop studies. They will acquire an understanding of major theories, approaches, concepts, and research in Global HipHop studies. Students will develop critical thinking skills by evaluating diverse materials and learning to recognize bias in consulted works as well as their own thinking. Students will consult and evaluate primary and secondary sources from a range of disciplines. Students will develop analytic skills by comparing and contrasting Hip Hop in the US with its manifestations in different cultures and context around the world. This will introduce them to various theoretical perspectives and allow them to formulate ideas and connections across disparate socio-cultural contexts. Students will demonstrate command of the terminology and methodologies of cultural studies.

## Required Materials:

There are no required texts to purchase as all reading materials will all be provided as PDFs and uploaded to the course website. You are required to make two purchases for this class:

1. Top Hat Subscription
2. ProfessorD.us -The Dope Poet Society, Third World Warriors Volume 1. *Audio Recording*. You can buy a digital copy at any online retailer (eg., [Amazon](#), [Itunes](#) etc.), but it is recommended that you purchase the CD which contains the printed lyrics to be discussed in class. The CD can be [ordered online](#) or purchased at the University Bookstore on 711 State Street (To find it on the bookstore website go to [uwbookstore.com](#) → textbooks → [Compare Pricing and Order](#) → Enter term and course title).

## Top Hat:

We will be using the Top Hat ([www.tophat.com](#)) classroom response system in class. You will be able to submit answers to in-class questions using Apple or Android smartphones and tablets, laptops, or via text message (SMS).

You can visit <http://tinyurl.com/THStudentRegistration> for the Student Quick Start Guide which outlines how you will register for a Top Hat account, as well as providing a brief overview to get you up and running on the system. An email invitation will also be sent to your email account (if you don't receive this email, you can register by visiting our direct Top Hat course URL [tophat.com/e/354653](#)).

Top Hat requires a subscription. There are three options to choose from:

- \$16 for 4 months of unlimited access
- \$20 for 12 months of unlimited access
- \$54 for lifetime\* access

## Course Evaluation:

This is a three credit-hour course evaluated as follows:

Class Participation (evaluated via Top Hat): 25%

Online Discussion Group Participation: 25%

Midterm exam: 25%

Final Exam: 25%

Work at UW is graded on a seven-point scale with letter designations as follows: A, AB, B, BC, C, D, F. At the end of the semester, you will receive a letter grade using the following scale: A=93-100%, AB=88-92%, B=83-87%, BC=78-82%, C=70-77%, D=60-69%, F=0-59%.

In this class, these numbers will reflect work quality in the following way:

A = 6: Work that meets the highest standards expected at this level

AB = 5: Good work

B = 4: Good work with some flaws

BC = 3: Work that shows promise but has significant flaws

C = 2: Work that meets minimal quality expectations

D = 1: Complete work that fails to meet assignment expectations

F = 0: Incomplete or unacceptable work

### **Late Work:**

No late work is accepted in this course. Any assignments not completed by the time allotted are graded as F.

### **Email and Office Hours**

All emails related to regular course business should be sent to your assigned TA. When necessary, TA's will escalate questions to the professor. You are encouraged to attend your assigned TA's office hours, but if you have a scheduling conflict, you can visit the other TA. If you have classes during our scheduled office hours, you may make an appointment by email. The professor's office hours are open to all students to discuss course content. All questions about assignments and grading should be directed to your TA.

### **Classroom Policies**

Unless authorized by the professor, no one other than enrolled students and instructional staff are allowed in class. With the exception of instructional staff and persons registered with the McBurney Disability Resource Center, no one is permitted to make any recordings in the classroom or during class ([www.Wisconsin.edu/regents/policies/recording-of-lectures](http://www.Wisconsin.edu/regents/policies/recording-of-lectures)).

Electronic devices are permitted during class time only for course related uses, like note-taking and using Top Hat, but not for other purposes, like social media, consuming media, or playing games.

### **Special Needs:**

Students needing special accommodations to ensure full participation in this course should let the professor know as soon as possible, either during office hours or via email, and contact the McBurney Disability Resource Center (702 W. Johnson St, (608) 263-2741) to arrange appropriate accommodations within first 3 weeks of class.

### **Course Calendar:**

#### **Week 1: Introduction**

Wednesday, January 18

### **Required Reading:**

Allen, Harry. "Dreams of a Final Theory" in *Total Chaos: The Art and Aesthetics of Hip Hop*. (pp.3)

### **Required Media:**

Grandmaster Flash and the Furious Five, "[The Message](#)"  
Africa Bambaataa feat. James Brown, "[Unity](#),"  
ProfessorD.us, "Manifesto on the Wheels of Steel"

### **Recommended Reading:**

Jeff Chang "Introduction: Hip-Hop Arts: Our Expanding Universe" in *Total Chaos*. (pp.6)

## **Week 2: Competing Conceptions of HipHop and Social Justice**

Jan 23 & Jan 25

### **Required Reading:**

Barry, Brian, Part I of *Why Social Justice Matters*. Polity, 2005. (pp.32)

### **Required Media:**

MC Lyte, "[Paper Thin](#)"  
Public Enemy, "[Black Steel in the Hour of Chaos](#)"  
Jay-Z "[Moment of Clarity](#)"  
ProfessorD.us "KillerCoke.org"

### **Recommended:**

Run-DMC, "[Proud to be Black](#)"

## **Week 3: HipHop, Black Arts, Black Power, and Black Feminism I**

Jan 30 & Feb 1

### **Required Reading:**

1. Du Bois. 1926, "The Criteria of Negro Art" chapter 1 in Napier. (pp.7)
2. Combahee River Collective. 1978, "[The Combahee River Collective Statement](#)" (pp.16)

### **Required Media:**

Baraka, "[Black Art](#)"  
Gil Scott Heron, "[The Revolution will not be Televised](#)"  
Elaine Brown "[The End of Silence](#)"  
Queen Latifah, "[Ladies First](#)" (ft. Monnie Love);

## **Week 4: HipHop, Black Arts, Black Power, and Black Feminism II**

Feb 6 & Feb 8

### **Required Reading:**

Collins, Patricia Hill. "Is the Personal Still Political? The Women's Movement, Feminism, and Black Women in the Hip-Hop Generation" Chapter 6 in *From Black Power to Hip Hop: Racism, Nationalism, and Feminism*. Philadelphia: Temple University Press, 2006. P.161-196 (pp.35)

### **Required Media:**

James Brown, "[King Heron](#)"  
James Brown, "[Say it Loud](#)"  
Public Enemy, "[Revolutionary Generation](#)"  
ProfessorD.us "Bombay to Zimbabwe"

### **Recommended:**

Kool Moe Dee, "[Say it Loud \(African Proud\)](#)"  
Brand Nubian, "[Black and Proud](#)"  
Rabaka, Reiland. "The Personal Is Political!" (Da Hip Hop Feminist ReMix): From the Black Women's Liberation and Feminist Art Movements to the Hip Hop Feminist Movement" Chapter 4 in Rabaka

## **Week 5: Blackness and HipHop Authenticity Debates**

Feb 13 & Feb 15

### **Required Reading:**

Neal, Mark Anthony "No Time for Fake Niggas: Hip-Hop Culture and the Authenticity Debates." P.57-60 (pp.3)  
Robin D.G. Kelley, "Looking for the 'Real' Nigga: Social Scientists Construct the Ghetto." in Foreman and Neal. p.119-132 (pp.13)

### **Required Media:**

50 Cent, "[Wanksta](#)"  
Jasiri X, "[Real Gangstas](#)"  
Jeru the Damaja "[Frustrated Nigga](#)"  
ProfessorD.us "Strictly for my Negus"

### **Recommended:**

Lil' Kim, 1996. "[No Time](#)"  
Public Enemy, 1988. "[Bring the Noise](#)"  
Black Star, 1998. "[Thieves in the Night](#)"

Hesse, Barnor. "Racialized Modernity: An Analytics of White Mythologies." *Ethnic and Racial Studies* 30, no. 4 (2007): 643–663.

Taylor, Paul C. "Does Hip Hop Belong To Me? The Philosophy of Race and Culture" Track 7 (page 79) in Darby, Derrick, and Tommie Shelby. *Hip Hop and Philosophy Rhyme 2 Reason*. Chicago: Open Court, 2005.

Kellerer, Katja “Chant Down the System ‘till Babylon Falls’: The Political Dimensions of Underground Hip Hop and Urban Grooves in Zimbabwe” *The Journal of Pan African Studies*, vol.6, no.3, September 2013

## **Week 6: Race and (Middle) Class:**

Feb 20 & Feb 22

### **Required Reading:**

Ture, Kwame [Stokely Carmichael] and Charles V Hamilton. Preface, Chapters 1 & 2 in *Black Power: The Politics of Liberation in America*. New York: Vintage Books, 1992. P1-56 (pp.56)

### **Required Media:**

Ice Cube, 1992. “[True to the Game](#)”  
Puff Daddy ft. Notorious B.I.G. & Lil’ Kim, 1999. “[Real Niggas](#)”  
Jeru the Damaja, 1996. “[One Day](#)”  
ProfessorD.us “Everything’s Political”

### **Recommended:**

Boogie Down Productions, 1990. “[House Niggas](#)”  
Ogbar, Jeffrey O. G. “‘Real Niggas’: Race, Ethnicity, and the Construction of Authenticity in Hip-Hop” Chapter 2 in *Hip-Hop Revolution: The Culture and Politics of Rap*. University Press of Kansas, 2009. P.37-71 (pp.34)

## **Week 7: Cultural Appropriation, White Rappers and Non-Black Rappers**

Feb 27 & March 1

### **Required Reading:**

Lipsitz, George. Introduction and Chapter 5 in *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*. Philadelphia: Temple University Press, 2006. (pp.26)

### **Required Media:**

Eminem, “[Without Me](#)”  
Boogie Down Productions, 1990. “[The Racist](#)”  
Macklemore, “[White Privilege](#)”  
ProfessorD.us “University vs. Me”

### **Recommended:**

Film clip: Beastie Boys in *Tougher than Leather*  
Talib Kweli [On Macklemore's 'White Privilege'](#)

Roediger, David. “Guineas, Wiggers, and the Dramas of Racialized Culture.” *American Literary History*, Vol. 7, No. 4 (Winter, 1995), pp. 654-668.

Kitwana, Bakari. Read from Preface to page 52 in *Why White Kids Love Hip-Hop: Wankstas, Wiggers, Wannabes, and the New Reality of Race in America*. New York: Basic Civitas Books, 2005.

## **Week 8: International HipHop**

March 6 & March 8

### **Required Reading:**

Alim, H. Samy. "Introduction" in Alim, H. Samy, Awad Ibrahim, and Alastair Pennycook, eds. *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*. 2008. P.1-18 (pp.18)

### **Required Media:**

IAM, « [demain c'est loin](#) »

Daara J Family « [Bayi Yoon](#) »

Lowkey Ft. M1 (dead prez) & Black the Ripper « [Obama Nation \(Part 2\)](#) »

ProfessorD.us "I am the Third World"

### **Recommended:**

Ukoo Flani Feat. Nazizi, « [Hip-Hop Halisi](#) »

Mitchell, Tony. "Introduction: Another Root—Hip-Hop outside the USA." In Tony Mitchell (Ed) *Global Noise*. 2002. (p1-38)

## **Week 9: North American Hip Hop outside the US**

Day 1: March 13 & March 15

### **Required Reading:**

Sajnani, Damon. "HipHop vs Hegemony: HipHop in the North American Periphery of Canada and Mexico." Article Manuscript. (pp.20)

### **Required Media:**

Maestro Fresh Wes 1989 « [Let You're Backbone Slide](#) »

ProfessorD.us, "Success"

Classified 2011 « [Oh...Canada](#) »

Drake 2013 « [Started from the Bottom](#) »

Bocafloja (2005) « [Tiempo](#) »

Control Machete (2003) « [El Apostador](#) »

### **Recommended:**

McFarland, Pancho "Introduction" (pp.1-13) and "The Chicano Rap on Globalization," Chapter 6 (pp.115-) In *Chicano Rap: Gender and Violence in the Postindustrial Barrio*. 2008

Walcott, Rinaldo. "7. "Keep on Movin': Rap, Black Atlantic Identities and the Problem of Nation" and "After Origins: Black Pop Culture in Canada; Or, The Impossibility of Belonging to the Nation" (113-144) in *Black Like Who?* 2003.

Spring Break March 18–26

## **Week 10: HipHop in Latin America**

March 27 & March 29

### **Required Reading:**

Perry, Marc D. “Global Black Self-Fashionings: Hip Hop as Diasporic Space.” *Identities* 15, no. 6 (2008): 635–664. (pp.29)

### **Recommended:**

Fernandes, Sujatha. “Fear of a Black Nation: Local Rappers, Transnational Crossings, and State Power” Chapter 3 in *Cuba Represent*. 2006. (85-134)

### **Required Media:**

Obsesión, “[Se Busca](#)”  
Doble Filo, “[Distorcionadas Personalidades](#)”  
Rebel Diaz “[Viva Fidel](#)”  
ProfessorD.us, “Passion and Pain”

## **Week 11: HipHop in Africa**

Day 1: April 3 & April 5

### **Required Reading:**

Charry, Eric “A Capsule History of African Rap” Chapter 1 in Eric Charry (ed.) *Hip Hop Africa: New African Music in a Globalizing World*. Indiana University Press, 2012. (pp.1-28)

### **Required Media:**

Bat’Hallion Blin-D, “[Senegal](#)”  
3rd Eye “[I Am Malawi](#)”  
Modenine Feat. Maka “[No Matter What](#)”  
Profesor Jay ft. Sholo Mwamba “[Kazi Kazi](#)”  
Lopango Ya Banka “[Mwasi](#)”  
ProfessorD.us “For the Love”

### **Recommended Reading:**

Clark, Msia Kibona. “Hip Hop as Social Commentary in Accra and Dar es Salaam.” *African Studies Quarterly*. Volume 13, Issue 3. Summer 2012  
Saucier, P. Khalil “Forward” and “Introduction” in P. Khalil Saucier (ed) *Native Tongues: An African Hip-Hop Reader*. Trenton, NJ: Africa World Press, 2011. (Pp. ix-xxii)  
Fanon, Frantz. “The Trials and Tribulations of National Consciousness” Chapter 3 in *Wretched of the Earth*.

## **Week 12: North African HipHop and the Arab Spring**

April 10 & April 12



### Required Reading:

Ovshieval, Ilyana. "Stomping for Tunisia: Liberation, Identity and Dignity in Tunisian Rap Music." *Middle East Journal of Culture and Communication*, Volume 6, Issue 1, 2013. P.36-54 (pp.19)

### Required Media:

El Général, "[The voice of Tunisia \(English Subtitles\)](#)"

Dam "[Meen Erhabi? \(Who's The Terrorist?\)](#)" Lyrics Video

DAM, "[Born Here](#)" (With English Subtitles)

Dam "[#Who You R](#)" (You can turn on English Subtitles in this video)

ProfessorD.us "War"

### Recommended:

Williams, Angela. "We ain't Terrorists but we Droppin' Bombs': Language Use and Localization in Egyptian Hip Hop" Chapter 3 in Terkourafi 2010. P.67-92 (pp.25)

Robertson, C. "Whose Music, Whose Country?: Music, Mobilization, and Social Change in North Africa." *African Conflict & Peacebuilding Review*, 2015

## Week 13: The Politics of HipHop in Senegal

April 17 & April 19

### Required Reading:

Gueye, Marame. "Urban Guerrilla Poetry: The Movement *Y' en a Marre* and the Socio-Political Influences of Hip Hop in Senegal." *Journal of Pan-African Studies*. vol.6, no.3, September 2013 <http://www.jpanafrican.com/docs/vol6no3/6.3-4-Gueye-Urban.pdf>

### Required Listening:

Awadi « [Ma Revolution](#) »

Y'en a Marre, "[Faux Pas Force](#)"

Positive Black Soul "[Back Again](#)"

Déesse Major "[Mu Nice](#)"

All Right Feat. ProfessorD.us "[Soldier](#)" (Music Video)

### Recommended:

Xuman, "Li Lu Mu Doon"

Niang Abdulaye. "Bboys: Hip-hop culture in Dakar Senegal" Chapter 9 in Nilan, Pam, and Carles Feixa. *Global Youth?: Hybrid Identities, Plural Worlds*. Taylor & Francis, 2006.

Gellar, Sheldon. Chapter 11, "Democracy in Senegal: A Balance Sheet" and Chapter 12 "The Future of Democracy in Africa" in *Democracy in Senegal: Tocquevillian Analytics in Africa*. Palgrave Macmillan, 2005.

## Week 14: HipHop in Europe

April 24 & April 26

### **Required Reading:**

Bennet, Andy. "Hip Hop am Main, Rappin' on the Tyne: Hip Hop Culture as a Local Construct in Two European Cities." Chapter 6 in *Popular Music and Youth Culture: Music, Identity and Place*. 2000. p.133-165 (pp.32)

### **Required Listening:**

Massive Attack "[Karmacoma](#)"  
Guru feat. MC Solar "[Le Bien, Le Mal](#)"  
Isatta Sheriff "[Burning an Illusion](#)"  
La Fouine « [J'avais pas les mots](#) »

### **Recommended:**

Amy True "[Falling Stars](#)"

Helenon, Veronique. "Africa on their Mind: Rap, Blackness, and Citizenship in France," Chapter 10 in Basu, Dipannita, and Sidney J. Lemelle, eds. *The Vinyl Ain't Final: Hip-Hop and the Globalisation of Black Popular Culture*. Pluto Press, 2006.

## **Week 15: HipHop, Social Justice, and Social Media**

May 1 & May 3

### **Required Reading:**

Kitwana, Bakari, "The Challenge of Rap Music from Cultural Movement to Political Power" Chapter 27 in Foreman and Neal. (pp.10)

Jasiri X. "[Motivation and Mission \(Don't Let Them Get Away With Murder\).](#)" *Decolonization, Indigeneity, Education, and Society*. March 19, 2015.

### **Required Listening:**

Jasiri X, "[This Week with Jasiri X](#)"  
Robert Foster, "[Juice Rap News](#)"  
ProfessorD.us "[Rap News USA](#)"  
Xuman and Keyti "[Journal Rappé](#)"

Ball, Jared. "The Mixtape and Emancipatory Journalism" Chapter 12 (p121) in *I Mix What I like!: A Mixtape Manifesto*. Oakland; Edinburgh: AK Press, 2011.