

ISSUES IN BLACK POPULAR CULTURE: THE BUSINESS OF HIP HOP
AMERICAN STUDIES 01:050:300: SEC. B1
SUMMER SESSION 1: MAY 29-JULY 6
RAB 104
MW 10:30-2:30

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COURSE DESCRIPTION

This course will examine the development of hip hop music and culture from the 1970s through the present. The course will focus specifically on the formation of the cultural movement as a transnational, commercial industry. In addition to analyzing hip hop music, the course will look at advertising, fashion, cinema, and other forms of commodity production and consumption.

REQUIRED READINGS

Forman, Murray and Mark Anthony Neal. *That's the Joint!: The Hip-Hop Studies Reader*. New York: Routledge, 2004.

Sakai articles

Online sources

Class handouts

REQUIREMENTS

Participation/Attendance: 15%

Attendance is required at all class sessions. Unexcused absences will lower your final grade. More than three unexcused absences will result in failure of the course.

Analytical Paper (4-5 pages): 40%

Students are required to write one analytical paper that critically engages with issues raised in the course. Paper should apply concepts and theories of the course to a specific component of the hip hop industry (magazines, TV shows, advertising, fashion...). Paper must demonstrate a depth and range that shows sufficient engagement with course materials.

Final Exam: 45%

The final exam will be cumulative. A firm grasp of the material covered throughout the semester will be vital to your success. The exam will consist of multiple-choice, short response questions, and an essay component.

All assignments must be completed in order to pass the class. **Late assignments will be penalized one letter grade per day late.** All papers must be double-spaced, typeset with Times or Times New Roman 12pt font, and have page numbers and one-inch margins. Format of papers should adhere to the Modern Language Association Style Manual (see attached handout on formatting papers).

Plagiarism of any sort will not be tolerated. Plagiarism includes copying classmates' answers and improper citation of any text in the course or otherwise. Ignorance of university policy is not an excuse.

SCHEDULE

WEEK 1

30 MAY: HIP-HOP CULTURE & HISTORY OVERVIEW

Introductions.

Course overview.

screening: *Wild Style*, Dir. Charlie Ahearn. 1983.

WEEK 2

4 JUNE: HIP-HOP CULTURE & HISTORY OVERVIEW

Foreman. "Introduction"

Ford, Jr. "Jive Talking N.Y. DJs Rapping Away in Black Discos"

Flores. "Puerto Rocks: Rap, Roots, and Amnesia"

Castleman. "The Politics of Graffiti"

screening: *Style Wars*

6 JUNE: FROM SUBCULTURE TO COMMERCIAL CULTURE/ HIP HOP AS INDUSTRY

Blair. "Commercialization of the Rap Music Youth Subculture"

Holman. "Breaking: The History,"

Kelley. "Looking to Get Paid" [SAKAI]

Light. "About a Salary or Reality?—Rap's Recurrent Conflict"

screening: *Breakin'*; *The Show*

WEEK 3

11 JUNE: HIP HOP & THE RECORDING INDUSTRY

Negus. "The Business of Rap: Between the Street and the Executive Suite"

Smith, Christopher Holmes. "'I Don't Like to Dream about Getting Paid': Representations of Social Mobility and the Emergence of the Hip-Hop Mogul" [SAKAI]

Swedenburg: "Homies in the 'Hood: Rap's Commodification of Insubordination"

Watts. "An Exploration of Spectacular Consumption: Gangsta Rap as Cultural Commodity"

screening: *The Industry*, Dir. Kwame Amoaku. Image Entertainment, 2005.

13 JUNE: HIP HOP CINEMA: HOOD CINEMA

Watkins. "Producing Ghetto Pictures" [SAKAI]

Clips: *Do the Right Thing*, *Boyz N the Hood*, and *Menace II Society*

PAPER DUE!

WEEK 4

18 JUNE: HIP HOP CINEMA: THE NEW MULTICULTURALISM

Beltran. "The New Hollywood Racelessness: Only the Fast, Furious, (and Multiracial) Will Survive"

Clips: *L'Haine, Set it Off, Barbershop, The Fast and the Furious, 8 Mile*

20 JUNE: HIP HOP FASHION & ADVERTISING

Fleetwood. "Hip-Hop Fashion." [SAKAI]

Specter. "I am Fashion" [SAKAI]

Online sources

WEEK 5

25 JUNE: HIP HOP & GLOBALIZATION

Maira. "Henna and Hip Hop" [SAKAI]

Osumare. "Global Hip-Hop and the African Diaspora" [SAKAI]

Recommended: Maira. "To Be Young, Brown, and Hip"

27 JUNE: CRITICAL VOICES

Ards. "Organizing the Hip-Hop Generation"

Boyd. "Check Yo Self Before You Wreck Yo Self"

Morgan. Selections from *When Chickenheads Come Home to Roost* [SAKAI]

West, Tim'm. "Keepin' it Real: Disidentification and its Discontents" [SAKAI]

WEEK 6

2 JULY: FINAL EXAM

Bibliography for SAKAI Materials

Beltran, Mary. "The New Hollywood Racelessness: Only the Fast, Furious, (and Multiracial) Will Survive" *Cinema Journal* 44.2 (winter 2005): 50-67.

Fleetwood, Nicole. "Hip-Hop Fashion, Masculine Anxiety, and the Discourse of Americana," *Black Cultural Traffic*. Ed. Harry J. Elam, Jr. and Kennell Jackson. Ann Arbor: U of Michigan P, 2005. 326-345.

Kelley, Robin. "Kickin' Reality, Kickin' Ballistics: Gangsta Rap and Postindustrial Los Angeles." *Race Rebels*. New York: The Free Press, 1994. 183-227.

Kelley, Robin. "Looking to Get Paid: How Some Black Youth Put Culture to Work." *Yo' Mama's Disfunktional!: Fighting the Culture Wars in Urban America*. Boston: Beacon Press, 1998. 43-77.

Kennedy, Randy. "The Shorter, Faster, Cruder, Tinier TV Show." *The New York Times Magazine* 28 May 2006: 44-49.

Maira, Sunaina. "Henna and Hip Hop: The Politics of Cultural Production and the Work of Cultural Studies." *Journal of Asian American Studies*. 3.3 (2000): 329-369.

Morgan, Joan. "Introduction" and "From Fly-Girls to Bitches and Hos." *When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks it Down*. New York: Simon & Schuster, 1999. 17-26, 65-81.

Osumare, Halifu. "Global Hip-Hop and the African Diaspora," *Black Cultural Traffic*. Ed. Harry J. Elam, Jr. and Kennell Jackson. Ann Arbor: U of Michigan P, 2005. 266-288.

Smith, Christopher Holmes. "'I Don't Like to Dream about Getting Paid': Representations of Social Mobility and the Emergence of the Hip-Hop Mogul." *Social Text*. 21.4 (winter 2003): 69-97.

Specter, Michael. "I am Fashion: Guess who Puff Daddy Wants to be?" *The New Yorker* 9 Sept. 2002: 116-127.

Watkins, Craig. "Producing Ghetto Pictures," *Representing: Hip Hop Culture and the Production of Black Cinema*. Chicago: U of Chicago P, 1998.

West, Tim'm. "Keepin it Real: Disidentification and its Discontents," *Black Cultural Traffic*. Ann Arbor: University of Michigan, 2005.

How to Format Papers

Adapted from the *MLA Handbook*

CITING SOURCES

Paraphrasing:

According to Stuart Hall, producers encode television programs with certain meanings (167).

Producers encode television programs with certain meanings (Hall 167).

Quoting:

Stuart Hall argues that "encoding will have the effect of constructing some of the limits and parameters within which decodings will operate" (173).

While audiences may decode messages differently, "encoding will have the effect of constructing some of the limits and parameters within which decodings will operate" (Hall 173).

CREATING "WORKS CITED" PAGE

Your list of sources in your Works Cited page should be alphabetized by the author's last name and should be double-spaced. Your heading "Works Cited" should be centered at the top of your page.

Basic book format:

Adams, Vincanne. *Tigers of the Snow and Other Virtual Sherpas*. Princeton: Princeton UP, 1996.

Book by two or three authors:

Sturken, Marita and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford UP, 2001.

Work in an anthology:

Malouf, David. "The Kyogle Line." *The Oxford Book of Travel Stories*. Ed. Patricia Craig. Oxford: Oxford UP, 1996. 390-96.

Article in daily newspaper:

Knox, Richard A. "Please Don't Dial and Drive. Study Suggests." *Boston Globe* 13 Feb. 1997: A1+ (Use "+" if article does not appear on consecutive pages)

Article in weekly magazine:

Pierpont, Claudia Roth. "A Society of One: Zora Neale Hurston, American Contrarian." *New Yorker* 17 Feb. 1997: 80-86.

Book or film review:

Taubin, Amy. "Year of the Lady." Rev. of *The Portrait of a Lady*, dir. Jane Campion. *Village Voice* 7 Jan. 1997: 64.

Encyclopedia or dictionary:

"Sonata." *Encyclopedia Britannica*. 15th ed. 1997.

Film or Videotape:

The English Patient. Dir. Anthony Minghella. Videocassette. Miramax, 1996.

Sound Recording:

West, Kanye. *Late Registration*. Roc-a-Fella, 2005.

Professional website:

Blue Note Records. 19 Mar. 1998. [latest update] Blue Note Records. 24 Mar. 1998 [date of access] <<http://www.bluenote.com>>.

Article in an online periodical:

Coontz, Stephanie. "Family Myths, Family Realities." *Salon* 12 Dec. 1997. 3 Feb. 1998 <<http://www.salonmagazine.com/mwt/feature/1997/12/23coontz.html>>.

Works Cited [SAMPLE]

Adams, Vincanne. *Tigers of the Snow and Other Virtual Sherpas*. Princeton: Princeton UP, 1996.

Blue Note Records. 19 Mar. 1998. Blue Note Records. 24 Mar. 1998 <<http://www.bluenote.com>>.

Coontz, Stephanie. "Family Myths, Family Realities." *Salon* 12 Dec. 1997. 3 Feb. 1998

<<http://www.salonmagazine.com/mwt/feature/1997/12/23coontz.html>>.

The English Patient. Dir. Anthony Minghella. Videocassette. Miramax, 1996.

Knox, Richard A. "Please Don't Dial and Drive. Study Suggests." *Boston Globe* 13 Feb. 1997: A1+.

Malouf, David. "The Kyogle Line." *The Oxford Book of Travel Stories*. Ed. Patricia Craig. Oxford: Oxford UP, 1996. 390-96.

Pierpont, Claudia Roth. "A Society of One: Zora Neale Hurston, American Contrarian." *New Yorker* 17 Feb. 1997: 80-86.

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