

AFST 132: Hip Hop & Popular Culture in Africa

Spring 2016: Tuesdays and Thursdays 3:40PM to 5:00PM
Douglass Hall 136

Instructor: Dr. Msia Kibona Clark

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Office Hours: Tuesdays 11am to 3pm and Wednesdays & Thursdays by appointment

COURSE DESCRIPTION

This course will examine the development of hip hop culture throughout Africa. The course will focus on the role hip hop culture as a method of social commentary and resistance. The course will also highlight the role of hip hop artists and culture in social and political changes occurring across the continent in the past 25 years.

The course will first examine the rise of hip hop in Africa. The course will then focus on the use of hip hop culture's commentary on democracy, corruption, social institutions, and gender. The course will also examine the ways in which hip hop culture has engaged youth, social institutions, and the state. The course will finally focus on case studies of hip hop communities in order to show the diversities found across Africa. The case studies will look at hip hop and social participation within individual hip hop communities in Ghana, Senegal, South Africa, and Tanzania.

Prerequisite: Non required

COURSE OBJECTIVES

By the end of the course students should be able to:

1. Discuss the ways in which hip hop culture is being used as both a tool of change and a method of social critique.
2. Understand the history hip hop's evolution in Africa and African hip hop's location at the crossroads of African and Diasporic cultures.
3. Articulate some of the major issues hip hop culture and artists address, placing those conversations within a broader understanding of youth voice & protest in Africa.

4. Understand the complex ways female artists negotiate their sexualities and the impacts of patriarchy, across Africa and in the U.S.

REQUIRED MATERIALS

All of the following material is required. All, except the textbook, will be available via Blackboard, or shown in class.

Textbook:

Clark, MK & Koster, MM. (2014). *Hip Hop and Social Change in Africa: Ni Wakati*. Lanham, MD: Lexington Press.

Articles (provided via Blackboard):

- Anderson, P. (2005). Hip-Hop, ghetto-centricity and the commodity fetish. *Journal of Hip Hop*, 1, 42-47.
- Castleman, C. (2012). The politics of graffiti. In Forman, M. and Neal, M.A. (Editors), *That's the Joint!: The Hip-Hop Studies Reader*, pp. 13-22. New York: Routledge.
- Clark, M. K. (2013). The struggle for hip hop authenticity and against commercialization in Tanzania. *Journal of Pan African Studies*, 6(3), 5-21.
- K'naan. (2012, 12 December). Censoring Myself for Success. *New York Times*. Retrieved from http://www.nytimes.com/2012/12/09/opinion/sunday/knaan-on-censoring-himself-for-success.html?_r=0
- Malone, C., & Martinez Jr, G. (2010). The organic globalizer: The political development of hip-hop and the prospects for global transformation. *New Political Science*, 32(4), 531-545.
- Monaheng, T. (2015, 8 November). Blitz the Ambassador lights up the diaspora. *Mail & Guardian*. Retrieved from <http://mg.co.za/article/2015-11-18-blitz-the-ambassador>.
- Otoo-Oyortey, N. (2008). Expressing Sexual Fantasy through Songs and Proverbs. *Sexuality in Africa Magazine*, 4(3), 7-8.
- Scholtes, P.S. (2006, 12 July). Payback Is a Motherland. *City Pages*. Retrieved from <http://www.citypages.com/music/payback-is-a-motherland-6690147#!>.
- Pabon, J. (2012). Physical Graffiti: The History of Hip-Hop Dance. . In Forman, M. and Neal, M.A. (Editors), *That's the Joint!: The Hip-Hop Studies Reader*, pp. 56-62. New York: Routledge.
- Taylor, D. (2012, 13 September). South Africa's Graffiti Outlaw now a Top Artist. *Voice of America*. Retrieved from: <http://www.voanews.com/content/south-africas-graffiti-artist-sandile-radebe/1750800.html>.
- Said-Moorhouse, L. (2013, 27 September). Colorful, creative, inspiring: The world of African street art. *CNN.com*. Retrieved from <http://www.cnn.com/2013/09/27/world/africa/creative-inspiring-african-street-art/>.
- White, T. R. (2013). Missy "Misdemeanor" Elliott and Nicki Minaj Fashionistin' Black Female Sexuality in Hip-Hop Culture—Girl Power or Overpowered?. *Journal of Black Studies*, 44(6), 607-626.

Audio/Visual Materials

- Létourneau, Yanick. (2012). *United States of Africa: Beyond Hip Hop* (Motion picture). Peripheria Productions, National Film Board of Canada.
- McIlvane, M (Director). (2015). *Rebel Music Senegal* (Television Series). In Rebel Music. New York: MTV
- Sensai Tate. (2009, March 5). Episode XV "Aluta Continua" (*The Struggle Continues*). HIPHOCALYPSE Fort-Knights. Podcast retrieved from http://hiphocalypse.podomatic.com/entry/2009-03-05T17_38_30-08_00
- Wanlov The Kubolor, M3NSA, Panji Anoff (Producers). King Luu (Director). (2010). *Cuz of Moni* (Motion picture). Accra, Ghana: Pidgin Music.
- Williams, W. (Director). (2007). *Hip Hop Revolution* (Television broadcast). In *AfroPop: The Ultimate Cultural Exchange*. New York: Black Public Media Network.

Other requirements

- Students will need regular access to the internet
- Students will need access to PollEverywhere (via laptop or phone app) for in-class exercises
- Students will need audio recording and editing software such as GarageBand (Mac), Audacity (free, Mac or PC), Adobe Audition (expensive).
- Students need to sign up for a WordPress account to complete the blog assignment

OPTIONAL MATERIALS

- Alim, H.S. (2006). *Roc the Mic Right: The Language of Hip Hop Culture*. Routledge.
- Alim, H.S. and Ibrahim, A. (2009). *Global linguistic flows: Hip hop cultures, youth identities, and the politics of language*. Routledge.
- Appert, C. M. (2016). On Hybridity in African Popular Music: The Case of Senegalese Hip Hop. *Ethnomusicology*, 60(2), 279-299.
- Basu, D. and Lemelle, S.J. (2006). *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*. London: Pluto Pres.
- Bradley, A. (2009). *Book of rhymes: The poetics of hip hop*. Basic Books.
- Charry, E. (2012). *Hip Hop Africa: New Music in a Globalizing World*. Bloomington: Indiana University Press.
- Haupt, A. (2003). Hip-hop, Gender and Agency in the Age of Empire. *Agenda*, 17(57), 21-29.
- Haupt, A. (2008). *Stealing Empire: P2P, Intellectual Property and Hip Hop Subversion*. Cape Town: Human Sciences Research Council (HSRC).
- Saucier, P.H. (2011). *Native Tongues: An African Hip-Hop Reader*. Trenton, NJ: Africa World Press.
- Shonekan, S. (2011). Sharing hip hop: The case of Nigerians and African Americans. *American Behavioral Scientist*, 55 (1), 9-23.
- Williams, Q. & Stroud, C. (2013). Multilingualism remixed: Sampling, braggadocio and the stylisation of local voice. *Stellenbosch Papers in Linguistics*, 42, 2013, 15-36

Films

- African Underground: Democracy in Dakar [Film]

- Ni Wakati (film)
- Hip Hop Colony (Film)
- Cuz of Moni 2 (Film)

Websites

- Oldest website dedicated to African hip hop music:
<http://www.africanhiphop.com>
- Features stories and interviews on African topics, including hip hop in Africa:
<http://www.okayafrica.com>
- Features entertainment coverage in Africa, including hip hop in Africa:
<http://thisisafrica.me/lifestyle/>

GRADING

Grading Scale: A = 90-100%, B = 80-89%, C = 70-79%, D = 60-79%, F = 0-59%

Grade Breakdown

25%	Class Project	15%	Online quizzes
25%	Exams	15%	Assignments
20%	Blog Posts		

RESEARCH PROJECT

For their research project, students will have the option of doing either a podcast or an original art project on a topic that relates to the theme of the course.

Podcasts: 2 or 3 students will form a group and choose a topic related to the course to podcast about. Students will research the topic and do a 15-minute podcast that reflects a well thought out & researched discussion of the topic. Groups will post their podcast to the blog and submit their script for the podcast, which needs to include at least 3 sources used to research for the podcast. Students should not use entire (copyrighted) songs in their podcast without permission. They can use clips to illustrate points they are making in their podcast.

All podcasts will appear on the public iTunes & Stitcher pages for The Hip Hop African Podcast.

Artwork: The art project is a solo project and can be an original graffiti piece, photo essay, or painting. The art needs to reflect a well thought out theme that relates to the course and should be at least 16x20 inches, except photo essays, which may be digital. Students will submit their project in class, along with a 1 page report that outlines the theme of the artwork. *Photo essays can be submitted electronically and should include 4 to 5 images with short (100 word) essays on each photograph.

See grading rubrics on Blackboard for more information

EXAMS

Students will complete a total of **2** exams on Blackboard during the semester (please see schedule for exam dates). The exams will be given online. The exams are not timed, students will have at least 3 days to complete the exam. In case of an emergency, or computer malfunction, students will need to contact me ASAP. It is advisable that students double check their submissions to confirm that the files can be opened. Exams that cannot be opened will not be accepted, and students will receive a 0.

*Final Exam: The final exam is optional, and can be taken to replace **one** of the two exams. The exam will be comprehensive, meaning it will cover all of the material we covered during the semester.*

BLOG

Students will do **5** blog posts of songs by African hip hop artists via the online blog hiphopafrican.com. Students will be able to select from a list of artists provided, or can find artists on their own, as long as the criteria of the blog post are met.

Posts should be at least 250 words, deadlines and themes are in the course schedule. Posts need to be completed online prior to coming to class on the day that they are due.

*Students will need to create a username on wordpress.com and email me their username so that they can be added as an author for the blog. Students will post directly to the hiphopafrican.com blog. **ALL posts to the blog are public.**

See Blackboard for grading rubric and instructions on signing up for WordPress.

ONLINE QUIZZES

There will be a total of **5** timed online quizzes that will be based on online lectures or films. Quizzes need to be completed online prior to coming to class on the day that they are due.

ASSIGNMENTS

Students will have **5** in-class and online assignments to complete. Please see schedule for details.

Assignment 1: Students will create a soundtrack online, listing the titles and artists of 5 to 7 hip hop songs that best represent who you are, your values, or your life journeys. In class we will discuss the songs that were most popular and examine what the soundtracks may say about who we are and our experiences.

Assignment 2: In-class we will analyze the songs of hip hop artists and attempt to "explain the lyrics". Students rewrite hip hop language used in the songs into plain

English. This will invoke critical thinking skills and help our awareness of language forms and varieties of language used by African artists.

Assignment 3: In class we will review the Hiphocalypse Podcast. Students will Summarize the strong and weak points of the podcast and provide an overall summary of the major themes presented in the songs. This assignment will also help students as they prepare to their own podcasts.

Assignment 4: In class students will do a concept mapping exercise. Students will map. This exercise will help students think about concepts and ideas related to a social or political issue. This will also help students as they write their rap verse.

Assignment 5: Submit an original rap verse that deals with any social or political issue/s. Students are not limited in the social or political issues they select. Verses should be 16 lines/bars.

TRINITY INTERNATIONAL HIP HOP FESTIVAL

Students have the option of participating in the Trinity International Hip Hop Festival, April 6 – 9, 2017. The festival is held yearly at Trinity College in Hartford, CT. We will be participating in panel discussions, workshops, ciphers, and musical performances. The festival is free to attend, but students will pay \$150 to cover transportation and housing.

COURSE OUTLINE

Week 1: Introduction

Tuesday, January 10

Course Introduction

In-Class: Word Cloud exercise using PollEverywhere

Thursday, January 12: African and Diaspora Music and Storytelling

Online: Download syllabus (before class)

In Class: Lecture on “African and Diaspora Music and Storytelling”

Week 2: A History of Hip Hop

Tuesday, January 17: 1980s & 1990s: A History of Hip Hop

Read: Introduction (Clark & Koster)

Online: Prezi lecture on “The Rise of African Hip Hop” & online quiz (quiz 1)

Thursday, January 19: 1980s & 1990s: A History of Hip Hop

Online: Create the soundtrack to your life - Students will create a playlist of 5 to 7 hip hop songs that best represent who they are, their values, or their life journeys (assignment 1).

In-Class: Class will meet at **Hands on Drum at 600 Rhode Island Ave, NE** for a drum class.

*This is an optional class. Students will need to bring \$15 each for the drum lesson. Students can either attend the drum lesson or go on Blackboard and watch "Hip Hop Revolution" and complete online quiz (quiz 2). Participating students will receive credit.

Week 3: Hip Hop and Pop Culture in the Africa and the U.S.

Tuesday, January 24: Hip Hop and Pop Culture in the Africa and the U.S.

Online: Download presentation on getting started with the blog (before class)

Read: "The struggle for authenticity and against commercialization in Tanzania" and "Hip-Hop, Ghetto-centricity and the Commodity" (Blackboard)

In-Class: Lecture on "Hip Hop Hybrids" "Explain the Lyrics" exercise (assignment 2) and discussion of assignment 1.

Thursday, January 26: Hip Hop and Pop Culture in the Africa and the U.S.

Online: Go online and find 1 hip hop video and 1 pop music from any African country, and create a 300-word blog post that compares the two videos in terms of style and lyrics. Your post should incorporate the readings and discussion on hip hop hybrids (blogpost 1).

Week 4: Hip Hop and Social Change

Tuesday, January 31: Hip Hop and Social Change in Africa

Online: Listen to the Hiphocalypse Podcast: Aluta Continua (The Struggle Continues) (Blackboard)

In-Class: Lecture on "Hip Hop and Social Change in Africa"

Thursday, February 2: Hip Hop and Social Change in Africa

In-Class: Podcast review assignment (assignment 3) & Lecture on "Ghanaian Hip Hop"

In-Class: Film – "Coz ov Moni". \$25 deposit for festival.

Week 5: Hip Hop and Social Change

Tuesday, February 7: Hip Hop and Social Change in Africa

Read: Chapter 2: "Building Our Nation: Sénégalaise Hip Hop Artists as Agents of Social and Political Change"

In-Class: Lecture on "Hip Hop and Social Change in West Africa" & Film – "Rebel Music: Senegal"

Thursday, February 9: Hip Hop and Social Change in Africa

Online: Select one hip hop video from Ghana or from Senegal from your own search online, and create a 300-word blog post that discusses your impression of the video in terms of style and message. Your post should incorporate the readings and discussion on those countries (blogpost 2). *Some of the videos are

not in English, you can include non-verbal elements in the video to analyze the style & message.

Week 6: Hip Hop and Social Change

Tuesday, February 14: Hip Hop and Social Change in Africa

In-Class: Film – “Rebel Music: Senegal”

Thursday, February 16: Hip Hop and Social Change in Africa

Read: Chapter 3: “Speaking Truth to Power: Hip Hop and the African Awakening”

Online: Prezi Lecture on “North African Hip Hop” & complete online quiz (quiz 3)

Week 7: Hip Hop and Social Change

Tuesday, February 21: Hip Hop and Social Change in Africa

Read: Chapter 7: “Hip Hop, Youth Activism, and the Dilemma of Colored Identity in South Africa”

In-Class: Lecture on “South African Hip Hop”. Polling Exercise using PollEverywhere

Thursday, February 23: Hip Hop and Social Change in Africa

Read: “The Organic Globalizer: The Political Development of Hip-Hop and the Prospects for Global Transformation” (Blackboard)

In-Class: Concept Mapping assignment (assignment 4)

Week 8: Hip Hop and Social Change

Tuesday, February 28: Hip Hop and Social Change in Africa

Online: Submit an original rap verse that deals with any social or political issue (assignment 5) (before class)

In-Class: Sharing of rap verses

Thursday, March 2: Hip Hop and Social Change in Africa

Online Select one video from South Africa from one of the artists we discussed in class (or from your own search online) and one video from the U.S. (student's choice), and create a 300-word blog post that compares the two videos in terms of style and message. Your post should incorporate the readings & discussion on hip hop in those countries (blogpost 3).

In-Class: Word Association exercise. \$125 due for festival attendees.

Week 9

Tuesday, March 8

In-Class: JEOPARDY!

Thursday, March 9

Online: Exam 1

Week 10: SPRING BREAK

March 12-17: NO CLASS

Week 11: Gender

Tuesday, March 21: Gender, Sexuality, and Hip Hop Feminism in Africa

Read: Chapter 9: "Gender Representations among Tanzanian Female Emcees"

In-Class: Lecture on "Women and Hip Hop in Africa", word cloud, & discussion between US and African female emcees

Thursday, March 23: Gender, Sexuality, and Hip Hop Feminism in Africa

Read: "Expressing Sexual Fantasy through Songs and Proverbs" (Blackboard)

Online: Prezi Lecture on "South African Women and Hip Hop" and complete online quiz (quiz 4)

Week 12: Gender

Tuesday, March 28: Gender, Sexuality, and Hip Hop Feminism in Africa

Read: "Missy 'Misdemeanor' Elliott and Nicki Minaj: Fashionistin' Black Female Sexuality in Hip-Hop Culture—Girl Power or Overpowered?" (Blackboard)

In-Class: Discuss the importance of lyrics.

Thursday, March 30: Gender, Sexuality, and Hip Hop Feminism in Africa

Online: Select one video from one of the artists we discussed in class (or from your own search online), and create a 300-word blog post discussing the video in terms of imagery and lyrics. Your post should incorporate the readings and discussion on women and hip hop in Africa (blogpost 4).

Week 13: Elements

Tuesday, April 4: Hip Hop Elements

Read: "The Politics of Graffiti" and "Physical Graffiti: The History of Hip Hop Dance" (Blackboard)

In-Class: Lecture on "Hip Hop Elements"

Thursday, April 6: No Class

Trinity International Hip Hop Festival

Week 14: Elements & The Diaspora

Tuesday, April 11: Hip Hop Elements

Read: "Colorful, creative, inspiring: The world of African street art" and "South Africa's Graffiti Outlaw now a Top Artist" (Blackboard)

In-Class: Film – United States of Africa: Beyond Hip Hop

Thursday, April 13: Diaspora Rap Representations

Online: Prezi lecture "Diaspora Rap Representations" & complete online quiz (quiz 5)

In-Class: Film – United States of Africa: Beyond Hip Hop

Week 15: The Diaspora

Tuesday, April 18: Diaspora Rap Representations

Read: "Payback is a Motherland", "Blitz the Ambassador lights up the diaspora", and, "Censoring Myself for Success" (Blackboard)

In-Class: Lyrics analysis

Thursday, April 20: Diaspora Rap Representations

In-Class: JEOPARDY ROUND 2!

Online: Select one video from one of the artists we discussed in class (or from your own search online), and create a 300-word blog post that discusses how the artists represents both their country and the Diaspora in their music. Your post should incorporate the readings and discussion on African Diaspora rap artists (blogpost 5).

Week 16: The Wrap-Up

Tuesday, April 25

Online: Exam 2

Thursday, April 27

Online: Optional Final Exam (**FOR GRADUATING SENIORS ONLY**)

In-Class: Final Projects

Thursday, May 4

Online: Optional Final Exam

COURSE POLICIES

LATE WORK POLICY

Late assignments **will not** be accepted, without documentation. If a student has a valid excuse for turning an assignment in late, they may be subject to a deduction of **2 points per day** for quizzes and homework; and **5 points per day** for exams and final project. In class assignments cannot be made up.

If students experience computer-related problems students must IMMEDIATELY e-mail or call me and either attach the assignment or inform me of their problem. It is advisable that students double check their submissions to confirm that the files can be opened. **Assignments that cannot be opened will not be accepted, and students will receive a 0.**

EXTRA CREDIT, ADDITIONAL POINTS, & GRADE CHANGES

Extra credit opportunities will be offered for students attending special events.

Students are advised to regularly monitor their grade on Blackboard to and assess what they need to score on upcoming assignments to improve their grade.

Grade changes: Students will need to write a short explanation of why they believe they were graded harshly and by addressing comments made on the assignment.

ATTENDANCE POLICY

Students are expected to attend class, on time, and participate in class activities. Students are also expected to participate in class activities via Blackboard and check Blackboard regularly for updates and information.

Missing more than 4 classes lowers your final course grade by 2 points (2%) for each class missed over and above the first five. Because you are given a leeway of five classes, doctor's notes and other excuses are not accepted for absences.

Arriving late may count as ½ of a missed class, unless prior arrangements have been made.

There is a column in the gradebook so students will see the number of absences they have. This column will be updated every month, though students can always see me regarding their standing.

ACADEMIC DISHONESTY POLICY

Academic dishonesty is defined to include any form of cheating and/or plagiarism. Cheating includes, but is not limited to such acts as stealing and altering information for

academic purposes; offering, giving or receiving unauthorized assistance on an examination or other written material in a course.

Plagiarism includes taking and passing off intentionally as one's own the ideas, writings, work of another individual without crediting the author. It is advisable that students check their plagiarism score after submitting an assignment. Students should aim for a score of less than 15%, and that 15% should be material that is cited. Students with a score of 30% to 49% may be assessed a penalty for depending too much on outside sources. If those sources are not cited, students will receive an F on the assignment. Any student that scores above 50% will receive an F on the assignment, no matter how much they cite their work.

The minimum disciplinary penalty imposed upon a student found to have committed an infraction will be receiving an 'F' for the assignment or the course, depending on the severity of the case.

Please see student handbook for further information on academic dishonesty.

ADA POLICIES AND PROCEDURES

Howard University is committed to providing an educational environment that is accessible to all students. In accordance with this policy, students in need of accommodations due to a disability should contact the Assistant Dean for Student Affairs and Records, (202) 806-8006, for verification and determination of reasonable accommodations as soon as possible after admission to the Law School, or at the beginning of each semester. The Office of Special Student Services is located in Suite 725 of the Howard Center and may be reached at (202) 238-2420.

For more information about these services please go to <https://www.howard.edu/specialstudentservices/DisabledStudents.htm>

The quizzes in this course are timed, students requiring addition time on timed exams need to provide proper documentation. The exams in this course ARE NOT timed. Students will work on those exams on their own and submit them online.

STATEMENT ON INTERPERSONAL VIOLENCE:

Howard University takes sexual assault, dating violence, domestic violence, stalking and sexual harassment seriously. If a student reveals that he or she needs assistance with any of these issues, all Responsible Employees, which includes faculty, are required to share this information with the University Title IX Office (202 806-2550) or a student can be referred for confidential services to the Interpersonal Violence Prevention Program (IVPP) (202 238-2382) or University Counseling Services (202 806-6870).

For more information about these services, please go to www.CampusSafetyFirst.Howard.Edu