

Sept. 28-29, 2012

COMPOSITION

Tupac Amaru Shakur Collection Conference:
Hip Hop, Education & Expanding the Archival Imagination



Atlanta University Center
Robert W. Woodruff Library



The design of the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* program booklet is inspired by the composition notebooks found in the Shakur Collection. In these notebooks, Tupac Shakur wrote everything from song lyrics to poems to ideas for future projects. Offering a very personal view of the Hip Hop artist, the pages within his notebooks reflect his thinking, planning, and creativity. They provide a remarkable perspective of him that is truly in his own words.

CLASS PROGRAM

NAME _____ ADDRESS _____

SCHOOL _____ CLASS _____

		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6	PERIOD 7	PERIOD 8
TIME	FROM								
	TO								
MONDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
TUESDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
WEDNESDAY	SUBJECT								
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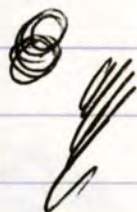
The sketch of Tupac Shakur on the facing page is based on an image courtesy of Amaru Entertainment, Inc.

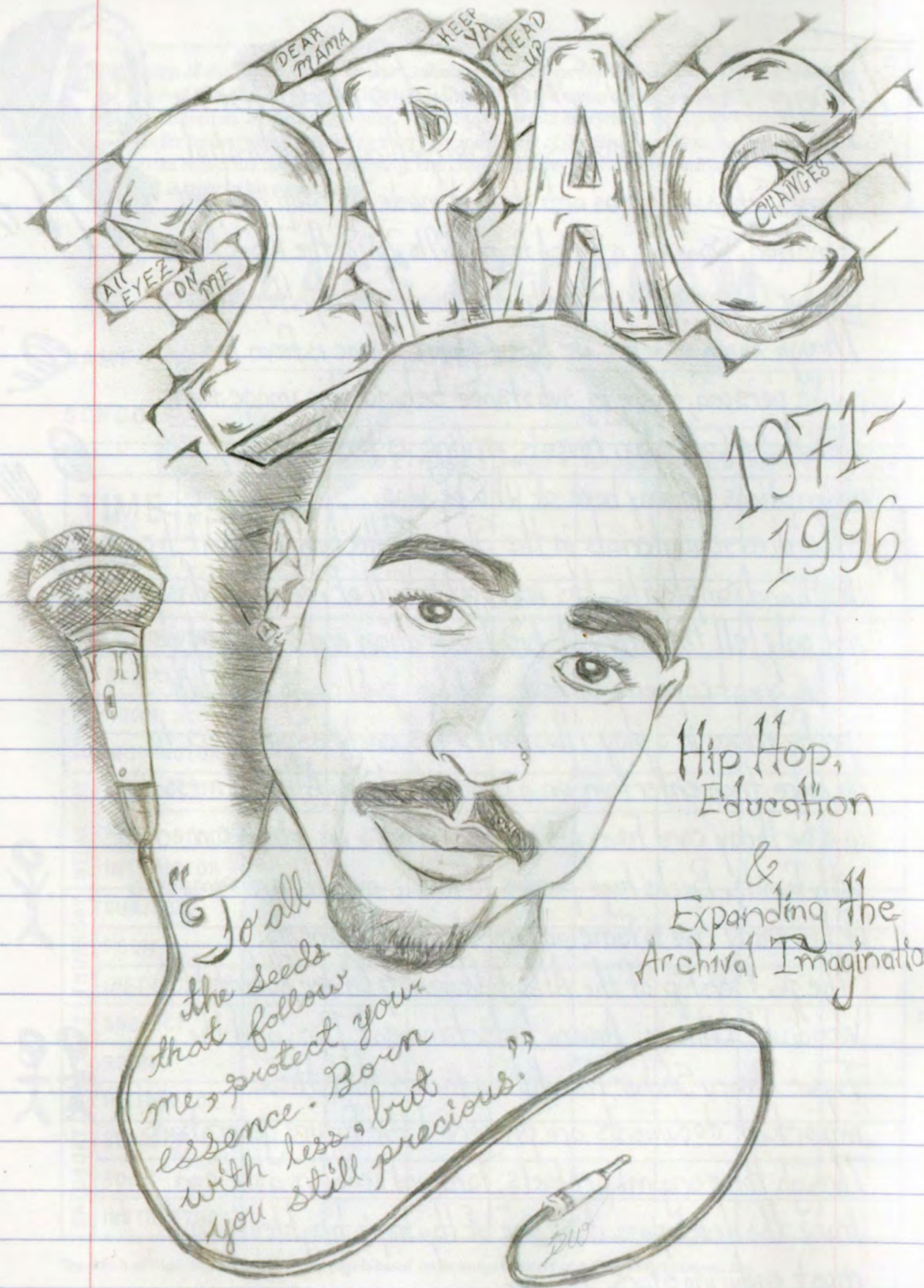
Tupac Amaru Shakur Collection

Passionate. Controversial. Compelling. Influential. Tupac Shakur was an artist that made us stop and pay attention. Spanning a period from 1969 to 2008, the Tupac Amaru Shakur Collection is a significant piece of Hip Hop history. Though much of what we know about Tupac is from his public persona, there is substance behind this image that the Shakur Collection reveals, inviting us to rethink any assumptions we may have of who he was.

The diverse materials in the Shakur Collection highlight Tupac's depth and complexity. His notebooks, full of ideas and dreams, not only tell the story of his frustration and anger but also of his great capacity for love. A flyer publicizing a childhood performance in a play illustrates his early aspirations to do more than entertain on a concert stage. A loving message in a birthday card from his mother reflects his strong connection with family. Backstage passes to music awards are reminders of his early rise to fame and industry achievements.

The partnership of the Atlanta University Center Robert W. Woodruff Library, Amaru Entertainment, Inc., and the Tupac Amaru Shakur Foundation means that these important documents are preserved for future generations. Through these original artifacts, fans and scholars alike can trace the development of one of Hip Hop's brightest and most enduring stars.





When we hum a tune we can't get out of our minds or nod our heads in time to a good beat, it is easy for us to forget the cultural and historical impulse behind music. Powerful artists can define a generation, becoming a part of our collective consciousness and making their mark on the world. Often when these artists are gone, we are left with their music as the only record (literally) of their legacies. We are fortunate that this is not the case with Tupac Shakur.

The Tupac Amaru Shakur Collection, which is open to the public for research, features primary resources in which scholars can examine Shakur's creative process, his artistic influences, and the political and social relevance of his literary and musical works. The Shakur Collection presents an unfiltered fascinating and complex portrait of him. You see the poet, the activist, the son and brother, the artist, and the intellectual. You also see the academic value of the Shakur Collection as a voice documenting the African American experience through the genre of Hip Hop.

This is why the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* is such an important event. Exploring artists like Tupac Shakur within a scholarly context acknowledges the importance of the growing field of Hip Hop studies in academia. The conference also highlights the responsibility of libraries and archives to provide access to archival materials as well as to support the research and teaching of these treasured original documents.

We welcome the conference speakers, panelists, and attendees who have come from near and far to engage in a dynamic interdisciplinary dialogue and use the archival collection. We also extend our appreciation to all who have contributed to this academic conference.

Loretta Parham

Library Director & CEO

Atlanta University Center Robert W. Woodruff Library

The *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination*, is a milestone towards the advancement of Tupac's work for use in research and academic endeavors. This conference is important to our mission and is possible today through our partnership with the Atlanta University Center Robert W. Woodruff Library and the steadfast support of Dr. James Peterson, Georgia Roberts, and Dr. Marsha Webster. The Tupac Amaru Shakur Collection and the advent of the *Tupac Amaru Shakur Reader & Secondary School Curriculum* are powerful tools that we will continue to use and develop to encourage Hip Hop curriculum. We hope you will use these tools, build from the conference discussions, and continue this important work with us!

For years we envisioned a conference where scholars and educators would convene on the basis of Tupac for analyzing social issues, Hip Hop, and education. We thank God for the realization of that vision, and appreciate the Library and conference planning committee for diligently organizing this groundbreaking conference and symposium. The resounding response to the call for papers was encouraging, and we are truly amazed by everyone's intellectual perspectives of Tupac's words and critical evaluations of ideas and issues presented in this conference.

It is our hope that during the conference you will take time to visit Phase 1 of the Tupac Amaru Shakur Center for the Arts & Peace Garden in Stone Mountain, Georgia. For the last seven years, the Center and Garden has been a positive environment for youth, community space for events, and site for family weddings, home-goings, and reunions.


The Tupac Amaru Shakur Foundation is the heartbeat of Tupac's legacy, and the Center is a testament of the positive work that can be done in the wake of a tragedy. Following the murder of her only son, our Founder & President, Mrs. Afeni Shakur-Davis refused to allow herself to be angry. Instead, she uplifted her son's spirit, formed a foundation that built a center for young people, and planted a garden for peace so that the power of death could be mitigated by the work that could happen from Tupac's spirit. We work with youth on conflict resolution, leadership, and safe and creative expression.

Tupac Amaru Shakur duly noted, "I'm not saying I'm gonna change the world, but I guarantee that I will spark the brain that will change the world." We truly believe that endeavors like this conference will spark those brains and plant those seeds that will leave this world more beautiful and beneficial than we inherited it.

Vernal Cambridge III

Executive Director

Tupac Amaru Shakur Foundation and Center for the Arts & Peace Garden

 n behalf of the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* planning committee, welcome to the Atlanta University Center consortium and its five member institutions of higher learning: Clark Atlanta University, the Interdenominational Theological Center, Morehouse College, Morehouse School of Medicine, and Spelman College. The Atlanta University Center Robert W. Woodruff Library is the "center of the Center," and we hope you will enjoy this thriving intellectual and cultural space.

This is an exciting time in the life of Hip Hop studies and the archival sciences. The question of who will document, preserve, analyze, and advance the study of Hip Hop, while seldom subject to political discourse in the public sphere is fraught with issues that lay bare racial, gender, class, religious and cultural sensitivities. What role will Hip Hop archives and collections play in various levels of education? What is a text in Hip Hop studies and which reproduction of it may reliably serve as a basic unit of analysis? Significantly, what role may Hip Hop play in the revivification of the cultural and intellectual life of the formerly colonized world? These issues are not new reverberating debates and feature voices from, *inter alia*, Black/Africana, Chicano, and Women's Studies. Hip Hop partisans have through the strength of their art proclaimed their place in the World cultural arena, and future examinations of society, language, and history will forever retain the culture's impression.

As you prepare to engage the minds, voices, and perspectives of your fellow Hip Hop scholars, let us advance the goal of sustainable engagement. Let this meeting serve as a springboard of subsequent organizational, preservationist, and scholarly collaborative and creative efforts that will advance the core themes of education and the archival imagination. Hip Hop has given the world much. We, the culture's caretakers, owe every constructive effort to making this historic conference and Hip Hop scholarship a success.

Thank you for participating in the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* and sharing your expertise at our assembly.

Samuel T. Livingston, PhD

Member, Conference Planning Committee
Associate Professor, African American Studies
Director, Honors Program
Morehouse College

FRIDAY, SEPTEMBER 28



Dr. Mark Anthony Neal

A professor of Black Popular Culture in the Department of African and African American Studies at Duke University, Dr. Neal has written and lectured extensively on Black popular culture, Black masculinity, sexism and homophobia in Black communities, and the history of popular music. Dr. Neal's publications include four books, *What the Music Said: Black Popular Music and Black Public Culture* (1998), *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic* (2002), *Songs in the Keys of Black Life: A Rhythm and Blues Nation* (2003) and *New Black Man: Rethinking Black Masculinity* (2005). Dr. Neal is also the co-editor (with Murray Forman) of *That's the Joint!: The Hip-Hop Studies Reader, 2nd Edition* (2012). Dr. Neal's next book *Looking for Leroy: (Il) Legible Black Masculinities* will be published in 2012 by New York University Press.



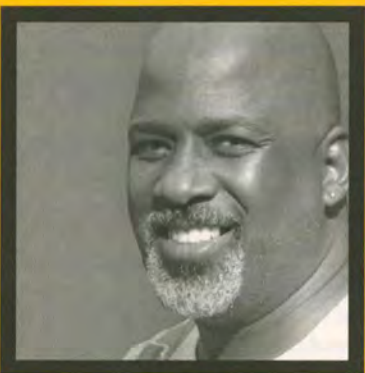
Mr. Kevin Powell

A leading political and cultural voice, community activist and award-winning writer, born and raised in Jersey City, New Jersey, Mr. Powell has worked on a range of concerns, including voter registration, Hurricane Katrina relief, education, the environment, eradicating poverty, and supply and resource support for post-earthquake Haiti. Mr. Powell has authored or edited 11 books, including his newest title, *Barack Obama, Ronald Reagan, and The Ghost of Dr. King: Blogs and Essays* (©2012), a collection that examines American leadership, politics, and social issues like gender violence, immigration, and equality for all Americans. Mr. Powell's writings have appeared in numerous publications including *The Washington Post*, *Newsweek*, *Essence*, *Ebony*, *Esquire*, *Rolling Stone*, and *Vibe*, where he was a senior writer for several years documenting, most famously, the life and times of the late Tupac Shakur. Mr. Powell's next book will be *The Education of Kevin Powell: a boy's journey into manhood* (Spring 2013), an autobiography of his childhood and young adult life.

SATURDAY, SEPTEMBER 29

**Dr. Jeffrey O. G. Ogbar**

The Vice Provost for Diversity and a Professor of History at the University of Connecticut, Dr. Ogbar is a nationally recognized scholar whose research interests include the 20th century United States with a focus in African American history. Specific areas of interest include Black Nationalism and radical social protest, as well as the intersections of politics and Black popular culture. Dr. Ogbar's publications include numerous articles on Pan-Africanism, African American Catholics, civil rights struggles, Black Nationalism and hip-hop. Dr. Ogbar's books include *Black Power: Radical Politics and African American Identity* (2005), *Hip-Hop Revolution: The Culture and Politics of Rap* (2007), *The Harlem Renaissance Revisited* (2010), and his edited book, *The Civil Rights Movement* (2003).

**Dr. Akinyele K. Umoja**

Dr. Akinyele K. Umoja is an educator and scholar-activist. Currently, he is an Associate Professor and Chair of the Department of African-American Studies at Georgia State University where he teaches courses on the history of the Civil Rights and Black Power movements and other Black political and social movements. His writing has been featured in scholarly publications such as *The Journal of Black Studies*, *New Political Science*, and *The International Journal of Africana Studies*. He was one of the contributors to texts *Blackwell Companion on African-American History*; *The Black Panther Party Reconsidered*; and *Liberation, Imagination, and the Black Panther Party*. New York University is scheduled to publish Dr. Umoja's manuscript *We Will Shoot Back: Armed Resistance and the Mississippi Freedom Movement* in April 2013. He has been active over forty years in the Black liberation movement. He is particularly committed to work to support and gain Amnesty for political prisoners and prisoners of war, to win reparations for Afrikan people, and in solidarity with the grassroots movement for democracy and self-determination in Haiti.

Friday, September 28 - Day One

Any changes to the session schedules will be announced.

8:30-9:00 AM	» <i>Exhibition Hall</i> Registration	
9:00-9:30 AM	» <i>Exhibition Hall</i> Welcome/Opening Remarks Loretta Parham, Library Director & CEO, Atlanta University Center Robert W. Woodruff Library Shakur Family/Tupac Amaru Shakur Foundation Representative	
9:30-10:45 AM	SESSION 1 » <i>Exhibition Hall</i> "The Tupac Shakur Reader" – Dr. James Peterson & Georgia M. Roberts "The Tupac Amaru Shakur Collection" – Courtney Chartier & Stacy Jones	
10:45-11:45 AM	» <i>Exhibition Hall</i> Featured Speaker – Dr. Mark Anthony Neal "#ThugLife 2.0: The Future of Black Masculinity and the Tupac Hologram"	
11:45 AM-1:00 PM	Lunch (See conference packet for recommended local restaurants.)	
1:00-1:55 PM	SESSION 2 » <i>Exhibition Hall</i> "The Hip Hop Collection at Cornell University" – Kool DJ Red Alert, Joe Conzo, Jr., Benjamin Ortiz & Katherine Reagan	SESSION 3 » <i>Room 202</i> "Changing the Game: How Tupac's Legacy and Hip Hop Culture Have Found Their Place in College Classrooms Across Disciplines" – Dr. Carlos Morrison, Ashley Strong-Green & Celnisha Dangerfield
2:00-2:55 PM	SESSION 4 » <i>Room 202</i> "History with a Soundtrack: YouTube, Vernacular History and Tupac Shakur" – Steve Spence "Tupac's Back: Archive Fever, Resurrection and the Artistic Presence of Tupac in Hip Hop Culture" – Wilfredo Gomez	SESSION 5 » <i>Exhibition Hall</i> "Tubas and Beats: From Corridos to Chicano/a Hip Hop and the Transmission of Social Conflict, Resistance and Diasporic Community Knowledge" – Jose Garcia & Ismael Cuevas "Tupac and Native American Studies: Creating Connections Through Linguistics, Historical Activism and Photography" – Dr. Melissa Leal "The Architects of Culture: Tupac as Architect" – James Cox
2:55-3:10 PM	Break	
3:10-4:30 PM	SESSION 6 » <i>Exhibition Hall</i> "Tupac Shakur, Authentic Hip Hop Leadership, and the HipHop 2020 Curriculum Project (HipHop2020) HBCU Classroom" – Dr. Jocelyn Wilson, Zaneta J. Smith, Joshua Moore, Brandon Frame & Dr. Emery Petchauer	SESSION 7 » <i>Room 202</i> "Better Dayz: Tupac's Critical Call for a Better Legal System" – andré douglas pond cummings, Pamela Bridgewater & Nick Sciallo
4:35-5:30 PM	SESSION 8 » <i>Quiet Study Suite</i> "Tupac in the Classroom: From Cointelpro to Critical Consciousness" – Dr. Jesse Benjamin "Tupac's Law: Thug Policy and the Crisis of Black Masculinity" – Dr. Seneca Vaught "Hip Hop and Its Destruction of Schools as We Know It: How Hip Hop is Bring Used to Finally Challenge Contemporary Forms of Learning" – Luis Cortes	SESSION 9 » <i>Room 202</i> "Strictly for My N.I.G.G.A.Z.: the Intellectual Plight of Tupac Shakur" – Regina N. Bradley "Hip Hop and Its Contribution to African American Literature" – Jonathan Grant "Me Against the World: Infusing Blues Ideology in Rap Aesthetics" – Joseph L. Lewis
5:30-7:00 PM	RECEPTION Featured Speaker – Mr. Kevin Powell "Tupac Shakur, Barack Obama, and the Future of Hip Hop America"	

Saturday, September 29 - Day Two

8:30-8:50 AM	» Exhibition Hall Registration	8:50-9:00 AM Remarks – Archives Research Center Representative
9:00-9:55 AM	SESSION 10 » Exhibition Hall “The ABC’s of Being Black: How Middle School Black Students Construct Their Racial Identities Amongst Culturally Biased Curriculum” – Ryan Glover, Windsor Jordan, Jr. & Dalia Bishop	SESSION 11 » Room 202 “Ain’t Trickin’ If You Got It: Identifying the Trickster Tradition in Contemporary Rap Music” – Courtney Terry “Hip Hop as Black Protest Literature: Anti-Lynching Rhetoric in the Works of Tupac Shakur, Ida B. Wells-Barnett and Michelle Alexander” – Rodrick & Rasheedah Jenkins “T.H.U.G. L.I.F.E.: A Re-Examination of Black Maleness in the 20th Century Through the Art and Lives of James Baldwin, Richard Wright and Tupac Shakur” – Sidney A. Robbins
10:00-11:00 AM	» Exhibition Hall Featured Speaker – Dr. Jeffrey O.G. Ogbar “Tupac, Trap Music, and the Politics of the Prison Industrial Complex”	
11:10 AM- 12:05 PM	SESSION 12 » Exhibition Hall “Documenting Houston Hip Hop” – Julie Grob, Maco L. Faniel & Langston Collin Wilkins	SESSION 13 » Room 202 “2Pac and the Role His Work Played in the Critical Development of Men of Color Activist Scholars in Their Efforts to Create ‘Thug Mansion’” – Isidoro Guzman & Robert Unzueta II
12:05-1:15 PM	Lunch (See conference packet for recommended local restaurants.)	
1:15-2:35 PM	SESSION 14 » Exhibition Hall “All Eyez on ‘Pac’: A Thug Poet’s Legacy from the Street to the Academy & Beyond” – Dr. Stephane Dunn, Tara D. Miller, Dr. Corrie Claiborne, Dr. Samuel T. Livingston & Dr. David Wall Rice	SESSION 15 » Room 202 “Tupac’s Archives as Documentary Heritage of a Genre and a Generation” – Anonymouz “Generational Dissonance and the Archive: The Selector’s Dilemma” – Murray Forman “Painting a Perfect Picture: Democratizing Provenance in the Appraisal of Hip Hop Archives” – Jarrett M. Drake
2:40-3:35 PM	SESSION 16 » Room 202 “Tupac Amaru Shakur in the Archives and the Classroom: Outcomes from a Gender, Race and Religion in Hip Hop Seminary Course” – Dr. Shanesha R.F. Brooks-Tatum, Reverend Christopher Reeves & Reverend Jerrie’Me Wright	SESSION 17 » Exhibition Hall “Preserving Beats: Hardware Samplers and Floppy Disks” – Justin Kovar “Collecting the Underground: Archiving Hip Hop” – Rachel Appel “Acquiring Hip Hop Through Recording Studios: Founding a Hip Hop Archive at the University of Illinois, Urbana-Champaign” – Marten Stromberg
3:35-3:45 PM	Break	
3:45-5:00 PM	SESSION 18 » Room 202 “Hip Hop and Information Literacy: Critically Incorporating Hip Hop in the Library Instruction Curriculum” – Dave Ellenwood “The Hip Hop Pedagogical Matrix: Merging Business, Communication & Entertainment Curriculums” – Dr. Michelle Witherspoon “Teach Me How to Urban: The Preparedness of Art Teachers to Teach Students Like Tupac” – Lisa Whittington	SESSION 19 » Exhibition Hall “The Recipe of Hip Hop: The Application, Duplication, Replication, Incarceration and Reincarnation of Culture & Influence” – Annette Jackson, Ken Ford, Montell Jordan & Michael E. Johnson
5:00-5:30 PM	» Exhibition Hall Featured Speaker – Dr. Akinyele K. Umoja “Tupac, the Hip Hop Generation and Multiple Consciousness: The True Legacy of Thuglife”	

Teaching Tupac Shakur through the Disciplinary Lens of Communication

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After more than three decades, hip hop culture, and rap music specifically, continues to sustain a place of importance in society both on a national and international level. The music and the culture have influenced our notion of language, dress, and art throughout the world. Moreover, the culture has created its *own* music (Political and Gangsta Rap, “Crunk Music,”), language (“fresh,” “dope,” and “beef”), dress (“Hard Core,” “New Jack,” or “Fly Girl”) and art (graffiti). As a result of this type of influence on society and in particular, young people, scholars from a variety of academic disciplines such as sociology, history, cultural studies, political science, anthropology, and communication have put a critical lens to hip hop culture in an effort to understand its affect on today’s youth. Professors at various colleges and universities are not only teaching courses on hip hop culture, but more specifically are focusing their efforts on certain rap music artist. Cultural critic Michael Eric Dyson teaches a course on Jay-Z at Georgetown University. However, one particular artist that has, in recent years, garnered attention from academicians is the late Tupac Amur Shakur. Ivey League universities, such as Harvard, have a Tupac Shakur course and the University of Wisconsin has a course that focuses on Shakur’s lyrics as literature. Yet, the questions become: Why teach a course on Tupac Shakur? What does a course on Tupac Shakur look like? Moreover, for the purpose of my discussion: What does a course on Shakur look like from a rhetorical perspective?

This paper will outline a course on Tupac Shakur. The paper will: (1) address why studying Shakur is important and (2) suggest that the teaching and analysis of Shakur should take an interdisciplinary approach (3) outline, via course description and objectives, what that interdisciplinary approach would look like.

Why Study Tupac Shakur?

One of the reasons for studying Tupac Shakur involves his place in the world of hip hop as a culture icon (Morrison & Dangerfield, 2007). An icon is an idol, star or symbol and Shakur was all of these. For some fans, he was a star of the silver screen having acted in such movies as *Juice* (1992), *Poetic Justice* (1993), and *Gridlock’d* (1997) while others were infatuated with Shakur’s lyrical style as a rapper. The images of Shakur in his movies, i.e. “Bishop” and the “gangsta” lifestyle portrayed in his rap lyrics made him both attractive and detested yet iconic to his fans. Moreover, the revolutionary ethos Shakur inherited from his mother, Afeni Shakur that was embedded in his rap lyrics, made him a symbol of both Black resistance to the status quo and a symbol of “Black life as a contradiction.”

In addition to studying Shakur as an icon, another reason to study Tupac involves viewing Shakur in the context of Black life (existence) as a contradiction. Viewing Shakur’s existence as a contradiction or more specifically “double-consciousness” (a term coined by W.E.B. Dubois) involves a thorough investigation of the dualities that manifested themselves in Shakur’s art

form: On the one hand, Shakur praised the fortitude and tenacity of the Black women in such songs as “Keep Ya Head Up,” and “Dear Mama,” and on the other hand, conveyed misogynistic and sexist attitudes towards Black women in songs such as “Toss It Up,” and “How Do You Want It.” These dualities are worthy of scholarly inquiry and analysis because these dualities have always existed in Black life. Morrison & Dangerfield (2007) suggest the following, “While the notion of contradiction existed before Tupac Shakur, the hip hop community, scholars of popular culture, and everyday lay people have become intrigued with the contradictions expressed in varied ways throughout Tupac’s life” (p. 412).

A final reason to embrace the study of Tupac Shakur involves the tattoos that creatively adorned his body. Like the lyrics, Shakur’s tattoos of “Nefertiti,” “Black Jesus,” “Exodus 1831,” and the “Gothic Cross,” can be critically examine as a text in an effort to (1) understand Shakur’s meaning(s) associated with the tattoo and (2) to look for contradictory meaning(s) between tattoos (Morrison et al., 2010). Moreover, the fact that so many of our young people have tattoos and more specifically, some have a tattoo of a *gothic cross*, like Shakur’s tattoo on his back, is further reason for studying Tupac Shakur as a significant, yet partial representation of Black (young) male life in urban America.

How to Study Tupac Shakur

In addition to a justification for the study of Tupac Shakur, the second most important question that a teacher of popular culture must ask is *how* should Shakur be studied and analyzed? Shakur and hip hop culture have been studied and analyzed from a variety of disciplinary approaches. While some historians have conducted an historical analysis of Shakur’s life and music (White, 1997; Jones, 1998), cultural critics have led the way by providing a critical cultural approach to the analysis of Tupac and hip hop (Datcher & Alexander, 1997; Dyson, 2001; Rose, 2008; Forman & Neal, 2012). In addition to these approaches, I argue that a rhetorical/communicative analysis would help students understand the “meaning(s)” associated with Shakur’s discourse, both discursive and non-discursive (Morrison, 2003; Morrison & Dangerfield, 2007; Morrison et al., 2010).

In essence, an *interdisciplinary approach* to the study of Tupac Shakur would be the most appropriate. First, any pedagogical or analytical approach to Shakur or hip hop culture for that matter should always take into consideration three important elements: (1) *the historical*, (2) *the cultural (the popular)* and (3) *the rhetorical/communicative*. Secondly, any pedagogical or analytical approach will look at the *interrelatedness* of the historical and cultural in an effort to *contextualize* Shakur’s discourse. And finally, Shakur’s discourses are the product of the historical and cultural elements of time and space and furthermore, give insights into each element which is necessary for a holistic understanding of Tupac’s worldview.

Tupac Shakur, despite his critics, is worthy of intellectual study within the walls of the academy. Shakur is worthy of study because (1) he is a hip hop icon, (2) his music and life, like the lives of so many hip hop “heads” who listen to his music and mimic his lifestyle, exemplified various contradictions that need to be analyzed and explained and (3) the tattoos that covered his body are a rhetorical text that needs further explanation in light of the fascination with tattoos that

exist in hip hop culture. Moreover, an interdisciplinary orientation should be taken in the teaching and analysis of Tupac Shakur. That approach would take into consideration the historical, the cultural and the rhetorical/communicative elements in an effort to understand Shakur holistic. Yet, what would a Tupac Shakur Course look like that incorporates these various elements? What follows is a course description and objectives.

Describing the Tupac Shakur Course

Name of Course (Working) Title: *Deconstructing Tupac Shakur: The History, Culture, and Criticism of Hip Hop*

Course Description

This Course is designed to investigate the life and discourses of the late Tupac Amur Shakur. The course begins with the assumption that discourse, whether discursive or non-discursive, is grounded in the historical and cultural context that produced it. For that matter, the history and cultural production of hip hop will be discussed focusing on major themes, movements, artists, DJs, etc. that gave rise to Tupac Shakur and his rhetoric.

Furthermore, the course assumes that rhetoric, both (discursive) and symbolic (non-discursive) is the process of developing arguments, strategies, tactics, etc in an effort to bring about change in an audience's attitudes, values, or beliefs. Rhetorical criticism is the description, interpretation, and evaluation of a rhetorical act (message). The course will address four fundamental questions: (1) What are some of the historical and cultural factors that give rise to a rhetorical artifact, i.e. Tupac's lyrics, tattoos, etc. (2) How do pop cultural artifacts such as music lyrics, images of artists, or tattoos influence behavior, i.e. change or reinforce attitudes, values, and beliefs in an audience? (3) What does a critical analysis of the pop cultural artifact tell us about the object under study, the audience or society? And (4) what are some various methods, concepts used to analyze the artifact?

Course Objectives

- (1) Students are introduced to a variety of Afrocentric and Eurocentric methods and concepts that can be used to critique Shakur's discourse. Students are introduced and later tested on Afrocentric concepts such as Nommo, polyrhythm, and mythoforms from the works of Molefi Asante focusing on his book, *The Afrocentric Idea* (1987). Moreover, the book discusses African American discourse as resistance, Orature, the African Oral tradition, and various rhetorical figures like Malcolm X whose "militant discourse" is similar to Shakur's rhetoric. Eurocentric concepts focus on defining rhetoric, rhetorical criticism and the various critical methods from Sonja Foss' *Rhetorical Criticism: Exploration and Practice* (1996).
- (2) Students will use the critical methods and/or concepts learned to write a piece of criticism of Tupac's discourse. Here, students are introduced to both Afrocentric and Eurocentric methods of analysis. As suggested earlier, I believe in a holistic approach to understanding and critiquing a phenomenon. When introducing students to Afrocentric methods, Asante (1987) book focuses on the African roots of African American discourse and highlights such methodological concepts suggested earlier such as Nommo-the magical power of the word,

and mythoforms-“deep utterances” or patterns of thought embedded with the collective psyche of the African American community and in its rhetoric. Also, *Understanding African American Rhetoric: Classic Origins to Contemporary Innovations*, by Ronald L. Jackson II & Elaine B. Richardson (2003) is a text I rely on to (1) give students examples of Afrocentric and Eurocentric criticism and to (2) give students examples of various Afrocentric texts to be analyzed.

When introducing students to Eurocentric tools of analysis, I turn to the works, once again, of rhetoricians Kenneth Burke and Foss (1996). Burke’s work is critical to understanding the non-discursive, i.e. the symbolic forms of discourse that become apparent in text(s). Given the use of Burke in my own work, students learn to use the Narrative Approach to Criticism-Shakur’s lyrics are analyzed as narratives within the context of story-telling and the Cluster Criticism Approach-similar to context clues, the “meaning(s)” of Shakur’s tattoos, for example, is understood by analyzing other tattoos that “cluster” around a said tattoo. Here, Foss’ work is helpful because she is able to re-conceptualize Burks’ concepts (Narrative & Association Clusters as he calls it) into procedures and steps the rhetorical critic should follow in her/his analysis.

(3) *And finally, upon completion of the piece of criticism, students will present the results of their research to the class.* This is a very important objective for at least two reasons: (1) students gain experience presenting their research ideas and (2) students sharpen their public speaking skills. Even in 2013, Both speaking and writing continue to be two of the most important skills that college students need to master in order to be successful on the job; speaking, like writing, should be “across the curriculum” in all courses-from lower to upper level courses.

Conclusion

Tupac Shakur is worthy of study in the academy. He is worthy of study because he is a hip hop icon, his life and existence was a contradiction and the tattoos that adored his body are texts that deserve further critique and analysis. Moreover, Shakur should be studied from an interdisciplinary perspective that looks at the intersection of history, culture, and the rhetorical. For the communication critic, the rhetorical aspects of Shakur’s discourse will be highlighted. This will be done through an analysis that takes into consideration the use of both Afrocentric and/or Eurocentric rhetorical methods of criticism.

I have a word of caution about a “hip hop curriculum.” I am not convince that every “popular” rapper is worthy of his own class. As scholars, we must be careful not to use popularity along of a hip hop artist, etc. as a justification for the creation of an academic course in his or her honor if you will. I am not convince that Nas or Jay-Z are worthy of a class like Shakur. Yet, this just may be the shortsightedness of an “old school” hip hop academician. It is my contention that we will, however, continue to discuss the life and music of Tupac Shakur way beyond most present-day hip hop artist.

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History with a Soundtrack: YouTube, Vernacular History, and Tupac Shakur

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Conference Paper [proceedings]

Tupac Amaru Shakur Collection Conference

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My paper follows the ordering of my subtitle, and so I'll start today with YouTube. Before I begin, though, I want to stress that my praise of YouTube is not meant as any disrespect to the amazing resource and intellectual gift that is the Tupac Shakur collection here at the AUC Woodruff Library. But the Shakur collection is, by nature, an elite enterprise. Its value stems from a series of constraints: careful curatorship that guarantees its artifacts' provenance, limitations on who gets to use the archive, and constraints on the kinds the uses that can be made of it. Mobilizing the Shakur archive requires resources of many different kinds, including usually institutional support, academic credentials, travel funding, etc.

YouTube, of course, is also an archive, but its strengths are the mirror image of the Shakur collection's. There are very few constraints on YouTube; almost anyone can access this archive, and almost anyone can add to it. As a result, YouTube serves today as a resource not for academic historians and other official guardians of culture, but instead for a group that I call vernacular historians.

The Video Vernacular

The work of YouTube's vernacular historians represents one small part of the vast project engaged by the site's millions of contributors, which Rick Prelinger describes as

“a massive, crowdsourced project to index, categorize, and contextualize the corpus of world television. By choosing and uploading specific segments from videos in their collections or programs grabbed off the air, users [are] in fact acting to segment and add coherency and value to a vast, undifferentiated continuous stream....”¹

As Prelinger notes, this work is akin to the efforts of professional archivists and curators to evaluate, document, and catalog private collections. Unlike the YouTubers uploading their favorite bits from *Laugh-In* and *Seinfeld*, however, the vernacular historians often explicitly frame their work as an effort to recover and mobilize lost heritage. One example is Sandeep S. Atwal, who created the YouTube account “antihostile” in 2005 and, in the years since, has uploaded more than 150 archival fragments, mostly devoted to Malcolm X.² Atwal also has documented, partially transcribed, and extensively tagged most of these 150 fragments. Atwal's work on YouTube thus demonstrates a clear archival and historiographic impulse, and he is only one of many, many such workers. YouTube today includes hundreds of thousands of clips devoted to the modern African American freedom struggle, including the events that now travel under the banner “Black Power.” Many of these clips are digitized fragments pulled from an institutional archive, now free of the film stock, magnetic tape, and paper that once constrained them. Together, they make YouTube easily the world's most extensive and eclectic collection of

audio-video heritage devoted to this period. By its very nature, then, YouTube contests the authority of traditional gatekeepers to conserve and give meaning to the archival record.

Professional historians are not the only ones challenged by YouTube, of course, but for the particular task of historiography, YouTube's crowd-sourced archive has specific implications. I'll focus only on two. First, YouTube's methods of self-organization—specifically its generation of meta-data from user tagging and captioning—enables both uploaders and viewers to make anachronistic and nonlinear connections among distinct historical periods.³ Atwal, for example, typically applies fifty to sixty keyword tags to each of his uploaded clips. Most of these focus on figures and organizations active during Malcolm X's lifetime, but the tags *also* include references to earlier and more recent history, including "Public Enemy 2Pac Louis Farrakhan Southern Poverty Law Center." Second, YouTube's self-organizing systems enable remixes and mashups to coexist on equal footing with their source content. The search-term results do not distinguish between original material and its reworkings. Together, these two aspects of YouTube's "emergent," or ground-up organization challenge not only the content, but also the structure, of traditional historiography.

As traditionally practiced, the writing of history can be defined as the art of transforming archives into narratives. In the classic model, the historian immerses herself among a collection of dusty artifacts, and she emerges gradually, as she builds the chains of cause-and-effect—both logical and narrative—that bring these disparate relics into coherence. What happens, then, to the writing of history when our archives become crowd-sourced databases? One answer is evident in a host of examples found on YouTube. As the artifacts of our shared heritage become fluid and malleable, historical narrative gives way to music video.

- **AN ANALOGY – Archive : Narrative :: Database : Music Video**

Today a YouTube search string like "Malcolm X" or "Black Power" will return thousands of clips from the archival record, but it will also reveal hundreds of links to new creations—compilations of text, image, spoken word, and music—that clearly depend on the formal structures of music video. These new works fulfill many functions of traditional history: they recollect and remember the freedom struggle, and they connect this history to an older past and to the contemporary present. But as music videos, they write this history in radically new ways, and in doing so they frequently depend on the figure and music of Tupac Shakur. On its face, this is surprising. One might think that the work of more socially conscious bands like Public Enemy would be more appealing to historians interested in the freedom struggle. Instead, over and over again, we see Shukur, and in the final part of my paper I focus on the reasons behind his frequent appearances in YouTube's vernacular histories.

Three Reasons for Shakur's Appeal

Shakur's appeal can be usefully differentiated into three areas. YouTube historians are attracted to Shakur because of

1. The sampling aesthetic that is integral to early hip-hop;
2. Shakur's iconic status as "badman" and second-generation revolutionary;
3. His talent for crafting unusually dense and complex symbols.

I will talk only briefly today about first two of these, so I can focus on the third. First, sampling: Shakur's career bridges the shift from the sampling aesthetic of earlier hip-hop and the later, G-Funk era. Many of his best-known songs incorporate sampling, and this aspect attracts vernacular historians because their own mash-ups and remixes are the visual analog of hip-hop's sampling aesthetic. Second, Shakur's persona makes him compelling to vernacular historians focused on the freedom struggle. Like Malcolm X and the Panthers, the artist himself has become a complex symbol of the questions surrounding violent resistance to oppression. Like them, Shakur's legacy embodies fraught conflicts about the morality and efficacy of violence. As a result, Shakur himself serves as a symbol for the vernacular historians, and that is one reason that his music finds its way so often into their work.

But the third and most important reason turns on Shakur's own artistry as a *maker* of symbols, on his gifts as a poet. In other words, Shakur's verse offers the vernacular historians an exemplary model. As I noted earlier, more traditional ways of writing history link objects through relations of cause and effect. But YouTube's vernacular histories are not analysis, and they are not narratives. Instead they are music videos, and they build arguments and make connections through symbolism. These works manifest a debt to Shakur because he was a master of metaphor.

The source of Shakur's enduring fame and influence has sparked many debates, since it is widely acknowledged that in terms of pure technique he was not the world's best rapper. Arguments in his favor often turn on biography, emphasizing the exceptional passion, honesty, and courage evident in Shakur's life and music. This is surely true, but focusing only on the artist's biography understates the artistry found within his work. Shakur excelled at creating dense and complex images and uniquely expressive symbols. He was a poet, and his work is a treasure trove of apt and arresting metaphors. One famous example, the song "Brenda's Got a Baby," uses the poetic trope of personification to figure a much broader tragedy. Through analogy, Brenda's relationship to her baby stands as a harsh symbol of the larger society's neglect and brutality toward the many young women like Brenda in our cities and neighborhoods.

- **AN ANALOGY – Brenda : Her Baby :: Society : Our Brendas**

A YouTube clip captures another, more playful example. In an excerpt from a television interview, Shakur is asked about rap music's relationship to social justice. He responds with an extended metaphor that compares a society built on inequality and conspicuous consumption to a hotel party:

You have to be logical. You know? If I know that in this hotel room they have food every day, and I'm knocking on the door every day to eat, and they open the door, let me see the party, let me see them throwing salami all over, I mean, just throwing food around, but they're telling me there's no food. Every day, I'm standing outside trying to sing my way in. "We are hungry, please let us in. We are hungry, please let us in." After about a week that song is going to change....

The salami may seem like a random detail, but it is in fact the mark of a master wordsmith. Like so many of Shakur's lyrical vignettes, this off-the-cuff anecdote creates a mental image that is

very hard to forget. There are of course many other examples in Shakur's lyrics of arresting, deeply expressive, and often complexly contradictory images. The tender brutality found in his sketches of his mother may be the most moving examples. It is this uncommon ability to make associative and symbolic connections that encourages so many vernacular historians to follow Shakur's lead. This debt is easier to see at work than to describe, so I want to turn now to a representative example of one of these vernacular histories. First I'll outline a bit of context about the video's creation, and then I'll show you about four minutes of the video itself.

On November 25, 2006, three New York City police officers fired more than fifty shots into a car driven by Sean Bell, a 23-year-old African American man from Queens. The fusillade killed Bell and severely injured two passengers. Investigators confirmed that none of the men in the car were armed, but two years later a state supreme court justice acquitted the officers on all counts. In protest, on May 7, 2008, thousands joined in a series of "pray-ins" throughout New York City. Led by the Rev. Al Sharpton, these nonviolent demonstrations disrupted traffic at key intersections, resulting in 216 arrests.⁴

In December 2006, one month after the shooting, YouTube user SeldomScene uploaded a self-made video titled "Tupac They don't Give a Fuck about us."⁵ The clip ends with a coda memorializing Bell, whose death clearly provided an impetus for the clip's creation. At some point SeldomScene retired his user account, and the clip disappeared with it. Three days following Sharpton's day of protest, however, the creator reposted the clip to a new user account, SeldomScenePro. This time he tagged it extensively, including links to "Dr Martin Luther King - Harriet Tubman - Malcolm - Marcus Garvey - Rosa Parks - Fred Hampton - Black Panther Party." So we see right there some of the heritage work engaged on YouTube. The clip's most obvious formal influence, though, is not historiography but instead the music video. Its audio track is dominated by a single song, Shakur's 2002 "They don't give a fuck about us"⁶ and this song is fundamental to the video's meanings. But even on its audio track, this is something more than a music video: SeldomScenePro remixes Shakur's song with extended spoken-word samples from speeches by Fred Hampton, Malcolm X, and Shakur himself, and the memorial to Bell in its coda includes a second song, titled "Don't Shoot 'em." In short, SeldomScenePro's work is not a homemade music video that responds only to Shakur's song. It is a protest video that mobilizes music-video form in order to structure and intensify a political argument.

- **YOUTUBE VIDEO: "2pac: They Don't Give A F#\$% About Us"**

Visually, the clip builds its argument through intercutting. Cotemporary clips of gang members posturing, flashing guns, and partying are intercut with clips recorded in the 1960s and after: mob and police violence against Black activists, street demonstrations, urban riots, and murder scenes. These two sets of clips form the video's dominant images, and they invite us to recognize—or, better, to feel—the social connections that link these two sets of images. Formally, the clip manipulates the clips in meaningful ways. The slow fades, dissolves, and black leader emphasize qualities that we might call the mythic and the extraordinary, as contrasted with the more realistic and ordinary qualities associated with news footage and home movies. The formal choices overlay these images' historic specificity with the sense that they condense and embody deeper histories and continuities. The conjunction of these two sets of clips also reinforces the first half of Shakur's chorus: "If I choose to ride, thuggin' 'til the day I

die / nobody gives a fuck about us.” The second half of his chorus, “When I start to rise, a hero in they children’s eyes / Now they give a fuck about us”—evokes another visual motif that also elevates historical figures to the level of symbols. On five occasions, an extreme close-up of a black-and-white still photograph fades in, and a slow vertical pan then reveals other details within the image. The first photograph treated in this manner is a portrait of Martin Luther King. Interspersed throughout the rest of the video are analogous treatments of Malcolm X, Fred Hampton, and the famous group portrait of the founding Black Panthers in Oakland. These graphic matches construct an argument about kinship and continuities. In this video, however, the argument is not yet complete. The motif appears a fifth and final time, this time featuring a black-and-white photograph of Tupac Shakur. Again, a visual argument is offered, one that nominates Shakur for membership within this pantheon of movement icons. These graphic matches thus parallel the associative linking that SeldomScenePro also constructs through his chosen keyword tags.

By way of conclusion, it is important to note that there are also differences between the contemporary young men seen here brandishing guns and the Black Panthers’ use of guns, just as there are important differences between a man like Fred Hampton, dead at 21 years of age, and Tupac Shakur, who made it to 25. Nevertheless, there are also important kinships, and SeldomScenePro’s achievement is to help us to feel that connection, on our way, hopefully, to a new understanding of the society that would make it impossible for two such men to survive. In doing so—like many other vernacular historians—SeldomscenePro leans heavily on the artistry and example of Tupac Shakur, a legacy that is inscribed within the archive of audiovisual heritage that he left for us.

¹ Rick Prelinger, “The Appearance of Archives,” *The YouTube Reader*, in Pelle Snickars and Patrick Vonderau, eds. (Stockholm: National Library of Sweden, 2009): 270.

² “Malcolm X,” [April 11, 2006], user account, accessed October 21, 2012, YouTube, <http://www.youtube.com/user/antihostile/>.

³ Although YouTube’s internal search engine do not seem to include video comments in its search results, Google does; viewer comments often figure prominently in lists of search results.

⁴ Thomas J. Lueck, “216 Held in Protests of Police Acquittals,” *New York Times*, May 8, 2008. <http://www.nytimes.com/2008/05/08/nyregion/08bell.html>.

⁵ “2pac: They Don’t Give A F#\$% About Us,” [May 10, 2008], video clip, accessed July 13, 2011, YouTube, <http://www.youtube.com/watch?v=6B5fmaip7u8>. The video’s creator is Joey Sainvil, according to <https://www.facebook.com/SeldomSeenPro/>.

⁶ “They Don’t Give a Fuck About Us” was released in 2002 on the posthumous album *Better Dayz*.

Tubas and Beats: From Corridos to Chicano/a Hip Hop and the Transmission of Social Conflict, Resistance, and Diasporic Community Knowledge

José García
Ismael Cuevas

Immigrants, particularly those of Mexican origin, continue to shape the geographical and cultural landscape of the United States. The mass migrations of Mexicans to the United States have created diasporic communities marked by a transnational flow of people, culture, goods, and information, and knowledge between the sending and receiving countries (Sanchez, 2007). Once in the United States, Mexican immigrants often settle in urban centers, such as Watts, due to the affordability of housing (Camarillo, 2004). Due to their being positioned as low skill and cheap labor in a colonial labor system, Mexican immigrants often compete with other groups, such as African Americans, in the bottom layers of a segmented labor force along ethnic and/or racial lines (Barrera, 1979; Blauner, 1994). It is in the workplaces, neighborhoods, and schools where the interactions and exchanges between African Americans and Mexicans occur. The cultural production of Mexican immigrant youth is often informed by the hip hop culture of African Americans. McFarland (2008) proposes that hip hop is an interethnic contact zone where both the experiences and cultural practices of Chicana/o and Black youth mix and influence each other's lived experiences and culture. A recent trend among Chicana/o youth that share the experience of immigrating at an early age to the United States is that of mixing elements of Mexican regional music, such as *banda* and *musica norteña*, with hip hop beats, giving rise to the musical genre known as *regional urbana*.

Diasporic Community Knowledge and *Corridos*

The Mexican diasporic communities, as a transnational people, that establish themselves in urban centers tend to maintain real and imagined connections to their homeland (Bhatia & Ram, 2001). Attempts to maintain these real and imagined connections happen through cultural production that allows for the diasporic community to (re)produce cultural values, norms, and ways of knowing. Urrieta and Martinez (2011) propose that diasporic community knowledge is "the ways of knowing and being that include a range of practices inherited by community members as repertoires of practices." These repertoires of practices are transmitted from generation to generation through song, dance, participation in *ferias patronales*, and stories. Some of these ways of knowing and being include knowledge of the cycles of *maiz*, and local and family histories (Urrieta & Martinez, 2011). The transmission of these ways of knowing and being are transmitted in the context of a *feria patronal* through the participation in song, dance, and ceremony.

Music is one of the ways through which the real and imagined connections to the homeland are maintained and diasporic community knowledge is transmitted. In the Southwest, the corrido served as repository and transmitter of stories of conflict and resistance. Knowledge of the ways in which Chicanos resisted against Anglo capitalist expansion in the Southwest was transmitted through the border *corrido* (Limon, 1992). The border *corrido* that has been sung since the times of the first Spanish settlements of the Rio Grande, dating to 1749, has been used to transmit the histories of the border and maintain a collective memory of social conflict and to transmit the

knowledge and ways of being of resistance (Paredes, [1958] 1993). Chicano/a hip hop takes on this popular character of the border *corrido* to reflect social conflict and resistance to domination that arises from the subaltern position of immigrants and Chicanos/as in the United States, and to serve as a repository of basic historical facts that develop from the centrality of the experiential knowledge of people of color (Delgado Bernal, 2002).

The Rise of the *Paisa* Aesthetic and *rancholos*

As McFarland (2008) proposes, hip hop is an interethnic contact zone where both the experiences and cultural practices of Chicana/o and Black youth mix and influence each other's lived experiences and culture. Yet, in cities like Los Angeles and Chicago, the experiences of well-established Mexican enclaves with recent Mexican immigrants intertwined throughout the 1990s and 2000s. In *From quebradita to duranguense: Dance in Mexican American youth culture*, Hutchinson (2007) interviews a Mexican American youth, Sol, that explains how she went from being whitewashed to appreciating her Mexican heritage. She began to appreciate her Mexican heritage through her participation in *quebradita* dances, a mix of old *banda* and *norteña* songs with tecno, which was popular in the early 1990s in Los Angeles. According to Hutchinson, *quebradita* dances united Chicanos and recent Mexican immigrants, for youth involved in gangs could be found at *quebradita* dances wearing boots and actively participating in the *quebradita* subculture.

Jesus, another interviewee, explained the intergenerational unison of Mexicans in the United States during the times of the *quebradita*. Hutchinson further explains that intergenerational links of solidarity developed amongst Mexican immigrant youth and more established Mexican Americans. The solidarity links between intergenerational groups were a new phenomenon because, as Hutchinson's interviewees further explained, "in the past...if you listened to *norteñas*...it was like, 'Oh, that's *paisa* stuff, and we're Chicanos,'" and she concludes that *quebraditas* mix of old *banda* and *norteña* songs with tecno music, "made a lot of people transition to more of a cultural (identity)-to be proud of their heritage" (p. 133). Hutchinson notes that all her interviewees consumed other types of traditional Mexican regional music, even in the cases of those that were consumers of exclusively English-language styles such as house, rap, and hip hop music.

Chicago, as the second US city with the highest concentration of people of Mexican descent also developed its own strand of music from the interethnic and intergenerational cultural exchanges. The *pasito duranguense* scene exploded in the early 2000s in different dance clubs throughout Chicago. Similar to *quebradita* in 1990s Los Angeles, Hutchinson argues, *pasito duranguense* also brought *cholos* and *paisas* together. Given the transnationality of the *duranguense* diaspora, Chicago's urban Mexican and Chicano youth were able to relate to the music as well as participate in the *pasito duranguense* scene by attending local concerts on the weekends.

It is precisely in the processes of consuming regional Mexican music, the ability to move through various subcultures, the identification with the 1-1.5 generation, and the type of clothes worn that the *paisa* aesthetic is identified. The constant exchanges between various peer social groups, as in the experiences described by Hutchinson, give rise to the genre *regional urbana*. The mix of tubas from *banda* and *tamborazo* and hip-hop beats in the same song, along with lyrical content

that express the everyday experiences of *cholos* and *paisas* allow youth to capture a sense of cultural pride, build intergenerational solidarity, and develop strategies of resistance. The *paisa* aesthetic is not only important in the development of a cultural subgroup, it also allows for the formation of a particular identity that resonates with its consumers without being apologetic or self-alienating.

Critical Race Theory in Education as Theoretical Framework

Critical Race Theory (CRT) in education, particularly the practice of counterstorytelling, serves as an analytical framework to explore the experiences of immigration and forms of diasporic community knowledge that are reflected and transmitted through songs from the experiential knowledge of Chicano hip hop artists. CRT examines and challenges the ways by which race and racism have and continue to shape U.S. society (Yosso, 2006). Scholars using CRT in education propose that education and the process of schooling is not neutral or colorblind (Yosso, 2006). Daniel Solórzano (1997; Yosso, 2005, 2006), a CRT in education scholar, has identified five tenets of CRT that apply to education: 1. The intercentricity of race and racism, that is, race and racism are still permanent in U.S. society; 2. The challenge to dominant ideology, that is, CRT questions and challenges ideas of colorblindness and neutrality; 3. The commitment to social justice through the advancement of educational tools to transform society; 4. The centrality of experiential knowledge of people of color to understand, teach, and analyze racial subordination; and 5. The utilization of interdisciplinary approaches that draw from traditional sources and often ignored sources, such as oral histories, poems, and songs.

CRT relies on counterstories which are the stories of people of color that draw from experiential knowledge and that are often ignored, repressed, or simply erased by the dominant society because these stories retell a different story of race and racial relations that counter the majoritarian stories of colorblindness and neutrality (Yosso, 2006; López & López, 2010). Counterstories reflect the experiences of racially and socially marginalized that document the persistence of racism from their perspectives, and also document the ways those injured by racism and its legacy struggle for a more just society (Yosso, 2006). Critical race counterstories differ from fictional storytelling in that they present academic research in a creative way that seeks to make academic language widely accessible to anyone. Furthermore, counterstorytelling draws from the Native American tradition of storytellers who might not be direct participants in events or know all the details of said event, but who are concerned in the truth inherent in such stories (Delgado, 1995).

Tubas and Beats

The following sections examine the works of two Chicano hip-hop artists, signed by multinational labels and nominated and recipients of multiple Billboard Music awards, which feature experiences of immigrants in the United States. The Los Angeles based group Akwid, composed of the Gómez brothers, Sergio and Francisco, who immigrated from Michoacán, Mexico, share the experience of immigrating to the United States as children. Jae-P, born and raised in South Central Los Angeles, is the child of immigrant parents from Colima and Guanajuato, Mexico. The music of these hip hop artists often deal with the experiences of immigrant youth growing in the inner city, encountering violence in the schools, going through

the schooling process, and the challenges of finding a job. Like *corridistas*, these musicians feature instances of social conflict between immigrants and the wider American society, and celebrate everyday small victories of the underdog. These musicians predominantly rap in Spanish with Spanglish and English used sporadically, which speaks to the lived experiences of their audiences, who are mostly bilingual Latino youth with the shared experience of immigration. Interestingly, Akwid and Jae-P mix hip-hop beats and attitude with the tubas of *banda* and the accordions of *musica norteña*, and in the case of Akwid, featuring popular Mexican regional music acts, such as Mexican Americans Jenni Rivera and Adan Sanchez, and Voces del Rancho.

Akwid: *Los aguacates de Jiquilpan*

The Los Angeles based group Akwid, composed of the Gómez brothers, Sergio “AK” and Francisco “Wikid”, immigrated from Jiquilpan, Michoacán, Mexico to the United States at an early age and settled in South Central Los Angeles (“Bio”, n.d.). As of 2012, Akwid has released seven studio albums, all with the Univision recording label. In various interviews (“La conexion Akwid,” 2003; “Realza las raices musicales hispanas,” 2010; “Angie entrevista a Akwid,” 2012), the Gómez brothers state that their experiences growing up in South Central Los Angeles, an urban area with low-cost housing, where African Americans and recent immigrants from Latin America, predominantly from Mexico, have intermingled as a result of the collapse of the manufacturing sector and increased immigration from Latin America since the 1970s (Camarillo, 2004), have played an influential role in their development as musicians. These experiences afforded the Gómez brothers access to hip hop as an interethnic zone in which their experiences as Mexicans in the United States, and as artists, have been informed by the exchange with Black music and other cultural forms (McFarland, 2008). Yet, Akwid experimented with the *banda* sounds they grew up listening to from their parents’ radios by mixing them with hip hop beats. The result from this mix is known as *regional urbano*.

Lyrically, the majority of Akwid’s songs deal with sexual encounters, partying, camaraderie, and the violence encountered in the inner city. Official music videos feature high scale cars, from Mercedes Benz to lowriders (“No Hay Manera,” 2008; “California,” 2010), and hyper sexualized women (“Jamás Imagine,” 2008; “Sentir la Vida,” 2005); not much different than the mainstream hip hop consumed by the majority of people. A few songs deal with redemption themes, child physical abuse, alcoholism, and touch upon the experiences of growing up as an immigrant child in the United States. Akwid’s fourth studio album is titled E.S.L. (2006), a direct reference to the schooling that the majority of immigrant children experience during their initial years in the United States. This album features a couple of skits that take place within the ESL classroom; the process of how the schools subtract the student’s linguistic capital is performed in the skits, along with ways that ESL students resist these subtractive processes (Valenzuela, 1999). A song from the E.S.L. album titled “Indocumentados” will be discussed.

The song deals with the everyday struggles of undocumented *jornaleros* to find work. It describes the daily routine of *jornaleros* standing outside hardware stores, such as Home Depot, in expectation until someone picks them up for a day’s worth of labor. Briefly, Akwid describes the aesthetic look of the *jornalero*: same clothes as the day before and rotten shoes, possibly of exposure to water or cement. In the song, the employers turn out to be immigration officials. In

comedic form, the *jornaleros* beat up the *migras*, drive away in the van, and a high space chase follows. The *jornaleros* abandon the van and split up, one states that he is not afraid for tomorrow he will be back at the Home Depot. This celebrates the resiliency of *jornaleros* and Mexicanos that despite having the full power of the state behind them continue with the everyday life experiences.

The song progresses and the character wakes up in an ambulance after getting beat up by someone and wanting to escape because he does not have documents or insurance. This makes reference to the sense of deportability immigrants experience everyday, that is, the lived experience that at any moment they could be removed from the space of the nation-state (De Genova, 2002). In the context of the song, despite being hurt and even on the fringe of death in an ambulance with syringes and under medication, the fact that they could be deported renders undocumented immigrants as disposable labor. In this example, the *jornalero* asserts his agency by escaping through the bathroom window only to be caught once again. The song ends by listing strategies of survival undocumented *jornaleros* and other immigrants employ to survive and to resist deportability, such as using fake documents. The singer, like the *corridistas*, ends with one last line of advice: don't ever give up your dreams and continue to struggle to make them a reality.

Jae-P from Ni de Aqui Ni de Alla

Jae-P, born and raised in South Central Los Angeles, is the child of immigrant parents from Colima and Guanajuato, Mexico. His music tends to focus on issues of immigration and on what it means to grow up as a Latino in South Central Los Angeles ("Biografia", n.d.). As of 2012, Jae-P has released five studio albums. The song "Ni de Aqui Ni de Alla" deals with the experience of the 1.5 generation, that is, of undocumented immigrants that were brought to the United States as children.

Jae-P begins "Ni de Aqui Ni de Alla" by stating that he did not have a saying in the decision to immigrate to the United States; his dad decided it was best for the family to immigrate to the United States. This is a reflection of the experience of many in the 1.5 generation. In fact, many of those in the 1.5 generation do not know any other country than the United States because they immigrated as early as a few months old. Jae-P references the experience of being from neither here or there, as in living in a permanent liminal state, that is, in an in between space. Yet, rather than seeking a third space, Jae-P compares the experiences of living in Mexico and the United States, and decides to side with the US. He goes as far as stating that if needed he would fight Bin Laden. These assertions do not mean he is discarding his Mexican culture and the Spanish language. His decision to side with the United States is based on economic matters. References are made to the lack of economic opportunities and social mobility for the majority of people in Mexico. Jae-P projects the dream that his child could be president one day, that money can be made in this country, and that it is possible to buy a truck with effort. In a few words, Jae-P calls for Latinos to embrace their new reality in the US and to Americanize without completely losing their roots. Perhaps this is the third space Jae-P proposes, that is, acceptance to the wider American society as neither Mexican nor American, but as something else that could move easily between both worlds.

This debate is not new, it reflects a constant debate in the Mexican American community, and as such, the song serves to highlight the knowledge of many Latino immigrants engaged in this dilemma in the United States. As a counterstory, the song explains why is it that *paisas* do what they do, as Jae-P states, “si queremos lo que es nuestro/hay que echarle muchas ganas/para poder comprar aqui/lo que Mexico no nos daba./En medio de la peda/me pongo yo a pensar/lo mucho que te extraño y como quiero yo estar/Mexico yo te amo y no te quiero traicionar/pero como dice mi abuela/primeramente hay que tragar.”

Conclusion: Paisa Aesthetic

Hip hop as counterstories reveal the lived experiences of people of color in the United States. In the examples of Akwid and Jae-P, the experiences range from undocumented immigrants knowing their deportability condition to knowing that there is a third space from which many immigrant youth navigate two worlds. These counterstories transmit these forms of diasporic community knowledge and serve to reproduce an understanding of reality in the US as undocumented immigrants. These lived experiences often accommodate to the dominant culture, as in the case made in Jae-P's song. AKWID, in a 2010 collaboration Kid Frost, affirm, “Esto es pa mis paisas!...feels good to be a paisa/esto es pa los que no se rajan de orgullo paisano/si vienes de rancho/o te digan Chicano/...pelones con botas...vivo como rancho a lo diario/porque escucho a la banda y me la paso en el barrio/ me dicen paisa, goloso, michoacano/y de eso estoy orgulloso/somos paisas, guey/somos la gente que meneamos todo el continente/ unos preguntan, que es lo que nos pasa?/ esto no es para ti homie/ esto es pa mis paisas.”

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**Ontologies of Death: Being-towards-death in Tupac's oeuvre
and the criminal justice system¹**
By Nick J. Sciullo²

The title of my paper/talk/cypher is “Ontologies of Death: Being-towards-death in Tupac’s oeuvre and the criminal justice system.” That’s a mouthful, but I hope I make these words clear with the words that follow. I intend this title to set the stage for what is to follow, suggesting both a deep concern with philosophy, particularly that of Martin Heidegger, as well as the significance of death and the ways in which we are oriented toward death in life. Naturally, this is a talk about Tupac Shakur, one of the greatest rappers to have lived, and perhaps one of the most profound commentators on criminal justice and the philosophy of death in the last 25 years.

I have two videos/songs in mind as exemplars of Tupac’s complex relationship to and theorizing of death. Considering these videos, “I Wonder if Heaven Got a Ghetto”³ and “Thugz Mansion,”⁴ may help us better understand some of Tupac’s complex thoughts on death, but it would be difficult to arrive at any static conception of death in Tupac’s oeuvre. To be sure there are many other choices, too numerous to mention, but these songs should provide us with some sort of starting point for our discussion today.

It seems to me that the most profound turn in penal politics of the last 30 or so years is that the penal state wants you dead. Your death is a necessary condition of the efficacy of the criminal justice system. Dead people tell no tales. Dead criminals are not recidivists. Dead bodies haunt our dreams, yet they prop up our imaginaries. Dead bodies pave over the Real so as to allow us to make sense of the world. The necropolitics of the prison system wants your life to be happy, wants things to be intelligible.

We readily envision utopias and afterlives, we’re afraid of getting there too soon, we’re afraid of the event that takes us there, yet these ideas continue to persist. We understand death as a coping mechanism. We need death to make sense of living. We need to understand that death happens for a reason and that certain behaviors lead to death. Although we talk about coping strategies for death, we should talk about death as a coping strategy for life. Just as Kenneth Burke saw “literature as equipment of living,”⁵ so too might we say death is equipment for living. But death is not that simple, it’s not simply something that makes life make sense even as we struggle to comprehend death.

Tupac and the criminal justice system are both concerned with death. Tupac’s concern is the materiality of death but not as finitude, as material condition, as state. Tupac is concerned with

¹ This is a revised copy of the talk given at the “Hip Hop, Education, and Expanding the Archival Imagination,” conference at the Atlanta University Center Robert W. Woodruff Library in Fall 2012. I am indebted to the conference organizers and my fellow panelists andré douglas pond cummings and Todd Clark.

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³ 2PAC, *I Wonder if Heaven Got a Ghetto*, on *R U STILL DOWN? (REMEMBER ME)* (Jive Records 1997).

⁴ 2PAC, *Thugz Mansion*, on *BETTER DAYZ* (Death Row 2002).

⁵ Kenneth Burke, *Literature as Equipment for Living*, in *THE PHILOSOPHY OF LITERARY FORM* (3RD ED.) 293-304 (1971).

death's existence and the way death haunts us. Tupac is also concerned with the politics of death as liberation, acceptance of our finitude as the final unshackling of our present condition. He articulates a present of death as an orientation to life, a life seen as infinite, which makes death not death, but life. He flips life's finitude on its head by making life's finite moment par excellence, a possible future, or the opposite of finitude. The criminal justice system on the other hand sees life as finite, death as immaterial, death as death, a means of control and a politics of negativity. Period. There is no possibility in death. Tupac's concern is the radical negation of death.⁶ Negation, of course applies a tacit acceptance, the acceptance that what is to be negated is. The is-ness of death is the condition of possibility for the is-ness of a full life. Tupac saw this at an early aged and I believe he develops these ideas throughout his music.

Death is a fundamental concept in life for without the presence of death, its imminence, its possibility, the conditions of possibility for a full life would be so infinite as to be non-existent. When we fear death we lose life. At every turn we are faced with the blunt reality of death. Funeral processions through our neighborhoods, "flowers and candles decorating all the pavements," as Rah Digga reminded us in 2003⁷ about the dire situation in our inner cities, and as Tupac reminds us on *Black Cotton* we remain, "Reminiscent of the tears as the years took 1 homie, 2 homie, 3 homies—poof."⁸

We all remember how Tupac challenged the Whiteness of heaven with his poignant alternative to our eschatological reality.⁹ The end of times was the beginning of times. Tupac made the question of whether God or Jesus was Black, White, or anything else irrelevant. These questions were a waste of time because *Thugz Mansion* was the promise and the hope.¹⁰ It was achievable. So concerned was Tupac with death that he envisioned a new life in death that was decidedly other, different, not only a contrast with, but a reconstitution of the eschatological tendencies of White Christianity. In so doing he challenged the fundamental tenants of the end. The end wasn't the end. Heaven wasn't the White cloud city that was unattainable, otherworldly, and remote. Tupac's reconceptualization of the eschatological is one of the most important moves in his reinterpretation of death.

In *Death Around the Corner*, Tupac raps, "And even if I die young, who cares/All I ever got was mean mugs and cold stares."¹¹ Life's not easy, and there's a certain affinity for death that gives the downtrodden a particular purchase on life, a possibility that there is some space to control

⁶ See generally Sucheta M. Choudhuri, "Death was not the end": resentment, history and narrative structure in Salman Rushdie's *Shalimar the Clown*, 2 OTHERNESS: ESSAYS AND STUDIES 1, 14 (2011) (discussing the concept of negating death with respect to Salman Rushdie's novel *Shalimar the Clown*), available at http://www.otherness.dk/fileadmin/www.othernessandthearts.org/Publications/Journal_Otherness/Otherness_Essays_and_Studies_2.1/5.Sucheta_Choudhuri.pdf; GEORGE BATILLE, DEATH AND SENSUALITY: A STUDY OF EROTICISM AND TABOO 28 (1962) (discussing life as a negation of death).

⁷ Rah Digga on, WYCLEF JEAN, *Next Generation*, on PREACHER'S SON (J Records 2003).

⁸ 2PAC, *Black Cotton*, on LOYAL TO THE GAME (Interscope 2004).

⁹ See generally Barry Smith, *Law and Eschatology in Wittengstein's Early Thought*, 21 INQUIRY 425-441 (discussing eschatology in light of early linguist and philosopher Ludwig Wittengstein's early writings); Andrew Young, *The Eschatology of Genesis with Particular Reference to Chapters 1 and 2* (Unpublished masters thesis, Reformed Theological Seminary 2007) (eschatology with specific reference to Genesis Chapters 1 and 2).

¹⁰ See *supra* note 4.

¹¹ 2PAC, *Death Around the Corner*, on ME AGAINST THE WORLD (Interscope 1995).

one's life. For Tupac, there's always some sort of peace in death because death is an accepted end, not as end but as place in a journey. For Tupac life is elusive and death is certain. Death's certainty makes death a site of contestation. We hear talk of death in many of Tupac's lyrics. He's strapped with the bullet proof vest. Death is coming, it's around the corner, it's certain. He is going to die the way he lived. He prays because death is near. But, that's the magic of Tupac, his embrace of death, not his fear of it—his ability to unmask death.

Tupac's views on death contrast strongly with the criminal justice system's views on death. While legislators pass laws to stop various types of death, they also commit persons to death. Many states have stopped using the death penalty, but life imprisonment is a form of living death—death that comes with mystery meat, an hour of sunlight, and a regimented schedule that precludes most instances of anything that could look like freedom. Prisons create violence, the threat of and actual, fear, hate, distrust. You are allowed to work your way to certain privileges. If you work for the system, then the system rewards you, but these rewards come at a cost, the cost of freedom—the cost of losing your subjectivity to the system. In prison, you win when you lose, you die if you try to live, but don't live if you die, not here, not surrounded by walls, steel bars, corrections officers.

Executions are no longer public. We don't hang people in the town square; the guillotine doesn't sever the heads of various undesirables so that downtown's streets bleed red.¹² The bloody street was frightening, but the unknown was worst. So, we come to Jeremy Bentham and Michel Foucault talking about the panopticon in the prison¹³—that tower in the center of prison that allowed all criminals to always be seen and to never know if they were being seen. The criminals are watched, but never see the watchers. There is surveillance because of the threat of surveillance and not the actual condition of being surveilled. Red streets, red harbors, red racks, head-filled baskets, red blocks, red bodies, dead bodies. The public spectacle now became a private spectacle of terror inside the penal system. But, this is not all. It didn't stop there. The advancement of terror in prison, made the public display of punishment unnecessary. Not only were prisoners in constant fear, the non-offending population became more terror-filled. Public executions were no longer necessary because fear and not knowing were much worse. The move, rhetorical and material, that caused this to happen was the removal of the prison from public life. Years ago, prisons were in the center of town. Travel through many towns in the Northeast and Mid-Atlantic and you can see the old prison downtown. It's true in Pennsylvania and it's true in Iowa.

When they were in town, we could see into the prison, we saw when people were released or put into prison. You could walk in freely and look. Remember these Old Westerns where it seems

¹² See generally PETER MCPHEE, *THE FRENCH REVOLUTION 1789-1799* (2002) (noting the frequent use of the guillotine during the French Revolution); THOMAS CARLYLE, *THE FRENCH REVOLUTION: A HISTORY IN THREE VOLUMES*, VOL. III: *THE GUILLOTINE* (1837) (Scribner 1871) (providing a comprehensive history of the guillotine during the French Revolution); JEREMY MERCER, *WHEN THE GUILLOTINE FELL: THE BLOODY BEGINNING AND HORRIFYING END TO FRANCE'S RIVER OF BLOOD, 1791—1977* (2008) (providing a history of the guillotine in France until its last use).

¹³ JEREMY BENTHAM (MIRAN BOZOVIC, ED.), *THE PANOPTICON WRITINGS 29-95* (1787) (Verso 1995); MICHEL FOUCAULT, *DISCIPLINE AND PUNISH: THE BIRTH OF THE PRISON 200-18* (1975) (Vintage Books 1995).

like the whole town walks into the two cell country jail?¹⁴ Remember the depiction of prisoners in England in the stocks being pelted by passers-by with lettuce and tomatoes.¹⁵ But, the prison moved to the country. The walls were higher, the visiting hours cut short, the process to get in as a visitor longer, more confusing, more complex. What replaced the public visual of blood, was the ghost of blood. Punishment became less cognizable because few people had any idea what it meant to be punished by the carceral state. Fewer people could speak of having seen a jail, or of having seen a criminal being taken away. The removal of the prison from society also meant prison became more like death. The absence of society led to the absence of social life and that was a condition that was soon social death.¹⁶ From social death the prison did its best to reduce every ounce of subjective worth in prisoners so as to produce death, death as finite. It was a finite position divorced from all life knew and all that those knew as life. The barrier between prison and life was severally reinscribed in this historical turn, literally and metaphorically.

This was intentional. The state needed this death and secrecy because the dead were docile and the ignorant living were docile too. Foucault reminds us that docile bodies are bodies easy for the prison to control.¹⁷ The prison system is not concerned with life, only death. Living bodies threaten the prison-industrial complex. Rehabilitation has proven to be an ineffective strategy because rehabilitation programs are poorly funded and understaffed. Of course they fail! Public punishment is no longer needed because the fear of what goes on in *those* prisons over *there*, out of sight and out of mind, is much more frightening than the dead body in the town square. We don't know what's worse than death, but we know that not knowing is frightening.

Tupac's larger project of giving a voice to the dispossessed, to exposing thug life not as a valorization, but as a site of empathy, helps unmask the secrecy of the prison system and of a legal system designed to find power in ignorance, to fuel its necro-engine with death. To snatch death from the prison's mouth is to debase the very power that the prison holds dear. To own death, to accept it, to welcome it in some instances makes any attempt at death and the fear of death the prison claims a nebulous claim at best. It makes the power of the prison nothing more than a fantasy, a fantasy that has lost its awe. Analogous to the unmasking of the illusionist's tricks or the fortune teller's folly.

¹⁴ See generally PAUL VARNER, *HISTORICAL DICTIONARY OF WESTERNS IN CINEMA* (2008) (discussing Western films broadly); JAN ALBER, *NARRATING THE PRISON: ROLE AND REPRESENTATION IN CHARLES DICKENS' NOVELS, TWENTIETH-CENTURY FICTION, AND FILM* (2007) (discussing the prison in film).

¹⁵ See G. GELTNER, *THE MEDIEVAL PRISON: A SOCIAL HISTORY* (2008); CYNDI BANKS, *PUNISHMENT IN AMERICA: A REFERENCE HANDBOOK* (2005); DONNA TREMBINSKI, *MEDIEVAL LAW AND PUNISHMENT* (2005); Brian Palmer, *Can We Bring Back the Stockades?*, SLATE.COM, Nov. 15, 2012, *available at* http://www.slate.com/articles/news_and_politics/explainer/2012/11/public_shaming_sentences_can_judges_subject_criminals_to_humiliation.html (last visited Feb. 8, 2013).

¹⁶ FRANK B. WILDERSON, III, *RED, WHITE AND BLACK: CINEMA AND THE STRUCTURE OF U.S. ANTAGONISM* (2008); ORLANDO PATTERSON, *SLAVERY AND SOCIAL DEATH: A COMPARATIVE STUDY* (1982); Brady Heiner, *Commentary: Social Death and the Relationship Between Abolition and Reform*, 30 SOC. JUSTICE 98-101 (2003).

¹⁷ MICHEL FOUCAULT (ALAN SHERIDAN, TRANS.), *DISCIPLINE & PUNISH: THE BIRTH OF THE PRISON* 135-69 (1975) (Random House 1995).

Michel de Montaigne writes that to philosophize is to learn how to die.¹⁸ He draws upon the Roman orator Cicero who wrote:

[T]o study philosophy is nothing but to prepare one's self to die. The reason of which is, because study and contemplation do in some sort withdraw from us our soul, and employ it separately from the body, which is a kind of apprenticeship and a resemblance of death; or, else, because all the wisdom and reasoning in the world do in the end conclude in this point, to teach us not to fear to die.¹⁹

Montaigne is correct here and, in this iteration of Cicero. I read Tupac in this vein.

Tupac is preparation for death. Plato tells us that philosophy is a preparation for death. I see philosophy as Tupac. And we better learn how to die, because death is the most radical change in life. Tupac saw this. This is why Martin Heidegger is helpful because to be, to get at being, Heidegger's *Dasein*, we must recognize being towards death.²⁰ Being towards death is an acceptance of not being here. That's very powerful. Don't think for a minute that this isn't a profoundly new way to be alive. For Cornel West, being towards death positions us as "featherless, two-legged, linguistically conscious creatures born between urine and feces whose body will one day be the culinary delight of terrestrial worms."²¹ For Freud, there was the death drive.²² The desire to be in that state before life that motivates us pushes us subconsciously. That state is a state of quiet, a state of inactivity. But, it's also a state that offers some promise. It's not inactivity in the sense that we are dead, it's a metaphorical inactivity like when Nietzsche says, "God is dead."²³ We can read Freud as not suggesting the death drive is bad, but as suggesting a new space for living.²⁴ We should think about Freud and Tupac in this context: Tupac is making the *id* speak, making the unconscious conscious.²⁵ For Pablo Neruda, death is life. Simply, "Hay la muerte en los huesos."²⁶ Death is in the bones. That's serious shit. And he goes on to write, "La muerte está en la escoba."²⁷ Death is in the room. Death is here. It's always here. It is.

¹⁸ MICHEL DE MONTAIGNE (CHARLES COTTON, TRANS.), *That to Philosophise Is to learn to Die*, in ESSAYS OF MONTAIGNE, VOL. 1 (1580) (Edwin C. Hill 1910), available at http://oll.libertyfund.org/?option=com_staticxt&staticfile=show.php%3Ftitle=107&chapter=20794&layout=html&Itemid=27.

¹⁹ *Id.*

²⁰ See generally MARTIN HEIDEGGER (JOHN MACQUARRIE AND EDWARD ROBINSON, TRANS.), BEING AND TIME (1962) (discussing being-toward-death, *Dasein*, and other ideas). See also Simon Critchley, *Being and Time part 6: Death*, THE GUARDIAN, July 13, 2009, available at <http://www.guardian.co.uk/commentisfree/belief/2009/jul/13/heidegger-being-time> (last visited Feb. 2, 2013).

²¹ EXAMINED LIFE (Zeitgeist Films 2008).

²² See Sigmund Freud, *Beyond the Pleasure Principle*, in JAMES STRACHEY (ED.), THE STANDARD EDITION OF THE COMPLETE PSYCHOLOGICAL WORKS OF SIGMUND FREUD (1920).

²³ See FRIEDRICH NIETZSCHE (WALTER KAUFMANN, TRANS.), THE GAY SCIENCE: WITH A PRELUDE IN RHYMES AND AN APPENDIX OF SONGS (1882) (Vintage Books 1974); Thus Spoke Zarathustra: A Book for All and None (1885) (Modern Library 1995).

²⁴ See *supra* note 22.

²⁵ Here I mean to suggest that Tupac is speaking the unspeakable, giving voice to those desires and drives people are unable or afraid to express.

²⁶ PABLO NERUDA, *Sólo la Muerte*, in RESIDENCIA EN LA TIERRA 110 (1933) (Editorial Universitaria 1997).

²⁷ *Id.* at 111.

When Walter Scott was asked “The grave the last sleep?” He replied, “No; it is the last and final awakening.”²⁸ Tupac follows in the steps of these thinkers and poets. He sees death as ever-present as something toward which life is oriented. The way we can better control our lives is to better control our deaths. There are forces that exert tremendous power over minorities of all types, racial, ethnic, gender, sexual orientation, religious, etc. like the police, correctional institutions, disparate sentencing laws, red-lining, the war on drugs, the war on terror, and more. These forces restrict life. They seek and encourage death. But, understanding death wrestles away a very important locus of power in this field of power. It doesn’t end death, it doesn’t destroy the prison, but it establishes a new field of power relations where the multitude can act, can breathe, can challenge. Death becomes a site of power.

Tupac recognized the profound freedom of death or of the wrestling with death—death as a condition of living. Not the penal system’s death of the body, not the materiality of death, the corpse, the dead body shipped to the unmarked graveyard.²⁹ Not death as an event, not as the Event,³⁰ but as a process, a state. Death for Tupac was not plots and stones, but funerals and gatherings.³¹ Death was a social phenomenon because it profoundly affected social relationships. In this way, he figured that the carceral state had it all wrong. Far from anonymous death, from solitary confinement,³² from prison numbers, from pine boxes, from the hole, death was a relationship, a relationship of life and of philosophy, of struggle and success.

What I have attempted here is to describe an empowered being towards death in the music of Tupac that contrasts sharply with the being dead of the prison system. Tupac allowed us to reclaim the politics of death to make death a stage of life, a process by which we can keep on keeping on. This challenges the death of the prison system which is finite, death as the end of life, death as the grave. Tupac had a much more complex view of life where death was life. If we look at Tupac’s relationship to death, we can begin to better understand how he undermines the death of the prison system. And, in so doing, we might be able engage in a more substantial critique of the prison-industrial complex.³³

²⁸ JOHN GIBSON LOCKHART (ED.), *MEMOIRS OF THE LIFE OF SIR WALTER SCOTT*, VOL. 4 102 (1838).

²⁹ Burials of prisoners were often horrible affairs. Stories abound from mass unmarked graves during the Civil War to early prisons in the Deep South practically burying prisoners where they dropped dead from overwork. Headstones were often beyond the means of prisoners or their families, as they often are today. Prisoner burials were nothing like their well-to-do counterparts outside the prison walls.

³⁰ See ALAIN BADIOU (OLIVER FELTHAM, TRANS), *BEING AND EVENT* (2005).

³¹ There is a rich literature base on the African-American community and death, much of which addresses the festival atmosphere of funerals as celebrations of living and not sorrowful reflections on death. See SUZANNE E. SMITH, *TO SERVE THE LIVING: FUNERAL DIRECTORS AND THE AFRICAN AMERICAN WAY OF DEATH* (2010); CHARLTON MCILWAIN, *DEATH IN BLACK AND WHITE: DEATH, RITUAL AND FAMILY ECOLOGY* (2003); JACQUELINE S. THURSBY, *FUNERAL FESTIVALS IN AMERICA: RITUALS FOR THE LIVING* (2006).

³² See SHARON SHALEY, *SUPERMAX: CONTROLLING RISK THROUGH SOLITARY CONFINEMENT* (2009); JOANNE PAWLOWSKI, *SOLITARY: THE HISTORY AND CURRENT REALITY OF TORTURE AS A MEANS OF SOCIAL CONTROL WITHIN PRISONS* (2013).

³³ See ANGELA Y. DAVIS, *ARE PRISONS OBSOLETE?* (2003); MICHELLE ALEXANDER, *THE NEW JIM CROW: MASS INCARCERATION IN THE AGE OF COLORBLINDNESS* (2010); Loïc Wacquant, *PRISONS OF POVERTY* (2009).

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**Tupac's Law: Thug Policy and the Crisis of Black Masculinity
by Seneca Vaught, Ph.D.**

Tupac Amaru Shakur Collection Conference:
"Hip Hop, Education, and Expanding the Archival Imagination"

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Abstract

This conference paper discusses Tupac Shakur's influence on public policy in the 1990s by examining several key controversies of the cultural war. I explore the central role of Tupac Shakur and the broader challenges of affirming an authentic black masculinity in the post-civil rights era by illustrating key intersections between the life of Tupac Shakur, public figures, and policies that focused on his persona and music. This research illustrates how unsettled policy questions and cultural debates have continuing significance for black males of the hip-hop generation and how Tupac can serve as model for public policy initiatives.

Introduction

In 1995, Tupac Shakur sat in a segregated unit contemplating his plan of action. Several years ago his meteoric rise as a rapper and critical acclaim as an actor had cast him into the public eye. Now he was hidden from public view forced to endure a cruel and unusual punishment that both his mother and his father had suffered as Black Panthers some 24 years earlier.¹ Tupac found himself contemplating themes that he had engaged all of his life and working out new ideas about the artistic, philosophical, and practical considerations of a persona that grew out of his control. Amidst all of this, Tupac saw himself as a man of the people with an alternative plan for the creation, interpretation, and enforcement of his legal conception of justice.

This paper discusses Tupac Shakur's influence on public policy in the 1990s by examining several key controversies of the cultural war. I explore the central role of Tupac Shakur and the broader challenges of affirming an authentic black masculinity in the post-civil rights era, illustrating key intersections between the life of Tupac Shakur, public figures, and policies that engaged his persona and music. This research illustrates how unsettled policy questions and cultural debates have continuing significance for black males of the hip-hop generation and how Tupac can serve as model for public policy initiatives.²

Throughout his life, Tupac found that the law was against him and that his only hope was not in redeeming the law but in countering it. He was haunted by a sense of racial justice that pitted him against white policemen, politicians, civil rights leaders, and black clergy. However, none of these foes would challenge him and his understanding of law as his experiences in the Clinton Correctional Facility in New York in 1995.³ Serving time here for his complicity in the sexual assault of Ayanna Jackson, Tupac really began to understand the full scope of the cultural and political forces aligned against him as well as his own complicity in the process.⁴

¹ Jasmine Guy, *Afeni Shakur: Evolution of a Revolutionary* (Simon and Schuster, 2005), 66–71, 88–90.

² For the incorporation of cultural studies in Black Studies into public policy discussions, see Zachery Williams, *Africana cultures and policy studies : scholarship and the transformation of public policy* (New York, NY: Palgrave Macmillan, 2009).

³ Clinton, often referred to as Dannemorra, is the third largest correctional facility in New York. It is a maximum security facility with more than 600 cells used to house the state's most violent offenders.

⁴ Tupac Shakur was arrested for the sexual assault of Ayanna Jackson in November of 1993. The details of the case revolved around the culpability of Tupac in a gang rape of Jackson. He denied any personal wrongdoing but came to regret not intervening on Jackson's behalf when

Drawing from the trajectory of his public persona and policy ideas through his carceral imagination at Clinton, I focus on three major legal themes that emerge as Tupac came to terms with his own incarceration and the limitations of his Thug Life philosophy: (1) As a defiant advocate for the ghetto underclass, Tupac became a focus of policy himself as authorities struggled to decipher the best way to control him and his influence on youth in America. (2) Tupac's authentic experiences as a young black male gave him legitimacy with many black youth as a true leader of the post-civil rights era but ironically alienated him from power brokers and policy makers. (3) Tupac's articulation of T.H.U.G.L.I.F.E. was an influential dystopian policy manifesto for black ghetto America but paradoxically limited his broader vision for revolutionary change.

This paper relies on sources at the Atlanta University Center Woodruff Library Archives.⁵

Tupac as a Political Gadfly

Tupac became a central figure in rap music but also in public policy debates of the era. In the 1991 presidential campaign, referring to *2Pacalypse Now*, vice presidential candidate Dan Quayle quipped that this music had "no place in American society."⁶ Temporarily presidential candidates, civil rights activist, and church leaders emphasized the role of rap music in the decaying moral values of America of which Tupac Shakur was to be blamed. Tupac voiced his frustration most memorably in "How Do U Want" recorded in October of 1996, the same year he was released from Clinton:

Delores Tucker, youse a motherfucker
Instead of tryin' to help a nigga you destroy a brother
Worse than the others -- Bill Clinton, Mr. Bob Dole
You're too old to understand the way the game is told
You're lame so I gotta hit you with the hot facts
Want some on lease? I'm makin' millions, niggaz top that
They wanna censor me; they'd rather see me in a cell
Livin' in hell -- only a few of us'll live to tell

His rebuttal to Quayle also in *Strictly 4 My N.I.G.G.A.Z* (1993) and other releases evidenced that he was aware of political criticisms of his work and that he was willing to engage them with his own counterarguments.

other members of the entourage sexually abused her. The details of the incident are detailed in Tayannah Lee McQuillar and Freddie Lee Johnson, *Tupac Shakur: the life and times of an American icon* (Cambridge, MA: Da Capo Press, 2010), 134–138.

⁵ A special thanks to Kayin Shabazz and Allison Galloup at the Atlanta University Center Robert W. Woodruff Library for their gracious assistance on this project. All archival sources cited in this paper are from the Tupac Amaru Shakur Collection. Clinton Correctional Facility Records, Archives Research Center. Robert W. Woodruff Library at Atlanta University Center unless otherwise noted.

⁶ Damien Morgan, *Hip Hop Had a Dream: Vol. 1 the Artful Movement* (AuthorHouse, 2008), 152–153. For the context of Quayle's speech, see Peter Gabriel, "The Politics of Family Values," *National Minority Politics* 6, no. 4 (April 1994): 16.

Tupac became a central figure in political crossfires because he offered a dystopian alternative for black youth upset with the current reality. His policy for change was based in culturally-relevant modes of immediate action. The malaise of the Reagan Revolution provided the political and policy content for the much of the music and cultural battles of the 1990s. Although Democrats had taken the White House by the time Tupac began to rise on the national scene, the neo-conservative ethos of the Reagan Revolution had ushered policy perspectives, new cultural norms, and economic realities that deeply informed the music and political opportunities of this generation.⁷ As the perspectives of black youth were once again exiled from political participation in both parties, the music itself became a form of political commentary. The irreverence that Tupac supplanted for respect for law and order meshed well with teenage tendencies of rebellion but also alluded to a broader social consciousness.

Works by Bakari Kitwana, Jeff Chang, Jeffrey Ogbar have all acknowledged the socioeconomic context and infrapolitical significance of music of the era.⁸ Tupac was deeply influenced by policies and politics of this era, his earlier work on his first solo album *2Pacalypse Now* (1991) especially the songs "Trapped," "Violent," and "Brenda's Got a Baby," are noted for their poetic quality but also can be read as policy texts because they call for prescriptive action to address social ills.

Another example of Tupac's policy relevance is evidenced in the twenty second preface of "Soulja's Story" there are five specific references to policy debates of the decade:

They cuttin' off welfare
Think they crime is risin' now
You got whites killin' blacks
Cops killin' blacks
And blacks killin' blacks
Shit just gonna get worse
They just gonna become souljas
Straight souljas

It is worth noting that Tupac was only 19 years old when he began writing *2Pacalypse Now* and he references welfare reform, three strikes law, hate crime, and the so-called phenomenon of "black-on-black" violence in layman's terms.⁹ His social commentary was repeatedly ignored by

⁷ "Looking Back: Ronald Reagan, a Master of Racial Polarization," *The Journal of Blacks in Higher Education* no. 58 (December 1, 2007): 34-36, doi:10.2307/25073820. Also see Bakari Kitwana, *The hip hop generation : young Blacks and the crisis in African American culture* (New York: Basic Civitas Books, 2002), 27-44.

⁸ Kitwana, *The hip hop generation*; Jeff Chang, *Can't stop, won't stop : a history of the hip-hop generation* (New York: St. Martin's Press, 2005); Jeffrey Ogbonna Green Ogbar, *Hip-hop revolution : the culture and politics of rap* (Lawrence: University Press of Kansas, 2007).

⁹ Joel F. Handler, *The Poverty of Welfare Reform* (Yale University Press, 1995); Joe Domanick, *Cruel Justice: Three Strikes and the Politics of Crime in America's Golden State* (University of California Press, 2004); Sam Torres, "Hate Crimes Against African Americans The Extent of the Problem,"

parties choosing to focus rather on his militant persona and the scatological fare of his music than the substance of his societal critique.

Tupac's significance to policy debates of the 1990s is also important because he upset many of the old guard of the civil rights movement and black political class. A growing group of parents and black groups had serious reservations with the impact of black music. The Parent's Music Resource Center (PMRC) had been started in 1985 to address a threat to family values they saw in the music industry. When the NAACP nominated him for an image award in 1994, the gesture created a rift between a younger generation reared in the social economic hardships of the post-civil rights era and an older generation represented by C. Delores Tucker and others who based racial advancement on a policy of cultural assimilation and integration into middle-class America.

Tupac's Vision of Post-Civil Rights Masculinity

Tupac's music and identity intertwined complicated visions of a post-civil rights era black masculine ethic. Tupac challenged the idea that people who provided for their families in what had previously been seen as less-than respectable ways should be ashamed but rather he argued that the beneficiaries of racial hypocrisy were to blame. Central to this idea were age old debates on the nature of work, political empowerment, violence, community identity and sexuality. Tupac constantly affirmed in early interviews and through his music that he was a businessman and an artist—not a gangster. He emphasized that his trade was equal in type and substance to that of any other white businessperson in America.¹⁰

Tupac also complicates our understanding of masculinity because he exposed social divisions within the class structure of the African-American community on ideas about work, propriety and decency.

One unintended consequence of Tupac's music was that he indirectly brought about the death of race men in America. The 19th and 20th century had seen the rise of numerous race men, leaders of African American society who spoke to the great aspirations of the race and promised advancement through exemplary demonstration that African Americans could equal and excel in the same areas that their white American counterparts could. In the hip-hop generation, more African American youth were rejecting this premise of achieving social change through exemplary demonstration of white middle-class values. Instead the very nature of hip-hop music suggested that they could chart out their own destiny very much in the same way that black radicals in the civil rights and post-civil rights era had attempted. Notwithstanding recent critiques that have challenged the premise that black masculinity alone can represent the racial destiny of a nation, Tupac's policy of THUG Life signaled the end of popularized notions of middle-class ascendancy in the black underclass. THUG Life emphasized that money was the goal but that the means to progress had little to do with mimicking white middle class values. While it is true that other

Journal of Contemporary Criminal Justice 15, no. 1 (February 1, 1999): 48–63,
doi:10.1177/1043986299015001004.

¹⁰ Tupac Press Conference in QD III et al., *Tupac Shakur/Thug angel the life of an outlaw* (Chatsworth, CA: Image Entertainment, 2002).

black leaders had advocated this idea before Tupac, he was the first one to translate a cultural idea into a specific policy and to see it widely adopted.

Tupac complicates our understanding of masculinity because his thug persona revealed the aspirations of authentic black manhood but also the power of carceral policy to crush even the most defiant spirit. In Clinton, Tupac discovered that the prison had complete control over his life and that the radical logic that he used in times past to press his point was meaningless when the power brokers had nothing to lose and the dispossessed that he had been an advocate for had everything to gain through betrayal. He witnessed people turn against him and saw how the very people he advocated for had become pawns in an effort to destroy him. Recent revelations have confirmed that people within the music industry had been on state, city, and federal payrolls, administrators of a policy of provocation directed at the most promising luminaries of the hip-hop era. It is now no surprise that scouring through the archival records of Tupac at Clinton, we find evidence that suggests corruption of witnesses, planting of evidence, provocation, and malfeasance.

Tupac's T.H.U.G.L.I.F.E. as Public Policy

Tupac's T.H.U.G.L.I.F.E. philosophy was not only a cultural document but also a policy proposal because it meets the requirements of policy according to any modern definition. If policy is defined most simply as "principles, often unwritten, on which social laws are based" or as "actions taken by a government," applying this definition to T.H.U.G.L.I.F.E. allows us to analyze Tupac's artistic leadership in a new light.

While Tupac was not an elected official or a representative of government in a traditional sense, his role in being a director and facilitator of change was widely accepted, placing him in a position analogous to an elected executive official. In different phases of his life Tupac acted as both director and facilitator of change, first creating a constituency to follow his lead but also translating his constituency's views with "shape and purpose" through the development of prescribed action.¹¹

Shakur's policy approach was very Laswellian, in that it emphasized, "who gets what, when and how."¹² Despite persistent attempts to characterize rap music as unskilled (sources), Tupac's music and philosophy were driven by an eclectic mix of intellectual sources that would be respected by any other standard. His music and philosophy, veered towards the pragmatic. His notes on "Assessing Battles" from Sun Tzu's Art of War revealed his adoption and translation of ancient wisdom into plans for the present: "The way means inducing the people to have the same aim as the leadership, so that they share life and death without fear of danger."¹³

Despite popular misconceptions that would suggest Shakur was effectively illiterate, archival evidence suggests that he was well-read and a variety of areas. It has now become public

¹¹ III George C. Edwards and Stephen J. Wayne, *Presidential Leadership: Politics and Policy Making*, 8th ed. (Wadsworth Publishing, 2009), 20.

¹² See Harold Dwight Lasswell, *Politics: Who Gets What, When, How* (Literary Licensing, LLC, 2011).

¹³ "Assessing Battles," Tupac Amaru Shakur Collection Online, Archives Research Center. Robert W. Woodruff Library.

knowledge that during his time living with Leila Steinberg from 1989 to 1992, Tupac was reading a variety of new age topics but also some philosophical works that came to inform his worldview.

For example, in an interview with Leila Steinberg in *Thug Angel*, she reveals that Tupac had read *Ponder On This* by Alice Bailey, *Roots* by Alex Haley, *Autobiography of Malcolm X*, and the *Phenomenon of Man*. All these works evidence interest in advancing a deeper critical consciousness of his place in the world. While none of these works are policy specific, they emphasized a critical worldview that may have shaped Tupac's actions and perspectives on pragmatism.¹⁴

Tupac's T.H.U.G.L.I.F.E. philosophy was not only a cultural document but also a policy proposal because it echoed some similarities with the Black Panther Party's Ten Point Platform.

T.H.U.G.L.I.F.E. addressed the inaction of government by challenging the cultural and legal authority of non-inclusive philosophies of governance. Fans certainly took his message seriously exchanging advice for books for him to read and asking him about the revolution.¹⁵ However, it is important to note that Tupac's decision came about as a result of the existing powers not doing their job to fully protect.

One example of this is during Tupac's time at Clinton Correctional Facility. While talking on the phone with his attorney, a CO accidentally disconnected him by moving the phone wire, Pac suggested this was at the request of a "Bing" inmate named "Henry Cenor." Cenor threw an orange that hit TS on the head and TS knocked Cenor's shampoo out of his hand on the floor. TS: "After I walked back to the phone to resume my conversation, I was threatened by Cenor. He stated when he returned from the Law Library I would be in danger from some kind of retaliation. He then stated he would call someone from this facility to stab or cut me when they came to either wash his cell or when I was out in the medical dorm. I consider this a serious threat to my life. I was informed Mr. Cenor would be locked down as a bing inmate however when this incident occurred he was out of his cell moments earlier. I am not blaming any correction officers for I believe their treatment of the situation was fair." ¹⁶

This example illustrates and often unacknowledged theme in black revolutionary thought. Tupac's whole vision of the policy outlined in the life did not come as a result of his unwillingness to cooperate with legal authorities but rather as a result of the inability or unwillingness of legal authorities to protect communities of color. Tupac was cautious where he could be but audacious when necessary. Similar to the way that the Black Panther Party emerged the vacuum of economic desperation in urban cities across the United States, Tupac's 1992 T.H.U.G.L.I.F.E policy was a manifesto that spelled out uncertainty and disengagement in no uncertain terms. It should be read between the lines as an indictment of the failure for a government to provide for its people. Cut off from the community entirely while that Clinton, Tupac experienced how isolated the life of a

¹⁴ QD III et al., *Tupac Shakur/Thug angel the life of an outlaw*.

¹⁵ Scott Laroc, "Letter from Scott Laroc," August 20, 1995, Tupac Amaru Shakur Collection, Robert W. Woodruff Archives of the Atlanta University Center.

¹⁶ "Greivance: Notice of Right to Due Process Hearing, Photocopy, 1995 Jan 4," January 4, 1995, Tupac Amaru Shakur Collection, Robert W. Woodruff Archives of the Atlanta University Center.

revolutionary was and the difficulties of building a cultural community in a carceral environment.

Conclusion

Tupac Shakur's rise to influence in the early 1990s was driven in part both his impact on and advocacy for a new direction in public policy. Unlike many other artists who followed, Tupac's experiences and attempts to envision change came from a deeply political and personal experience rather than a projected identity. His thug persona, an outgrowth of early formative influences as well as personal failures, evidenced his entrapment and tortured philosophy of race, redemption, and masculinity. Shakur represented a valiant attempt to redeem the qualities of activism, community development, and defiant masculinity in a coherent revolutionary vision for social change.

The controversies he became embroiled in evidence his far-flung reach and significance in the cultural war. Tupac Shakur affirmed the hypocrisies of the Reagan-Bush-Clinton era by juxtaposing his own vision of masculinity against the prevailing and contradictory norms of white middle-class America and the broader challenges of affirming an authentic black masculinity in the post-civil rights era.

Perhaps most troubling is the challenge to his vision of the thug persona he witnessed while locked up in Clinton. Tupac wanted to be a man of the people, but the carceral complex could create an environment so hostile and destructive that not even Tupac could escape the physical and emotional scars it presented.

Some critics may suggest that Tupac's was not a "real" advocate of policy. However the model of community development, masculinity, and defiance challenged the problems of democratic governance in very real and intellectually valid ways that have been considered in other contexts but not seriously applied to Tupac, precisely because of his race and the venue of his political acumen.

Planks of what began as a so-called unrealistic policy agenda by the Black Panther Party Platform in 1966 was remixed by Tupac's THUG Life in 1990s meeting further ridicule only to be appropriated by Hip-Hop Summit Action Network (HSAN), the Congressional Black Caucus, and other policy organizations.¹⁷ Repeated calls by Tupac during the 1990s that called attention to the crack epidemic, police brutality, and the prison industrial complex that were marginalized during the Bush-Clinton years have now become central to Democratic Party politics and have even pushed some conservative legislators to reexamine past positions.

Long before the *Source* queried if rappers were the new target of the criminal justice system in the 2004 article "Hip Hop Behind Bars," Tupac's experiences in the confines of the Clinton Correctional Facility had definitively answered that question for him. The battle for sanity in prison is not over months and years but minutes and seconds, not over acres and miles but inches and yards. Tupac's defiance both inside and outside of prison reveal the scope and scale of the struggle to maintain a sense of masculinity in conditions that are still as relevant today as then.

¹⁷ John S Butler, *Entrepreneurship and self-help among Black Americans : a reconsideration of race and economics* (Albany: State University of New York Press, 1991), 994.

HIP-HOP AND ITS DESTRUCTION OF SCHOOLS AS WE KNOW IT: HOW HIP-HOP IS BEING USED TO FINALLY CHALLENGE CONTEMPORARY FORMS OF LEARNING.

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INTRODUCTION

I. WHAT IS HIP-HOP ANYWAY?

II. HOW HIP-HOP'S "STREET STORIES" ARE USED TO DECIPHER SOCIAL, RACE AND GENERATIONAL IDENTITY ISSUES BY COMMUNITIES AND USED TO ARCHIVE HISTORICAL EVENTS.

- 1. The evolution of oral histories to Hip-Hop's "Street Stories."*
- 2. "Street Stories" used to express social struggle, race and generational identity issues and to document history.*
- 3. Hip-Hop "Street Stories" used as a form to archive perspective in history.*

III. HIP-HOP AND STATE STANDARDS

INTRODUCTION

As an educator, my career goal was always to find different and new ways to connect with students and leave them thinking of the objectives long after the class was over. As a teacher, I realized that most of my training was focused around classroom behavior management, or how to structure a lesson plan so that there is clear instruction. Very seldom did we speak about how to get into the minds of the students and reach the capital that is bestowed upon them through their experience of the world. Reaching student's acquired capital as a platform for learning and dialog was something that I learned partly through Paulo Friere's work, and partly through the narratives of my own students.

While teaching 7th grade math, I met Oscar. Oscar is from El Salvador, and was only in the United States for one year when I had met him. When Oscar came into my class, he let me know that he had not been in a math class in years, and cannot understand math to save his life. As I got to know Oscar, he told me that while he was in El Salvador, he had only finished up to a third-grade education. His family's need for financial capital was so strong, that he needed to drop out of school and begin to work. Instead of going to school in El Salvador, Oscar would go downtown and help the elderly carry their grocery bags to their homes and charge them per bag, and the distance of their home. He continued to explain to me his different choosing methods of what people he would help, depending on the amount of grocery bags they had and how far away they lived. Little did he know that he was solving algebraic expressions the whole time!

Oscar's narrative and Freire's work inspired me to figure out what was in the mind of these students and use their cultural capital as a basis to tailor my lesson plan around. In this paper, I seek not to set a blueprint, but rather a platform for educators to launch off of by examining how to use hip-hop as a fundamental way to appeal to student interest and use what they know to build on that knowledge. Additionally, this paper explores how Hip-Hop has transformed through out the years and the inspiration it has placed on individuals and educational institutions.

Like many of our collegiate social sciences, Hip-Hop is the channel used to expose the phenomenon of how individuals interact and react with the rest of our society. Hip-Hop has developed as a means for individuals to make sense of their struggles, develop race and generational identity, and a way to document important events happening around history. Historically, Hip-Hop has been used as forms of community communication that have transpired create groups of sub and counter cultures.

Additionally, Hip-Hop has challenged our educational institutions. In recent years, elements of Hip-Hop have made their way into the classrooms. As the realm of Hip-Hop develops throughout the years, the rhetoric and complexities of the message has been enhanced. Used as a method of literary interpretation, formation, and writing development, Hip-Hop has been often used not only as a way to teach fundamentals of writing, but to increase the "buy-in" of the lessons. This is an extremely different approach to the pedagogical trend of the U.S. Using Paulo Freire's pedagogical theory of "The Banking Method," this paper explores how Hip-Hop is being used in schools to rebut the oppressive styles of the "The Banking Method" and allow students to bring their cultural capital as a method of learning. This paper explains how Hip-Hop helps bring closure to the gap in the relationship between community members and the academy by using

Hip-Hop as a form of deciphering meaning behind policies by challenging and examining our existing conventions having to do with meaning and individualism.

I. What is Hip-Hop Anyway?

To analyze how Hip-Hop is used to cope with societal struggles and deconstruct current pedagogical trends, we should first try figure out, at least partly, what Hip-Hop is to know exactly what we are talking about. One of the most difficult tasks in any sociological type of analysis is trying to define an ever growing and evolving social phenomenon. Such daunting task will do one of two things: It may help define this social infrastructure, and place parametrical characteristics of what defines this phenomenon or, as is done with most complex evolving social phenomena in the United States,² it will categorize, box in, and place false parameters of what is and is not Hip-Hop. Certainly by defining what something is, you run this risk of simultaneously defining what it is not. In attempt to define Hip-Hop for the purposes of this analysis, I become nervous to dictate what “is and is not” Hip-Hop. Indeed, music genres expand due to the multidimensionality and hybrid unions of many music genres, making difficult for any of it to be contained to a one-word definition. To help introduce and funnel this evolving entity, I attempt to define Hip-Hop by questioning it with the most foundational and rudimentary questions in human interactions, “Who are you? Where are you from?”

The term “Hip-Hop” originated as the overarching term used to define the new black subculture growing in New York City during the 1970’s.³ Hip-Hop can be traced back Pan-African roots in the Caribbean and mainland Africa. In the United States, it can be traced back to DJ Kool Herc in New York City, specifically the 1520 Sedgwick Avenue apartment building located in the Bronx.⁴ This street-level stage for performing arts gave community access to a new form of self-expression. At that time, the Hip-Hop culture included the new styles of dancing, rapping⁵, MC-ing⁶, music sampling, record scratching, and graffiti art.⁷

What gives Hip-Hop its true identity is its community centric origin. It has provided a voice to silenced communities, particularly in inner-city neighborhoods, plagued by urban decay.⁸ To get involved in the Hip-Hop community, all one needed was a desire to enter the trade. Unlike other

² The United States has done this with many growing spectrums of phenomena. For example, race in the United States has historically been “check boxes” of categories. This approach places false constructs of what any given race is; ignoring the multitude of races a person could be.

³ DJ Kool Herc (2005). *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. Macmillan. ISBN 0-312-30143-X. ; Rojas, Sal (2007). "Estados Unidos Latin Lingo". *Zona de Obras*(Zaragoza, Spain) (47): 68. ; Castillo-Garstow, Melissa (1). "Latinos in Hip Hop to Reggaeton". *Latin Beat Magazine* **15** (2): 24(4).

⁴ Borgya, A. (September 3, 2010) "A Museum Quest Spins On and On", New York Times. Retrieved 9/4/10.

⁵ "Rapping" definition, 2009, The American Heritage Dictionary of the English Language, Fourth Edition, Houghton Mifflin Company, Dictionary.reference.com

⁶ MC-ing is the "spoken or chanted rhyming lyrics with a strong rhythmic accompaniment," see Edwards, Paul, 2009, *How to Rap: The Art & Science of the Hip-Hop MC*, Chicago Review Press, p. xii.

⁷ DJ Kool Herc (2005). *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. Macmillan. ISBN 0-312-30143-X. ; Brown, Lauren (February 18, 2009). "[Hip to the Game – Dance World vs. Music Industry, The Battle for Hip Hop's Legacy](#)". *Movmnt Magazine*. Retrieved 2009-07-30. ; Kugelberg, Johan (2007). *Born in the Bronx*. New York: Oxford University Press. p. 17. ISBN 978-0-7893-1540-3. Chang, Jeff (2005). ; *Can't Stop Won't Stop: A History of the Hip Hop Generation*. New York: St. Martin's Press. p. 90. ISBN 0-312-30143-X. ; [THE HISTORY OF HIP HOP](#) Retrieved on August 27, 2011 (<http://www.burkinanyc.com/coolinks.html>)

⁸ Urban Sores: On the Interaction Between Segregation, Urban Decay, and Deprived Neighbourhoods, by Hans Skifter Andersen. ISBN 0-7546-3305-5. 2003.

forms of music, no instruments are absolutely needed to practice the forms of rapping and MC-ing. In the rawest forms of rapping and MC-ing, the music is derived directly from a person's mimicry of the first generation of drum machines, and would create rhythmic beats⁹ while another person spoke with a poetic flow. This eradicated any need for financial capital to access this practice and provided an outlet for poverty-stricken communities to express themselves artistically.

It is no secret that most of today's national Hip-Hop icons have originated from poverty stricken neighborhoods and housing projects.¹⁰ Hip-Hop is used as the method to amplify societal thought both at macro and micro levels. Hip-Hop messages have simultaneously advocated for community peace, resistance against injustice, geographical regional pride as well served as a reflection for community social issues such as materialism, sexism, internalized racism and apathy towards intellectualism. These were the catalysts that formed the infrastructure of the context being produced in Hip-Hop. Simplistic drum rhythms, music samplings, perfected with the commune's "street stories" are important cornerstones to the architecture of Hip-Hop.

II. How Hip-Hop's "Street Stories" are used to decipher social, race and generational identity issues by communities and used to archive historical events.

a. The evolution of oral histories to Hip-Hop's "Street Stories."

Oral histories in the United States can be traced back to the beautiful folkloric histories of United States *indigena* population¹¹ long before the pilgrims stole this land. The *indigena* tribes use oral histories and storytelling to convey their version of creationism, share values, and to teach their tribal history.¹²

After the arrival of the colonial imperialist regime to what is now the U.S., another type of disenfranchised race began using oral histories to avow their experiences, folklore and struggles: the African slaves that were brought to the United States.

The slave's oral history tradition has been documented as early as 1703.¹³ These were the oral histories of Henry "Box" Brown, who escaped the South by express mailing himself to Philadelphia in a wooden crate and Eunice Jackson, whose funeral home was destroyed in the Tulsa Race Riot of 1921.¹⁴ These stories echo themes of determination, forbearance, moral

⁹ Garfield, J. Breath Control: The History Of The Human Beat Box at the Internet Movie Database. 2002. A documentary on the history of the art form, including interviews with Doug E. Fresh, Emanon, Biz Markie, Marie Daulne of Zap Mama, Kyle Faustino, and others.

¹⁰ Hip-hop culture becomes a world-wide language for youth resistance, according to UC Berkeley course 21 Mar 2000 By Patricia McBroom, Public Affairs

¹¹ Bruce E. Johansen (2006-11). *The Native Peoples of North America*. Rutgers University Press. ISBN 978-0-8135-3899-0. Retrieved June 28, 2009.

¹² *Id.*

¹³ [First published narrative of an African slave's attainment of freedom in the American colonies...Book Description Publication Date: November 1, 2000 | ISBN-10: 0874368677 | ISBN-13: 978-0874368673. African American Frontiers: Slave Narratives and Oral Histories \[Library Binding\] Alan Govenar \(Author\)](#)

¹⁴ [First published narrative of an African slave's attainment of freedom in the American colonies...Book Description Publication Date: November 1, 2000 | ISBN-10: 0874368677 | ISBN-13: 978-0874368673.... African American Frontiers: Slave Narratives and Oral Histories \[Library Binding\] Alan Govenar \(Author\)](#)

strength, and imagination of the tellers. In the 1930's the United States focused on recording and archiving voluminous oral histories in many different state, federal and collegiate institutions.¹⁵ The attention by these institutions of oral histories solidified validity to the importance of oral histories into American society.

The influence of the U.S. slave culture's oral histories in hip-hop "street stories" is ubiquitous. Slaves used storytelling (sometimes in the form of songs) as a form of communication, to archive life struggles, archive cultural history and share life lessons. Hip-Hop provides the same outlet for these oral traditions to continue.

When listening to any story, including Hip-Hop music, we sometimes wonder about the validity of what is being told. "Was Tupac's mom really addicted to crack? Does Public Enemy have as much run in with the police as they say they do?" Many anthropologists have struggled with the question of validity of oral histories. Though oral histories have been criticized for their lack of accountability in the teller's truth, author Alessandro Portelli argues that oral history is invaluable nonetheless: "it tells us less about events as such than about their meaning...the unique and precious element which oral sources force upon the historian...is the speaker's subjectivity."¹⁶ This is especially true in Hip-Hop's "Street Stories." While not every single artists that share about police brutality, drug trade or gang involvement have suffered these social issues, they are nonetheless true reflections of their community's voice with equal value to those who have suffered through it.

b. "Street Stories" used to express social struggle, race and generational identity issues and to document history.

One of the pivotal ingredients to Hip-Hop is rapping. Rapping is the "spoken or chanted rhyming lyrics"¹⁷ over the beat or instrumentals used. While rapping has many subcomponents,¹⁸ one of the main components the content of the lyrics presented. Whether lyrics of a rap are previously written and edited, or thought of on the spot, the content reflects the storyteller's ideas, perspective and experiences.

Raps are used to express the storyteller's experiences. As an artist rap's chronologically progresses, a listener can track the development of the storyteller's mindset. It is not uncommon for a storyteller's raps to become inconsistent as their mind changes through stages of emotional maturity, identity development, and socioeconomic status. Sometimes even within one album, it is easy to juxtapose themes of violence and peace, love and hate, and internalized racism and racial empowerment. This is the back and forth mental battle many of us face as we encounter social issues.

An example of how hip-hop develops a means for individuals to make sense of their struggles, and develop race and generational identity can be found through Tupac Shakur's songs

¹⁵ "American Life Histories". [WPA Writers' Project 1936-1940](#). [Library of Congress](#).

¹⁶ Portelli, Alessandro. "The Peculiarities of Oral History". *History Workshop Journal* No. 12(1) (1981): 96-107.

¹⁷ "Rapping" definition, 2009, *The American Heritage Dictionary of the English Language, Fourth Edition*, [Houghton Mifflin Company](#), [Dictionary.reference.com](#)

¹⁸ Edwards, Paul; *Kool G Rap* (foreword) (December 2009) [Edwards 2009](#), p. x

*Changes*¹⁹ and *Shoot Em' Up*.²⁰ These two songs have conflicting views and themes that exemplify Shakur's mental struggle with making sense of his surroundings. In the song *Keep Ya Head Up* Shakur shares:

*"I got love for my brother, but we can never go nowhere
unless we share with each other. We gotta start makin' changes [sic].
Learn to see me as a brother 'stead [sic] of two distant strangers.
And that's how it's supposed to be.
How can the Devil take a brother if he's close to me?
I'd love to go back to when we played as kids
but things changed, and that's the way it is..."*

*...I see no changes. All I see is racist faces.
Misplaced hate makes disgrace to races we under.
I wonder what it takes to make this one better place...
let's erase the wasted.
Take the evil out the people, they'll be acting right.
because both black and white are smoking crack tonight.
And only time we chill is when we kill each other.
It takes skill to be real, time to heal each other..."*

*...We got to make a change.
It's time for us as a people to start making some changes.
Let's change the way we eat, let's change the way we live
and let's change the way we treat each other.
You see the old way wasn't working so it's on us to do
what we gotta [sic] do, to survive."²¹*

The song *Changes* provides a strong message about community change and love. In this song, Shakur recognizes the difficulties of inner city and lower socioeconomic struggles, while proposing a solution to the violence and drug use problems that plagues his community. Later in his career, Shakur recorded the song *Hit 'Em Up* that contradicts all values brought up in *Changes*. Specifically Shakur expresses:

*"First off, fuck your bitch, and the clique you claim.
Westside when we ride, come equipped with game.
You claim to be a player, but I fucked your wife.
We bust on Bad Boys, niggas fuck for Life.
Plus Puffy trying to see me weak, hearts I rip.
Biggie Smalls and Junior Mafia, some mark ass bitches.
We keep on coming, while we running for your jewels,
steady gunning, keep on busting at them fools,
you know the rules."*

¹⁹ the song was originally recorded in 1992 and later released in 1998.

²⁰ This song is the B-side to the single "How Do U Want It", released on June 4, 1996, from the album *All Eyez on Me*.

²¹ <http://www.azlyrics.com/lyrics/2pac/changes.html>

*Little Caesar, go ask your homie how I'll leave you;
Cut your young ass up, see you in pieces, Now be deceased"*²²

This message can be clearly contrasted to that of *Changes*. While Shakur previously advocated peace and harmony within his community, *Hit 'Em Up* provides vivid images of adultery, theft, and murder. However, this is not evidence of Shakur's hypocrisy. Rather, demonstrates Shakur's personal struggle to attempt to lead a life of tolerance, forgiveness and positivity while reverting his rage and anger he carries and regressing to the violent and aggressive lessons he learn growing up.

c. Hip-Hop "Street Stories" used as a form to archive perspective in history.

Hip-Hop is also used to provide perspective and homage to important historical events. Popular media share biased news in historical events, often marginalizing minorities. An example of this is the coverage the media had of looting in New Orleans during the time of hurricane Katrina. In that instance, the media portrayed black's looting as criminal behavior, while depicting white's looting as a form of survival from a disaster. Another example is the coverage of the Los Angeles based riots in 1992. Much of the media at that time covered the event as a racial war sparked by the famous Rodney King incident. However, as it later came to fruition, the Rodney King police-beating incident was not an insolated incident. Racial tensions had grown in Los Angeles against minorities since the beginning of the city's incorporation. The group Sublime spoke to this in their song *April 29, 1992*:

*"April 26, 1992,"²³ there was a riot in the streets
Tell me where were you?
You were sitting at home watching your TV,
While I was participating in some anarchy.
...Because everybody in the hood has had it up to here,
Its getting hotter, hotter and harder each and every year.
They said it was for the black man,
the say it was for the Mexicans, but not for the white man.
But if you look at the streets, it wasn't about Rodney King,
it was about this fucked up situation and this fucked up police.
It was about coming up, and staying on top, and screaming 187 on a motherfucking cop.
Its not on paper its on the walls.*

This song provides the perspective on an individual who participated in Los Angeles riots. The song illustrates post-riot reflection while drawing out events before the Rodney King incident that were part of the catalyst for the riots. As mentioned, whether this storyteller indeed partook in the riots, or was a spectator, the song nonetheless brings the perspective to light and brings more contexts to this historical event. This historical archival approach to Hip-Hop is not at all uncommon.

²² <http://www.azlyrics.com/lyrics/2pac/hitemup.html>

²³ Even though the song is called April 29th, 1992, the lyrics recall the date as April 26th, 1992.

III. HIP-HOP AND STATE STANDARDS

Hip-Hop is and has been used for social movements, archiving history, and deciphering social, race and generational identity issues by communities. Both communities and Hip-Hop simultaneously mold each other, as they are reflections of its evolving citizens. By the same token, schools are not institutions in communities, but they are institutions that reflect communities. Due to Hip-Hop's historic ties with communities, it seems natural to want to build upon the cultural capital that Hip-Hop has placed upon students to build on knowledge of the students.

My student Oscar continued to struggle through his 7th grade classes. He was struggling to be back in an academic institution as well as adapting to the U.S. culture. As he was making friends, he was quickly introduced to Hip-Hop and started making associations with it. Oscar went from barely knowing any English to reciting lyrics of Drake, Dr. Dre, Snoop Dogg, and 2pac in a matter of weeks. Though Oscar seemed to be failing a lot of his classes, he is a sharp student who was quickly adapting and learning from his environment. When Oscar would vent to me about school, he never told me that he had a problem with learning, but having a problem with school. The saddening thing about Oscar's situation is that he was not unique. I quickly realized that other students did not understand the material being taught at school because it did not include them in the curriculum. They could not see themselves in what was being taught, creating a larger gap between the students and the academy. I continued to work with Oscar with this math using analogies and parallels to his experience in El Salvador carrying bags. I would also start using his Hip-Hop knowledge base to encourage his language development. But why was I the only one that seemed to be doing this in our school?

A colleague of mine expressed skeptical interest in using Hip-Hop in his social studies and language arts classes. His concern was that there was no way to comport it with the state standards. In order to challenge that notion, let's look at the Model State Standards that most states model their state standards on.

Table 1²⁴, Table 2 and Table 3, looks at some of the Common Core State Standards for English Language Arts & Literacy in the middle school and high school levels. An important component to notice in these core standards are used to promote critical thinking, and does not regulate the actual *content* of a lesson. Looking at the "Standard" column in Table 1, all of the standards speak directly to having a student evaluate information, orally express critical reasoning, and demonstrate understanding of figurative language and word relationships.

²⁴ <http://flocabulary.com/standards/>. Last visited on October 15, 2012

Table 1

Domain	Cluster	Standard
Speaking and Listening	Comprehension and Collaboration	Make strategic use of digital media and visuals displays of data to express information and enhance understanding of presentations.
Speaking and Listening	Comprehension and Collaboration	Integrate and evaluate information presented in diverse media and formats including visually, quantitatively and orally.
Speaking and Listening	Comprehension and Collaboration	Evaluate a speaker's point of view, reasoning and use of evidence and rhetoric
Language	Convention of Standard English	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Language	Conventions of Standard English	Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.
Language	Knowledge of Language	Apply knowledge of language to understand how language functions functions in different context, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
Language	Vocabulary Acquisitions and Use	Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

Hip-Hop can be used to teach any of Table 1 standards. As we have evaluated earlier, Hip-Hop has been historically used to express, and tell stories of the community and struggle. A lot of students are in great need to share their story, and this is where we as educators need to create that space. All of these state standards are meant to develop a student's understanding of the English language, and Hip-Hop does just that.

Students can analyze other Hip-Hop artist in order to evaluate information that is being conveyed to them. An educator can play songs and have students figure out alliteration, similes, metaphors. Because Table 1 is deeply rooted in language portion of the English language, students can also study not only the words used in Hip-Hop but can also study the development of how words are structured to be said not read. An example of this can be seen in the differences between "True Rhyme" and "Slant Rhyme." True Rhyme is all about the direct rhyme scheme in languages (i.e., pool, fool, school, drool, spool, and cool). However, Hip-Hop has expanded the English language to build relationships with words that can only be done in spoken form and that is where studying "Slant Rhyme" because key. Slant Rhyme is about using inflections to make words rhyme. An example of Slant Rhyme can be seen in Tupac's "Keep ya' head up" when he says, "Some say the blacker the berry, the sweeter the juice. I say the darker the flesh, the deeper the roots." When reading the words "juice" and "roots," they do not make a great rhyme scheme. However, using the right inflection, the word "roots" becomes tweaked a little to create Slant Rhyme. In this particular set of Model State Standards, a Hip-Hop based curriculum is a very fitting counterpart in evaluating and using imaginative pedagogy to meet these statestandards.

Table 2 looks at the writing component of the State Model Standards. All of these Model State Standards call for a development of a written narrative, where students can inform, explain, examine and convey complex and clear ideas.

Table 2

Domain	Cluster	Standard
Writing	Text Types and Purposes	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
Writing	Text Types and Purposes	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
Writing	Text Types and Purposes	Write narratives to develop real or imagined experiences or events
Writing	Production and Distribution of Writing	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Writing	Production and Distribution of Writing	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
Writing	Production and Distribution of Writing	Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
Writing	Research to Build and Present Knowledge	Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

This is exactly what Hip-Hop was created to do. In its written form, Hip-Hop was created to capture the stories of the communities, and the individual. When creating assignments for students, we want them to develop as people and scholars, not just create busy work for them. For example, let's say we have students listen to Tupac's song "Changes," and have them read the lyrics. The song clearly talks about the community issues that surround Tupac and attempts to make sense of them. Let's now have students think about an issue in their neighborhood/city/county, or state, and write it in the manner of Tupac, students will think critically about how Tupac created "Changes" to create their own version of "Changes." This has helped students develop a sense of understanding and a sense of ownership in their work while evaluating sophisticated social issues as a result crumbling government infrastructure. Now you have students invested in their work because new strategies have been used to build upon what they already know. Now you can have students write narratives, stories, write biographies and continue to assign more and more complex work that is not necessarily Hip-Hop related. Now educators have more of a platform to build upon, because the foundation of the learning is a strong foundation that students can relate to.

We have focused on the oral aspects and written form of the English language. Now Table 3²⁵ focuses on Reading portion of the Model State Standards. Looking at these standards in the aggregate, they are looking for students to have reading comprehension, to make logical inferences from texts, and to determine and develop comprehensive themes from the texts.

Hip-Hop explodes with different themes and is aching to be deciphered by young minds. Hip-Hop often develops complex and contradictory themes that are meant to reflect the minds of individuals in a way that can be applied to many different audiences. A Hip-Hop song is often interpreted one person, and interpreted in a completely different way by another. Using these standards, Students can study the themes that surround Hip-Hop music to figure out how the words within a song relate to each other. In a more macro level, students can study each song, and see what kind of relationship one song has with another in any one Hip-Hip album. Do songs contradict in message or theme? What made the writer have such a change of heart? How does the writers feelings and contradictory themes reflect in different feelings that you have had. One example that be used to explore write themes can is juxtaposing the themes of Tupac's "Changes" and "Hit 'em up." As previously explored in this article, these two songs have direct contradictions. But the question that remains unanswered is why? This question is one left for the young minds reading and studying the literary contents.

Table 3

Domain	Cluster	Standard
Reading	Key Ideas and Details	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
Reading	Key Ideas and Details	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
Reading	Craft and Structure	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
Reading	Integration of Knowledge and Ideas	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
Reading	Integration of Knowledge and Ideas	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
Reading	Integration of knowledge and ideas	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Reading	Range of Reading and Level of Text Complexity	Read and comprehend complex literary and informational texts independently and proficiently.

Educators can use hip-Hop in meeting the standards in Table 3 and to develop lesson plans that will create a better buy-in. This will allow educators to set a platform for other reading assignments.

IV. CONCLUSION

Hip-Hop is a channel that must be utilized to help explore of how students interact and react with the rest of society. Students often rely on Hip-Hop as a way to make sense of their struggles, develop race and generational identity, and a way to document important events happening in their life. As educators, it is our responsibility to find different ways to connect with our students and leave them thinking of the objectives long after the class is over. Hip-Hop has strong historic development in communities making it only natural to have it play a key role in our education system.

As we have seen, state standards are flexible and moldable to include the cultural capital of students, particularly using Hip-Hop. In recent years, elements of Hip-Hop have made their way into the classrooms as a way to develop a culture of inclusion in the curriculum. And as the realm of Hip-Hop develops throughout the years, the rhetoric and complexities of the message in Hip-Hop becomes a better educational tool.

Hip-Hop lends itself to be used as a method of literary interpretation, formation, and writing development. Hip-Hop has been often used not only as a way to teach fundamentals of writing, but to increase the “buy-in” of the lessons. Using Hip-Hop in the classroom allows educators to challenge contemporary forms of learning, because it uses the student’s established capital as a launching point for learning. This method uses Paulo Freire’s pedagogical theories of using the student’s cultural capital as a method of learning.

I hope that this provides a launch point for educators to build upon. With a creative mind, Hip-Hop can be placed in various ways within a curriculum. The ideas expressed in this analysis are suggestive implementations that can be stretched and improved upon to fit any classroom. Hip-Hop is used to resurrect souls, bodies and minds to continue to relive the stories of those who told them. This spiritual revival needs to be used in our classrooms to revive our dying school system.

INTELLECTUAL PLIGHT OF TUPAC SHAKUR REGINA N. BRADLEY

In thinking about the messy organic intellectual in rap music, Tupac Shakur is arguably the best known mainstream rapper to openly engage these complexities of race, enterprise, and complicity. Also a poet and burgeoning fiction writer and playwright, Shakur engaged numerous mediums of cultural production to speak to his struggles with fame and social responsibility.¹ In his anthology of poetry *The Rose that Grew from Concrete*, Shakur speaks on the topics of racism, police brutality, and death. His discography is filled with songs that tackle obstacles of getting paid and remaining (hyper) aware of responsibility to black consciousness. Aside from extensive readings in political thought including Niccolo Machiavelli's power manifesto *The Prince*, Shakur is the bridge over commercial waters that connect a 1960s Black Nationalist identity with a more market-driven, multicultural Hip Hop audience. Connected to the Black Panther Party through his mother Afeni Shakur and godfather Geronimo Pratt, Shakur's interpretation of race and struggle is nestled in a classed, Black Nationalist agenda. Aside from his upbringing in the Black Panther Party, Shakur endeared a poverty stricken childhood, consistently drifting from cities like Brooklyn and Baltimore to Marin City, California. Initially part of a burgeoning commercial Hip-Hop movement through affiliation with rap group Digital Underground, Shakur's early rap career pivoted off of hyper sexuality and visibility of his manhood. Ironically, Digital Underground retracted from the violent and hypermasculine image of black men in commercial hip hop at the time. By no means would they be recognized as gangstas. Still, Shakur's first solo release *2pacalypse Now* (1991) refocused his attentions on the social-political tensions of growing up a young black man in a post-Civil Rights America. Playing on the allegory of an apocalyptic ending, Shakur's title frames his narrative as a rupture in the American dream shared especially by nonwhites. The agency of the album and its title lies in the moment of its release, a moment where (black) rage was very much prevalent in the treatment of urban blacks in the 1980s.

Following a similar political trajectory as groups like Public Enemy and vein of outrage against police brutality like N.W.A.'s "Fuck tha Police," *2Pacalypse Now* draws on the irritation and social-economic outrage of the black poor and working class that rap music initially represented. In the album's dedication, Shakur writes: "2 all young Black Males: They let me C 21 but I doubt if I see 25. Be careful. My music is for all of us who were born with the burden of Blackness. Fuck it! It's a black thang! C U in Ghetto Heaven." The complexity of Shakur's dedication is wrapped in the existentially nihilistic outlook of his black manhood. The fatalistic projection of not being able to see 25 – made prophetic by his death by gunshot(s) months after his 25th birthday – suggests violence against the black body as normative. Equally penetrating are the tense parallels between "the burden of Blackness" and urbanity. Shakur's definition of the "burden of Blackness" is rooted in an experience of class consciousness and struggle. It suggests that the pathology imposed upon the black poor and working class is deepened by their social and economic disenfranchisement. Shakur's emphasis of "It's a black thang" further signifies the imposed normalcy of class struggle on urban blacks and an inability to escape this pathological

¹ The Tupac Amaru Shakur archives housed at the Robert Woodruff Library in Atlanta, GA houses a set of writings I categorize as incomplete plays and short stories written by Shakur about being black in post-Civil Rights America. These stories, "1999," "Fragile," "Exodus," and "Gold Nigga" each speak to black uprisings against social oppression and white privilege, arguably a microcosm of the struggles Shakur himself faced as an iconic figure.

existence. Shakur's declaration--"fuck it! It's a black thang!"—smacks of black nationalism but also reflects his Shakur further puns the pathological implications of black masculinity in the form of doubly bound acronyms. In "Words of Wisdom," for example, Shakur confronts essential black masculinity by punning the term 'nigga': "When I say niggas it is not the nigga we are grown to fear/it is not the nigga we say as if it has no meaning. . .it means Never Ignorant Getting Goals Accomplished Nigga/Niggas what are we going to do?/Walk blind into a line or fight/fight and die if we must like niggas/this is for the masses the lower classes/the ones you left out/jobs were givin'/better livin'/But we were left out/made to feel inferior ("Words of Wisdom"). Shakur blurs black pathology with black empowerment. He attempts to "reclaim" a painful word that is very much present in black (urban) discourse by using it interchangeably to reach his audience. Playing on the internalized fear of African-American men as incessantly violent and irredeemable, Shakur's neo-Black Nationalist thought, expressed in conjunction with expectations of black masculinity, is nuanced because of its fulfillment through seemingly nihilistic tracks. Shakur consciously "smuggles" social awareness into an otherwise commercialized discourse, alluding to the formal censorship rappers faced at the call of critics like C. Delores Tucker and that of executives about what type of content would be delivered to consumers. It is important to note, however, that while Shakur's N.I.G.G.A.² and later T.H.U.G. L.I.F.E. philosophies articulate a need for retribution against white hegemony he still pivots on the stereotypical role of the dysfunctional and angry black man. This shaky balancing act between black rage and empowerment also signify the tensions between black nationalism, capitalism, and a post-Civil Rights experience. In an anonymous note titled "Note terminating .T.H.U.G. L.I.F.E." found in Shakur's personal papers, an anonymous writer states:

Tupac owned THUG LIFE; solely Tupac was THUG LIFE. These were only rappers. Tupac terminated THUG LIFE as of 10/95. The reason of the termination was he felt there was nowhere left to go with it (Tupac Amaru Shakur Archives, Woodruff Library)

This metonymic death of THUG LIFE here horrifyingly foreshadows Shakur's own demise the following year and the rise of Shakur's last moniker, Makaveli. The end of THUG LIFE enables Shakur to resituate the political agency that marked his previous albums. The dichotomy of death and resurrection presented here mark the complexity of Shakur's position as a gatekeeper of contemporary social-political change. Further complicating the significance of the rise of Makaveli is Shakur's affiliation with recording label Death Row Records. Mark Anthony Neal's observations about Hip Hop as a counter hegemonic tool are useful in attempting to juxtapose Shakur's maneuvering of corporatism with social commentary: "Hip-Hop music allowed them [black youth] to counter the iconography of fear, menace, and spectacle that dominated mass-mediated perceptions of contemporary black life by giving voice to the everyday realities of black life in ways that could not be easily reduced to commodifiable stereotypes" (138). Shakur was brazenly aware of his involvement and critique of corporate America. In this sense, he is a messy organic intellectual because of his ability to raise the awareness about black pathology while replicating pathology for profit. Aside from exaggerated public outbursts of loyalty to Death Row records, Shakur's rise to celebrity status was situated

²T.H.U.G. L.I.F.E. stands for "The Hate U Give Infants Fucks Everyone" and N.I.G.G.A. stands for "Never Ignorant Getting Goals Accomplished." The latter, N.I.G.G.A. first appeared on Shakur's first commercial release *2pacalypse Now* (1991).

within his inner conflicts of balancing Afrocentric convictions and the expected complacency of an angry young black male that resonated in the early 1990s and Gangsta rap genre. Tupac Shakur's lyrics desperately seek a balance between self-fulfillment and obligations to the inner city, the crux of both his lived and performed experiences. Frequently negotiating "the real" and its boundaries, Shakur engaged his audience with his thoughts, asking rhetorical questions gauging his self (and corporate) worth. In the hauntingly prophetic "I Ain't Mad at Cha," he questions his realness directly – "I moved up out the hood so I ain't real now?" In the lyrics of an unreleased track "Hard to Kill" Shakur describes similar feelings: "Don't pay attention 2 my pain/Don't follow me I'm lost/On the newz getting crucified [*sic*] hanging from a cross/all homiez from my background/wanna stab me in the back cuz I rap now/I ain't never turned back it's a Rat race/and u a target if you strapped with a blackface" (Tupac Amaru Shakur Collection). Much of Shakur's music catalog is a tense balancing act between corporate constructions of realness and his own realities.

This balancing act is most illuminated in the production of his final studio release *The Don Killuminati: the 7 Day Theory* (1996). Posthumously released after Shakur's death, *The Don Killuminati* is shrouded by layers of race politics. Shakur attempts to situate himself within the (black) American popular imagination as not only a leader but a quintessential artist. It is a return to the politically charged discourse Shakur introduces in *2Pacalypse Now*. The difference, however, is Shakur mandates the politicization of his blackness and body on his own terms, intersecting enterprise and employing the Eurocentric political thought of Nicolo Machiavelli. In addition to positioning himself as a pupil of Machiavelli, Shakur's spelling of Makavelli signifies the politicization of what Nicole Fleetwood theorizes as (his) black iconicity. The "mak" plays on the definition of the slang term mack as a hypersexualized black man. Additionally, Mack, outside of sexual connotations, suggests control of one's situation or other bodies. *The Don Killuminati* album utilizes Machiavelli's *The Prince* in its visual and musical aesthetics, presenting Shakur as not only a prince but an icon of his own making. In thinking about the significance of Shakur's attempts to resituate himself as a self-empowered figure, critique of the black body as an iconic figure in visual culture is significant. Fleetwood writes: "black iconicity serves as a site for black audiences and the nation to gather around the *seeing* of blackness. However, in the focus of the singularity of the image, the complexity of black lived experience and discourses of race are effaced" (10; emphasis mine). In this point of his career, Tupac understands and utilizes the notoriety surrounding his image to his advantage as a commercial figure. Because of the expectations of commercialized black pathology placed upon him, Tupac's iconicity exists within this limiting frame of black masculinity. I argue that *The Don Killuminati* album is Shakur's attempt to complicate this commercialized discourse by troubling not only his blackness but the frameworks of blackness that dictate a post-civil rights black identity. Shakur changes his performance moniker to Makaveli - an ode and pun on Niccolo Machiavelli and delivers a sonically driven manual of power that imposes Shakur's shifting interpretations of himself as a rapper and budding icon of black culture. I suggest *The Don Killuminati* is a sonically driven manifestation of power because of the intricate detail delivered in the use of sounds and 'background noise' throughout the album. Most reflective of this sonic interpretation of power is the single "Hail Mary." The track opens with a dooming chiming of church bells with Shakur speaking over the track:

Makavelli in this...Killuminati, all through your body
The blows like a 12 gauge shotty. Feel Me!
And God said he should send his one begotten son to lead the ways of the man
Follow me! Eat my flesh, flesh, and my flesh

The sermonic cadence here is Shakur's transcription of religion as a call to arms, offering Christianic tropes of wilderness and the consumption of Christ's flesh as means to salvation of one's soul. Asserting command over his audience – 'congregation' – through subversion of religious tropes and texts, Shakur establishes himself as an iconic figure because he defines himself as such. The Makavelli figure's self-sustaining iconicity supplants an allusion to immortality and therefore a continued omnipotent presence in the popular imagination. The sonic and lyrical intertwining of religious and violent imagery alluded to by the inclusion of gunshots and church bells throughout the background accompaniment highlights the blurring of Shakur as a separate entity and an eerily prophetic rendition of his image and identity as a martyred figure for (working class) blacks. Shakur's laughter, emphatic delivery, and other narrative are indicative of Shakur's maneuvering of intersecting points of historically significant annals of race and religion. This is important to note because of Shakur's use of sound as an alternative space for Shakur to tease out his own hegemonic identity and present himself in a way that satiates the clamoring fame and notoriety that embodied his identity. He situates himself as an iconic figure through complicating Machiavellian principles to critique religion's significance in the African American community.

Shakur effectively uses the visual to situate himself in religious iconography in the album's cover art. A man in Shakur's likeness is nailed to a white cross. He bears a bandana – a signifier of Shakur's gangsta persona – and a naked black body. The broken lettering spelling out Makavelli is white and ruff, which may be read as reflective of Shakur's attempt to rupture expectations placed upon him by (white) consumers. Blatantly missing is Tupac Shakur's signature tattoo "THUG LIFE" which would immediately signify his identity. Instead, a parental advisory warning covers his torso, instead signifying Shakur's attempt to remove himself from the constricted identity of Tupac Shakur within a commercial framework. The cover's bleakness is equally telling, playing upon tropes of death and resurrection. Shakur parallels himself with the Christ figure as a sacrificial lamb for rap music. Ebony Utley theorizes the imagery of God in Hip Hop as "the Gangsta's God," writing: "Because gangsta is a moniker adopted by disempowered Hip Hop heads seeking empower, the Gangsta's God is more closely aligned with a set of social circumstances than a particular religion. . .the gangsta's God. . .alludes to a socially constructed deity who purpose is to provide meaning and power in a world of chaos and disenfranchisement" (9). Shakur use of Christ's crucifixion simultaneously empowers him because of his affiliation with the Christ figure as a sacrificial lamb of racial disenfranchisement and his capacity to overcome commercial, racial, and artistic death as a form of resistance. In the article "Resurrection Power" Utley delves into this further, suggesting "Tupac was the first to take the place of the crucified Jesus in mainstream Hip Hop, not to celebrate death but to encourage resurrection as a form of resistance." In seeing Shakur's body on a cross, he affirms his iconicity through personal and commercial sacrifice. Shakur utilizes resurrection as resistance in numerous forms, including his name change and the promise of returning from different inferences of death: commercial, physical, and spiritual.

Perhaps most striking about Shakur's promise to return from the dead is his modern day appearance in the form of a hologram. Shakur 'manifests' at the 2012 Coachella performance set of Dr. Dre and Snoop Dog. Eerily 'alive,' the hologram speaks to the crowd and mocks Shakur's mannerisms. In a word: he has fulfilled his promise of returning from the dead. In similar fashion as Shakur's transformation to Makaveli, the Tupac hologram 'transforms' Shakur into this current moment of post-racality. The technological production of Shakur pushes him past race into spectership. Tupac's hologram speaks to a burgeoning dimension of what Neal suggests as post-soul cultural expression, a "radical re-imagining of the contemporary African American experience, attempting to liberate contemporary interpretations of that experience from the sensibilities that were formalized and institutionalized during earlier social paradigms" (3). This radical reimagining is reflected in the use of technology to bring Shakur back from the dead, doubly signifying a technological dependence of this current moment of commercial rap music and its use to maintain the cultural significance of Shakur's memory. Anthony Pinn and Paul Easling write: "Tupac Shakur pushes beyond the ability of white supremacy to create and control Black bodies by refusing to be named or captured, to be confined to time and space in particular ways. Symbolized in Tupac and given, to some extent, iconic importance, the Black male body is afforded a certain power over the traditional framing of life, the stereotypical arrangement of Blackness that shrouds certain bodies" (38).

It is important to note, however, that although Shakur's hologram is hinged upon his memory as an early and mid 1990s representation of black masculinity within Hip Hop, it still re-enforces (and for some introduces) the violent discourse that surrounded his body in real-life. Todd Boyd's description of the "hyperreal"[sic] helps situate Shakur within commercial Hip Hop as a cultural-technical discourse. Boyd writes, "the hyperreal creates a media image that directs attention away from the actual occurrences [surrounding the image] and thus put us in the realm of pure spectacle" (Boyd 71). In considering the Tupac hologram as a hyperreal image the audience is turned away from the current event taking place – Coachella – and repositioned within the moment when Tupac was alive. Tupac Shakur's hologram signifies Shakur's promise to resurrect himself – literally – from the dead while enabling his (its?) audience to avoid dealing with Shakur's physical death. The hologram demonstrates Shakur's embodiment of being "ready to die" and fulfilling his obligations as a gangsta rapper. Tupac's hologram also represents what David Marriot suggests as a spook, an image that signifies a "connection between race and terror, magic and surveillance, idolatry and power. . . it makes visible [the] impenetrable unseen" (1). John Jennings similarly avers the hologram as a haunted space within technological production: "Tupac is literally a ghost in the machine. Whoever controls the binary code that conjures up Tupac's hologram is his master; Snoop's dancing with a ghost on stage makes his [Shakur] black body a shared haunted space." Employing Marriot and Jennings's theories, Tupac's hologram represents his body as a haunted space that exhibits Shakur's memory within a restrictive discourse of popular black manhood. His memory 'manifests' as a hologram to reflect a continued fixation on Shakur as representative of black pathology in the American popular imagination. The *ownership* of Shakur's hologram and thus his body reaffirms what Fleetwood writes as problematic representation of black body in public (hind)sight: "the black body is always problematic in the field of vision because of the discourses of captivity and capitalism that frame it as such" (18). Can Shakur's hologram be considered an extension of his intellectual process and self-politicization in a current capitalistic framework? And if so, might we situate his

death as the inevitable outcome of an impossible reconciliation between black class struggle and capitalism?

It is important to consider not only his image but the selective memory of what Shakur's identity represents in current commercial rap. Rappers Meek Mill and Rick Ross' collaboration "Tupac Back," for example, rehashes Shakur's gangsta image while dismissing the complexity of his music. A run down of titles and one liners from Shakur's rap catalog, "Tupac Back" depends upon Shakur's cultural capital as a rap legend while restricting him to the pathological traits that framed him as a gangsta. Rick Ross asserts in the chorus: "Tupac Back! Tupac Back!/ These bitches out here screamin' that Tupac Back/All eyes on me, can you picture me rollin'/. . .stranded on Death Row/Brenda's having my baby/But I'm stacking my paper/I need a brand new Mercedes/They screamin' Tupac Back! Tupac Back!" Ross' use of Death Row signifies the most visible and corporatized shift in Shakur's career, paying homage to the more materialistic and violent aspects of Shakur's time at Death Row Records. Shakur's industrial woes are tied to the line "stranded on death row," subtly hinting at Shakur's estate's battles with Death Row CEO Suge Knight after his death and the rumors that the record label conspired his death.

Most penetrating about the chorus is Ross' dismissal of Shakur's relationship with women, a trope heavily utilized throughout Shakur's career. The line "Brenda's having my baby" subverts Shakur's song "Brenda's Got a Baby," a jarring narrative of a young black girl's teenage pregnancy. While Ross exploits Brenda's pregnancy as a successful venture by taking on the role of the father of Brenda's baby, Shakur's original description of Brenda is less sanctimonious and much more heartfelt and solemn. Shakur reveals: "I hear Brenda's got a baby/But Brenda's barely got a brain/a damn shame the girl can barely spell her name. . .She's 12 years old and she's having a baby/In love with the molester who's sexing her crazy." The polarity behind Ross' individual empowerment via Brenda's pregnancy and Shakur's views of her pregnancy as a collective crisis suggest the dismissal of responsibility and fatherhood as a normal performance of black manhood. Constructions of community are also negated, opting instead for a self-preservation mentality. "Tupac Back" de-contextualizes Tupac Shakur to the extent that his memory is more one dimensional and static than speaking to the complexities of his humanity.

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Hip Hop and Its Contribution to African American Literature

In this paper, I will briefly discuss and summarize the history of African American literature while building my thesis which will argue that Hip Hop literature is an essential impact to the stream of African American literature. A brief history of Hip Hop and its development will be assessed. Subsequently, the author will compare and contrast literature of the past to the writings most young black people read or hear today

Beginnings of African American literature date back to the slave narratives of the 1700's. During this time, people of African descent were deprived of reading. The disadvantages brought on by de jure racism made the development of slave narratives as a literary genre all the more astounding. This style of writing began in England during the 18th century and was adopted by Americans in the late 1700's and early 1800's. Books like Uncle Tom's Cabin contributed to the genre by accurately depicting the horrors of slavery. Harriet Jacobs' Incidents in the Life of a Slave Girl and the writings of Frederick Douglass gave many readers, for the first time, a primary guide to the physical, mental, spiritual, and psychological effects of slavery

During the years after Reconstruction, educational opportunities began to increase for African Americans. Changes in American culture and ideals caused black literature to take on a different persona. The essays in Souls of Black Folk and the charges in Booker T. Washington's "Atlanta Exposition Address" displays a Negro that is knowledgeable, self-sufficient, and well prepared to uplift the Black race. Poems by Paul Laurence Dunbar and stories like Autobiography of an Ex-Colored Man, by James Weldon Johnson, expresses the notion that black people look to be included in the American tenets of freedom, democracy, and opportunity. In contrast, the literature presented during this time spoke to the dichotomy dwelling in many African Americans. The conflict between American nativism and the racial struggle for equality is a perpetual theme explained by many Negro writers of the late 19th and early 20th century. However, in comparison to the texts of the Harlem Renaissance, these writings are still considered thoughts of the Old Negro.

The literature of the New Negro was popularized during the 1920's and 30's. This era marked a new movement that broke down black stereotypes and supported a government that leaned advocated socialist and progressive ideas. The art of this period continued the momentum of "uplifting the race." W.E.B. Dubois' magazine, "Crisis," and Marcus Garvey's "Negro World" called attention to the issues of the African Americans in the early 20th century. The jazz tone in poetry was popularized by the musical art form of the same name. Writings, especially those in poetic style, were more upbeat and lively. Poetry by Georgia Douglas Johnson, who was born in Atlanta, Ga, and Countee Cullen began to catch the attention of Harlemites in the 1920's and 30's. Langston Hughes and his jazz poetry added a sense of improvisation and freedom to the appearance of black art.

from "The Weary Blues", by Langston Hughes:
Droning a drowsy syncopated tune,

Rocking back and forth to a mellow croon,
I heard a Negro play.
Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light
He did a lazy sway . . .
He did a lazy sway . . .
To the tune o' those Weary Blues.

After the Harlem Renaissance, many people contributed to the genre of African American literature. Richard Wright, Ralph Ellison, James Baldwin, and Gwendolyn Brooks are among the many artists who continued the tradition of protest writing. Many of the writings during this period influenced the Civil Rights and Black Power Movements. Christianity and gospel music was used as a tool to present this new age of protest prose. James Baldwin's Go Tell It On The Mountain and The Fire Next Time adopted a more militant approach to race relations, along with Richard Wright's Native Son and The Outsider. Black consciousness, social awareness, sexuality and politics are among themes addressed by black authors of this period. Another Country exemplifies many of these topics which widened the lens of the black experience in America and gave people an unadulterated look into the life of the Negro. Legacies that began with Phyllis Wheatley and Frederick Douglass continued through Toni Morrison, Eldridge Cleaver and Alex Haley.

In the mid-1970s and early 80s, a new movement in African American culture began to emerge. The voice of a genre known as Hip Hop permeated African American music, art, literature, and history. It was developed by amalgamating West African music, African American style, and dance hall reggae. This new combination of funk and jazz was accepted by many inner city youth. The original artists of hip hop spoke on issues that plagued the American population during the 1960's and 1970's. Gill Scott Heron and The Last Poets are among the original hip hop artists. Poems and songs like "Winter in America", "The Revolution Will Not Be Televised," and "Who'll Pay Reparations On My Soul" introduced America to a newer, younger, and angrier black man. This new form of black expression took the themes displayed by authors of previous generations and made it applicable to ghetto urban youth. From these founders, we have thousands of artists and writers who have used the influence of hip hop and its style to bring about a new Black Arts Movement. Notions of growing up in the streets and the going from rags to riches are major themes that one may see in many aspects of hip hop literature and culture.

The style of writing known as street literature began with authors such as Donald Goines, Nathaniel Heard, and Chester Himes. These men are known as the god fathers of street literature, presently known as hip hop literature. Some of the books associated with this genre include, Black Girl Lost, Dopefiend, Howard Street, and If He Hollers Let Him Go.

Music in the hip hop culture is probably the single most important element in the rise of this New Black Arts movement called Hip Hop. Through the art of rap, black youth were able to creatively express the notions and behaviors associated with life in the ghetto. It is fascinating to see that the literature of hip hop precedes the music.

In the present day, we have many authors who have adopted the ideas of early hip hop authors and made it applicable to present day situations. Authors such as Tupac Shakur, Sister Souldjah,

Michael Eric Dyson, Nikki Turner, and Chuck D used words to paint mental pictures of a world that was far different from its appearance on mainstream media. These stories were told so that the world can see the positive and negative aspects of life for the Hip Hop generation. Tupac's "The Rose That Grew From Concrete" is a compilation of the rapper/activist's poetry about life in the ghetto. Sister Souldjah and Nikki Turner are two influential female authors who gave women a voice during the rise of this new movement. Other hip hop related authors and works include Chuck D's "Fight the Power: Rap, Race, and Reality," Michael Eric Dyson's "Between God and Gangsta Rap", and Bakari Kitwana's "The Hip Hop Generation."

COMPARISON WITH BLACK LITERATURE

While assessing the slave narratives, songs, and poems of this time, we see that rap music was cathartic, in that the expression of that time was a form of relief. Hip Hop is the same for African American youth of today. Rapping is a way in which many troubled urban teens express their feelings about their lifestyle and hopes for the future, whether their aspiration is getting an education or just being rich and liberated from the enslavement of poverty. Take for instance the lyrics to "Tennessee" by Arrested Development "Take me to another place, take me to another land, make me forget all that hurts me, help me understand your plan." If one did not know this was a hip hop song, they would equate this to a slave wanting to be taken to a better land, and understand God's plan for their life. The poetry of the hip hop culture is a lot like the writings of Phyllis Wheatley and other poets of her time. If one analyzes the subject matter in Phyllis Wheatley's "On the Death of J.C. an infant," and Tupac Shakur's "Fallen Star," both artists speak on someone special who has passed on. Also, if one reads Langston Hughes' "The Negro Speaks of Rivers," we see that Tupac and Langston both have an appreciation for rivers. Tupac's "A River That Flows Forever" speaks on the hope that something/someone will take him to a land of peace. However, Langston Hughes looks to go back to Africa, and Tupac is not specific in his destination.

There are many similarities in the poetry of the Harlem Renaissance and the Hip Hop culture. Claude McKay wrote a poem about feeling like an outcast:

For the dim regions whence my fathers came
My spirit, bondaged by the body, longs.
But the great western world holds me in fee,
And I may never hope for full release
While to its alien gods I bend my knee.
Something in me is lost, forever lost,
For I was born, far from my native clime,
Under the white man's menace, out of time.

This poem can be likened to the feelings exhibited by a world renowned rap duo, Outkast. Both the poem and this group express the notion that they are not accepted by mainstream society and have identified themselves with people who are not "normal." The rap group made it clear that they felt the hip hop industry focused their attention on east coast and west coast artists. They believed music companies cared little about what young rappers from the South had to offer. This music group felt like outcasts in the music world. The beliefs in Claude McKay's poem "If

"I must Die" are similar to the lyrics of "Fight the Power" by Public Enemy. Both the poet and the rappers believe that when one is fighting for freedom and equality, he/she cannot be defeated without a fight.

With the coming of the Black Power Era, African Americans witnessed a growing appreciation for black literature and music. The explicit militant poetry of Amiri Baraka is equivalent to the revolutionary expression of the Californian hip hop group NWA. Both artists look to revolt against their oppressors; and they expressed this anger through prose and vulgar language. However, all the writers dealt with social and political matters in their communities.

Styles of black literature have not changed much since the slave narratives. The hip hop culture brought a new perspective to American art. It's new, revolutionary, and innovative approach was not widely accepted by the older generation. Though African American creativity may vary in approaches, the overall message in black literature has been the same from the slave narratives to hip hop, a message of life, struggle, humanity, and freedom.

Living a Life of Seclusion: A Rhetorical Analysis of Tupac Shakur and Richard Wright

by Joseph L. Lewis*

Keywords: Tupac Shakur, Richard Wright, discursive irony, rhetoric, rap, Afro-American Literature, economics of slavery, Black male image, blues matrix, self and otherness discourse.

Abstract: This paper analyzes how Tupac Shakur's song, "Trapped" and Richard Wright's novella, *The Man Who Lived Underground* both present examples of discursive tension experienced by their Black male characters living within the confines of the urban space. In this sense, both Shakur and Wright simultaneously critique the epistemology of an ideologically dominant group; at the same time, they reconstruct the epistemology of an ideologically oppressed group. Bringing together these discursive interactions by observing Houston Baker's reading of the blues matrix in his seminal analysis, *Blues, Ideology and Afro-American Literature* and Clyde Taylor's study of otherness discourse in his thought-provoking analysis, *The Mask of Art* illustrates how both Wright and Shakur reply to multiple discourses by both undermining and constructing a sense of self from the position of the ideological other.

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Houston Baker's essay, "Black Studies, Rap, and the Academy," argues for the rhetorical analysis of rap music in the field of Black Studies. Baker suggests that the language of rap is one constructed within linguistic opposition and can be utilized to understand the characteristics of the urban counter-culture that is oftentimes misrepresented in so-called mainstream forms of cultural expression.

Baker's observations compelled me to take a deeper look into the discourse that constitutes rap culture to suggest a connection between literature and rhyme as modes to creating and transacting rhetoric on the Black male image. For instance, I am particularly interested in how the rap song, "Trapped" by rap artist, Tupac Shakur echoes similar themes prevalent in Richard Wright's novella *The Man Who Lived Underground*. Here, I am not suggesting that Shakur read Wright and as a consequence made a deliberate attempt to parody, critique or revise the representation of this image. Rather, I am interested in the discursive boundaries of representation between these two artists in relationship to their modes of expression.

Specifically, I am interested in how Tupac Shakur's song, "Trapped" and Richard Wright's novella, *The Man Who Lived Underground* both present examples of discursive tension experienced by their Black male characters living within the confines of the urban space. In this sense, both Shakur and Wright simultaneously critique the epistemology of an ideologically dominant group; at the same time, they reconstruct the epistemology of an ideologically oppressed group. Bringing together these discursive interactions by observing Houston Baker's reading of the blues matrix in his seminal analysis, *Blues, Ideology and Afro-American Literature* and Clyde Taylor's study of otherness discourse in his thought-provoking analysis, *The Mask of Art* illustrates how both Wright and Shakur reply to multiple discourses by both undermining and constructing a sense of self from the position of the ideological other.

Baker's striking study, *Blues, Ideology and Afro-American Literature* describes intertextuality in African American literature as a series of discourses that pass through what he calls a "blues matrix." Baker uses ethnographer Arnold Van Gennep's study, *The Rites of Passage* to describe the process of wholeness in association to the blues matrix. Here, Van Gennep describes human behavior, in which he analyzes ceremonies of social transition.¹

Baker describes Black difference in relation to Van Gennep's ideas. Here, Baker illustrates how the first stage of socialization involves the Black subject's separation from the discourse of the dominant social group. In the second stage, there exists a renewal for desire. Finally, the third stage involves aggregation in which the Black subject is re-socialized back into society.

¹Houston A. Baker, *Blues, Ideology and Afro-American Literature: A Vernacular Theory* (Chicago: The University of Chicago Press, 1984) 152.

Baker refers to Van Gennep's *The Rites of Passage*. Within the rites of passage, the character experiences three stages. The first stage deals with a separation from a fixed social position. The second stage deals with movement through a timeless and statusless marginality and the third stage involves a reincorporation into society. For a detailed discussion of Baker's utilization of Van Gennep's study, please see page 152.

For Baker, this process of socialization is rooted in what he calls the “economics of slavery.” In regards to the economics of slavery, Baker writes, “...all Afro-American creativity is conditioned by (and constitutes a component of) a historical discourse which privileges certain economic terms” (Baker 39). Here, Baker uses the term “economics of slavery” to describe the implications and ramifications of the commercial exploitation of the Black body in the U.S. Hence, as the Black subject comes of age within the context of his social condition, he or she directly or indirectly replies to and in other cases confronts the idea of what Baker describes as the “already said” or the economic value of the subject’s existence. In one case, there exist a discursive response from the Black subject seeking to establish identity, while there also exists another discursive response that replies to Eurocentric perceptions of Black identity, which is connected to the possibilities of production and labor.

If Houston Baker suggests that African American discourse is a means of intellectual, physical and cultural survival in the U.S., then Clyde Taylor’s analysis not only illuminates *how* this act of discursive survival happens; but also, Taylor’s analysis gives a deeper understanding into *why* this act of discursive survival happens by analyzing the ideological dominant discourse in conjunction with the discourse of the ideologically oppressed.

Clyde Taylor analyzes how these conflicting discourses interact in his intriguing analysis, *The Mask of Art*. Taylor uses the term discursive irony to describe levels of interaction between ideologically dominant and ideologically oppressed cultural groups. These rhetorical interactions take place on six levels known as Despotic irony, Ethiopicist irony, Radical Ethiopicism, Cyclopeanism, Aesopianism and Achebianism. The former three categories are echoed from the ideologically dominant, while the latter three categories are echoed from the ideologically oppressed. Taylor’s discussion on discursive irony illuminates the boundaries between majority/minority and self/otherness discourse. He suggests that the oppositional poles of these verbal dichotomies are self-reflexive; thus, any verbal moment of contact between these two conflicting discourses is ironic.

In terms of Achebianism, Taylor writes,

The Achebian gaze is one that evokes writing about writing, or writing upon writing. In the context of mediated knowledge and the power to control such knowledge, it is self-reflective. The emergent storyteller is drawn to self-reflexivity by the way the native self is positioned in relation to the guarded center of imperial subjectivity. (Taylor 226)

Here, Taylor explains that the Achebian performer is aware of his subjectivity and aware of how his subjectivity functions in relation to a constructed ideological center. Further, the Achebian performer negotiates these discursive boundaries by exposing the knowledge of his compromising and oftentimes, ironic situation. A recognition of his placement serves as an impetus for the Achebian performer to resist and reject the language of the ideologically dominant class.

On the other hand, the Aesopian performer is not necessarily aware of his subjectivity; however, his subjectivity causes him to consciously and unconsciously reply to the ideological dominant discursive order. On Aesopianism, Taylor writes, "Thus, the interpretive frame of Aesopian irony occupies an unheroic space, short of absolute expression. Aesopianism is rooted in the inescapable ambiguity of language itself, its polysemism, its symbolic relation to material reality" (178). Taylor's observation draws attention to the significance of ambiguity when drawing distinctions between his six levels of discourse. What makes Aesopianism distinct is that the Aesopian performer acts as somewhat of a trickster figure further convoluting socially constructed notions of majority/minority and self/otherness discourse. Even further, the Aesopian performer is not merely a trickster figure due to the idea that his discourse may, "involve open, sincere, unmasked appeal to different audiences" (179). Unlike the Achebian performer who makes an intentional attempt to resist the ideologically dominant discourse, the Aesopian performer does not necessarily accept or reject the discourse espoused by the ideologically dominant group. Rather, the Aesopian performer negotiates both ideological boundaries, and as a result, can intentionally or unintentionally express multifaceted discursive messages to an array of implied reading audiences.

In the case of Tupac Shakur, his song, "Trapped" employs Achebian discourse to negotiate the verbal boundaries of the economics of slavery, similarly to how Richard Wright negotiates the place and space of his Black subject in his novella, *The Man Who Lived Underground*. The difference between Shakur and Wright depends on how the Black male is represented. Here, if Shakur's representation of the Black male image is a form of Achebian discourse, then Wright's representation of the Black male image is a form of Aesopian discourse.

Shakur utilizes free indirect discourse to simultaneously deconstruct Eurocentric perceptions of "black otherness" in the U.S. By doing this, Shakur employs an explicit message of resistance to deal with issues related to place, space, identity and class. For instance, linguist Walter Edwards comments on Shakur's 1991 debut album *2pacalypse* when he writes, "The raps on this album focus fiercely and unrelentingly on the experiences, characters' issues, social philosophy and drama of the Black neighborhoods Tupac had grown up in and knew intimately" (Edwards 65). The narrator in "Trapped" narrates his experience as a fugitive dealing with the anxieties of living in a community plagued with violence and poverty. Within this locale, the narrator becomes an actual and symbolic prisoner. His nihilistic view of life is not necessarily one of choice, but one of social circumstance. Additionally, the speaker is aware that his circumstance is perpetuated from an outside dominant discursive force. The speaker also recognizes how his social circumstance influences his individual choice as he echoes the chorus, "They can't keep a black man down" (Shakur). Edwards writes further in regards to the chorus, "...we are impelled to ask ourselves: Is this chorus a mocking reminder that the rhetoric of resistance is empty in the face of the destiny that awaits the Black male? Or is the chorus a rallying cry for revolution" (Edwards 66)? These two questions illustrate the complexity of rhetoric in Shakur's, "Trapped." To analyze the former question would suggest that the speaker is ascribing the views of the dominant order, while accepting his role as a fugitive. On the other hand, an analysis of the latter question suggests that the

speaker is fully aware of his social position, however, seeks to obtain discursive power through resistance.

Taylor comments further on resistance and Achebian discourse as he observes, "...Achebian discourse suggests the highest form of resistant consciousness and practice, the construction of an alternative vision combined with a demonstration of the limitations of the received knowledge" (225). The rhetorical move taking place in Shakur's, "Trapped" can be described as form of Achebian irony. For instance, the speaker points out the inconsistencies of the hegemony that oppresses him; at the same time, he makes a deliberate attempt to resist this language. Here, the speaker describes constant harassment by the police. He questions how he is supposed to feel guilty after being shot by the ones who enforce the law. He goes further to express that these encounters with the law will only cause him to react. Finally in stanza three, the reader finds the speaker backed in a corner by the police in which the speaker states, "Live my life in a prison cell/I'd rather die than be trapped in a living hell/They got me trapped" (Shakur). In this example, the speaker questions the motivations of the police; at the same time, he creates a bleak understanding of his existence as a result of this opposing force. In this case, the speaker would rather choose the alternate world of death than continue to be trapped in his own community.

Consequently, Shakur's, "Trapped" becomes a song about one man's existential conflict between the self and the other similarly to literary characters such as Fred Daniels in Richard Wright's novella, *The Man Who Lived Underground*.² The similarity here is that both the speaker in "Trapped" and Fred Daniels in *The Man Who Lived Underground* are forced into a place of seclusion in opposition to the outside world. Further, both characters are faced with death to escape the strongholds of a society that oppresses them. What is different nevertheless, is how they express their experiences. In the case of Daniels, his experience is a form of Aesopian discourse while the speaker in "Trapped" exists in the domain of Achebian discourse.

For instance, in Richard Wright's novella *The Man Who Lived Underground*, the protagonist, Fred Daniels hides in a city sewer for three days because he is accused of murdering a white woman. While underground, he begins to see images within the darkness that later lead to his enlightenment. Once Daniels becomes liberated from the ideologies that control him as a Black man aboveground, he is given agency to construct his own social reality. Ironically, once Daniels becomes liberated from the ideology that

²Joseph L. Lewis, "Monsters and Heroes: The Ironies of Black Subjectivity in Stephen Crane's *The Monster* and Richard Wright's *The Man Who Lived Underground*," *Anglophonia/Caliban* 31 (2012): 161-172.

For a detailed discussion on Richard Wright see "Monsters and Heroes." Here, I comparatively analyze Richard Wright's novella, *The Man Who Lived Underground* and Stephen Crane's novella, *The Monster*, to describe representations monstrosity in relationship to depictions to the Black male character within these stories. Here, I applied Clyde Taylor's theoretical framework of discursive irony to suggest that Crane's attempt to represent the Black male body in his novella, *The Monster* is a form of the Ethiopicist discourse, while Wright's attempt to represent the black male body in his novella, *The Man Who Lived Underground* is an example of Aesopian discourse.

oppresses him, he finds himself faced with death at the hands of the police officers that seek to control him.

For instance at the stunning conclusion of the novella, Daniels ascends to the aboveground world and decides to plead guilty to a crime that he does not commit. Even though the police officers arrest the murderer, Daniels still convinces them to follow him to his underground dwelling with the intention of showing them the items that he has stolen while he was underground. Once Daniels leads the police officers to the entrance of his underground habitat, Lawson, one of the officers shoots him in the chest. Once Fred Daniels falls to his death, Lawson tells the other officer, “you’ve got to shoot his kind. They’d wreck things” (Wright 1450). In Daniels’ experience, the reader is given a sense of the pathos of the dominant discourse that seeks to oppress the ideological other; however, Daniels is given agency only to have it taken away at the conclusion of the story.

The rhetorical boundaries between self and other are blurred in Daniels’ experience underground, while they are made more distinct from the speaker in “Trapped.” For instance when the narrator in “Trapped” states, “you can’t keep a black man down,” there is no evidence that the speaker seeks to identify with a mainstream audience. Further, it seems as if he is intentionally identifying with a Black male audience.

Walter Edwards writes further about how “Trapped” communicates Shakur’s understanding and visceral connection to the mindset of a typical young Black male in the hood, which is a feeling of being trapped and oppressed. (65) In this case, the speaker is fully aware of his subjugation when he makes rhetorical distinctions between the first person collective “us” and the third person “them.” This distinction makes explicit that the speaker identifies with his intended audience and also suggests that the speaker encourages his audience to reject the social norms of “them.” The distinction in point of view is similar to Daniels’ experience; however, Daniels is in the process of learning about his social position, while the speaker in “Trapped” is fully aware of his social position at the beginning of the narrative.

For instance, while underground, Daniels dreams that he is in a room, lying on an operating table. In the corner of the room, there is small crowd of people huddled in the corner, commenting on his body. Even though his body is on the operating table, Daniels is still able see the situation from an omniscient perspective. As he observes the situation, he realizes that the people in the room are afraid of his body. The placement of Daniels in opposition to the people in the room reiterates the symbolic placement of Daniels’ seclusion. Along with this, Daniels realizes that the people fear the presence of his body. Thus, Daniels realizes that he is not a fugitive by nature but made to be a fugitive by society.

In comparison to “Trapped,” the rhetorical lines between narrator, text, and audience are blurred in *The Man Who Lived Underground*. For instance, there is no distinction between “us” and “them,” rather there is a separation of the “self” and the “them” with the “them” not clearly being identified. Furthermore, unlike the speaker in “Trapped,”

Daniels is alienated from not only the community that seeks to control him; but also, he is alienated from the community in which he lives.

For instance, before Daniels goes to the police station, he goes to a Black church with the desires of communicating his enlightened experience within the confines of darkness.

He stared at the singing faces with the trembling smile.

'Say!' he shouted.

Many turned to look at him, but the song rolled on. His arm was jerked violently.

'I am sorry, Brother, but you can't do that in here,' a man said

'He's filthy,' another man said

'But I want to tell 'em,' he said loudly.

'He stinks,' someone muttered.

The song had stopped, but at once another one began. (Wright 1422)

Joseph A. Young comments on this scene when he writes, "He [Daniels] liberates his subjectivity from aboveground control and heroically decides that he must generate a text about his underground discoveries so that those discoveries will be accessible to the aboveground" (Young 72). Young observes how Daniels feels the urge to share this information with the church people hoping to redefine not only himself, but also, his cultural community. Unfortunately, Daniels walks into the church and is turned away by the Black church members. The act of Daniels running to the church to share his enlightenment suggests Daniels' attempt to unify himself with his culture. Consequently, he realizes that the people of the church are "walking dead" humans because they faithfully follow a doctrine that is historically created in opposition to them. Thus, the members stop to recognize Daniels' presence and then they continue to sing as if he does not exist.

The Black congregation begins to sing, "Oh, wondrous sight, wondrous sight/Lift my heavy heart above/Oh, wondrous sight, wondrous sight/Fill my weary soul with love" (Wright 1444). Young asserts further that the lament in the lyrics "expresses the desire to be white and to be transported to the world above" (Young 74). The church members keep singing the lyrics in reply to the presence of Daniels. Seemingly, there is a conflicting discourse between the church members and Daniels. Daniels is trying to tell the world of his new reality. Seemingly, Daniels' new ideology blurs the boundaries of Western Christian religion. In relationship to the church members, they reply to the possibility of an alternate reality by rejecting the presence of Daniels. Even if Daniels comes into the church trying to accept their religion, he is still turned away because of his unconventional appearance.

At this point, I would like to refer back to a comment that Baker writes to describe the seclusion of the Shakur and Wright's subjects. Baker states, "To be black and whole is to escape incarcerating restraints of the white world and engage the concentrate, underground singularity of experience that result in a blues desire's expression forms" (152). Shakur's, "Trapped" echoes the same sentiment that is expressed in Baker's observation. Here, the main character expresses that he is a prisoner in the Black

community. In this world, happiness is a mere delusion while people live in poverty and contribute to the vicious cycle of violence, death and captivity.

While both Daniels and the narrator echo the same experience of internalizing the economics of slavery as a result being trapped in their individual communities, the former uses the dominant language to speak message that much more ambiguous than the latter who utilizes language of resistance.

Finally, examining the comparative context of Richard Wright's modern novella, *The Man Who Lived Underground* and Tupac Shakur's song, "Trapped" highlights a sense of entrapment prevalent in modern and post- modern depictions of the Black male subject. The difference here is based on the social constructs that create these metaphoric prisons.

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**Isidoro Guzman
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MAS 252
Final Paper**

**Living a T.H.U.G. L.I.F.E. Towards Liberation:
Connecting Black and Brown Struggle Through Parallel and Intersecting Experiences**

My aim throughout this paper is the idea of conscious building within communities of color. More specifically, I want to expand on the idea of building social consciousness through connecting struggles found within our communities of color. While there are a variety of social agents that may without a doubt develop and nurture social awareness, the primary agent I will be employing throughout this work will revolve around the music and poetry of Tupac Shakur. Additionally, the community connections I will be making will primarily involve the social narratives found within the structure(s) of the Black/Brown, African/Mexican, African-American/Chicano/a experience. Lastly, I want to also frame this work around the idea of resistance; most notably the music and poetry of Tupac as being rooted in resistance.

If we contextualize the work of Tupac as a counter to what the dominant hegemony constructs as “truths” then we can begin to understand his music as revolutionary. Much of his work revolved around the themes that we as social analysts look to when arguing against how the institution of Colonialism has historically attempted to conquer and divide our communities. I will therefore be heavily leaning against how Tupac contextualizes the black experience and/or relationship to the contention for economic, political, and social equality and inclusion. The comparative ethnic aspect will naturally appear as the paper will illuminate obstacles that both black and brown communities have historically endured through repeated attempts at domination and control through violence and more contemporarily through what we define as “low intensity warfare”. However, this will not be a top-down look at how we are oppressed; but more of a bottom-up inquest into how we hold the agency to build a social awareness towards community liberation. Therefore, in a very real sense, much of this work will focus not on the “what” has been put in our way as we struggle for equality, but more along the lines of the “how”—through biased policies, institutions, and ideological formation—both black and brown communities have continually occupied the lower rungs of U.S. society; and lastly, how we have resisted and continue to live with dignity despite brutal oppression.

However, in order to narrate both black and brown experiences and our beautiful resilience, resistance and power; it’s important to first briefly revisit the past. Yet, this will not be an extensive or intensive historical probe, but more of a snapshot of watershed moments that have set the stage for institutional attempts at pacification and control of our communities

Part I: Health, Education, and Economic Disparities

Education

Education too is a major source of historical contention within the lower classes and communities of color. The movements found within the turbulent 1950s, 60, and 70s had with it many demands that screamed that we would no longer tolerate an imposed second class citizenry. One of those “intolerables” was our demand that the courts revoke Jim Crow laws

upheld by the Supreme Court's 1896 decision in *Plessy v. Ferguson*. Education came to the fore front as access to an equal and *desegregated* education became central to what the movement believed could pull communities of color out of poverty. While we have made some educational inroads, the fact that conditions, statistics, and schooling policies have arguably gotten worse, begs for a reconsideration of how the socio-political climate of the Civil Rights era changed educational realities; if at all. It is therefore imperative that we as concerned academics, educators and community members begin to question not just who is teaching what and how they are teaching it; but also the whole idea around what it means to be "educated" vs. "learning."

Economic

The Latino/a and African American communities relationship with capital in terms of economic survival has been one unfortunately steeped in denial of the resources needed to provide stability as well as a collective upward social mobility. Much like an Indigenous research paradigm that stresses the importance of recognizing the interconnectedness of all things throughout the research process, it is crucial to understand that the Latino/a and African American historic U.S. social underachievement is intrinsically connected to both groups' not being able to afford living in wealthy resource rich public school districts or having the funds to send their children to expensive private college prep schools. Additionally, a continued economic lag has adversely affected our literal ability to stay alive. If we follow the "money trail" we see that it has led to the segregation and de-facto segregation we experience as immigrants and communities of color. Without downplaying the role of racism and racially motivated policies; if we understand how segregation affects our actual physical and mental health, then we come closer to connecting how economically dispossessed communities are also shouldering the burden of higher premature death rates and a higher instance of health complications.

Health and Self Preservation

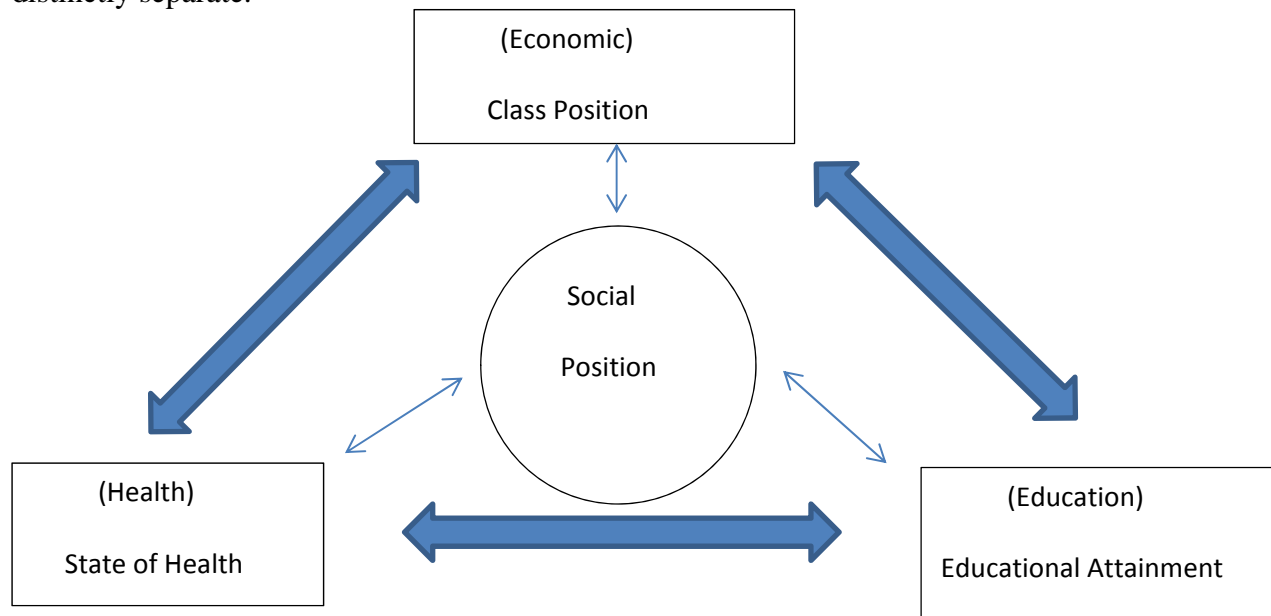
Leandris C. Liburd's 2007 book, *Diabetes and Health Disparities* points to an undeniable link between how the intersection of race, class and living conditions can determine one's conditional welfare:

Segregated urban neighborhoods are not designed to promote or facilitate the maintenance of healthy behaviors; therefore, their attributes (e.g., toxic buildings, air pollution, lack of green spaces, and limited access to healthy foods and quality health care services) pose negative health consequences. This "urban health penalty" constructs the concentration of poor people in urban areas and exposes them to unhealthy physical and social environments, which leads to a disproportionate burden of poor health" (148).

While the emphasis of this section is on personal and community physical well-being, as the above quote alludes to, one's health is inextricably connected to one's socio-economic status. Moreover, within this conversation, due respect must be given to how educational attainment can be also be a predictor of your access to not just quality healthcare, but to an overall healthy living environment. What I am essentially advocating here is that while the general public may overlook the interaction of these social positioners and conceptualize them as distinctly separate—there is in fact, a fluid interplay between the three where each bears a significant

amount of influence upon the other. At the same time, this influence dictates how positive or negative the experience or relationship may be

The simple diagram below presents a visual look into how one's socio-economic status is affected by one's experience and relationship with economic, educational, and healthcare systems. The diagram also displays how each system fluidly affects one another while staying distinctly separate.



The rest of this paper will consist of me detailing the variety of ways that black and brown bodies have been subjected to a denial of a wide range of resources that a white hegemony has—through institutional dominance—essentially monopolized. To add, as the paper moves along, it is important to keep the diagram in mind as it will help make sense of how—outwardly these social subdivisions may seem independent, but when situated into the narrative of our communities being “historically depressed”, they begin to paint a clearer picture. In a sense what I am trying to elucidate here is that we need a more holistic approach to how and why our communities have socially, economically, and politically lagged. It is therefore a mistake to overlook the small slights we endure and equally negligent to diminutively deny their overall affect in “the struggle”.

On a more stylistic and structure note, I begin each shift in focus with a Tupac lyric that is intended to set up the content of that specific section. Additionally, keep in mind that in the introduction of my thesis, I alluded to the power behind Tupac's lyrics to spark social consciousness. The lyrics that unfold throughout this paper are in effect a personal part of me—as they have played a large role in nurturing and advancing my social consciousness.

Part II: The Criminalization of Black and Brown Communities

*Now I was raised as a young black male
In order to get paid, forced to make crack sales
Caught a nigga so they send me to these overpacked jails
In the cell, counting days in this living black Hell, do you feel me?*

From—"Staring at The World Through my Rear View"

An unfortunate reality that many communities are forced to endure is the fact that because of an over policing of our neighborhoods and biased laws we end up being targeted by police and are overrepresented in terms of sheer numbers who end up at some point in their life going to prison. Michel Foucault's profoundly influential work in his 1977 *Discipline and Punish: The Birth of the Prison*, details the history and situates the concepts of discipline and punishment within its' supposed rehabilitative effects found through imprisonment. Moreover, Foucault's work focused heavily on the idea of the masses being forcefully assimilated into U.S. "social norms" by the mere threat of discipline and institutionalized surveillance. Foucault following analysis details the wide range of punishable societal offenses:

The workshop, the school, the army were subject to a whole micro-penalty of time (lateness, absences, interruptions of tasks), of activity (inattention, negligence, lack of zeal, of behavior (impoliteness, disobedience), of speech (idle chatter, insolence), of the body ('incorrect attitudes, irregular gestures, lack of cleanliness), of sexuality (impurity, indecency) (178).

Yet, what is not noted in this quote is the fact that the defining of these acts or ways of being as "delinquent" has imposed upon society by a hegemony that has been historically white, male, patriarchal; Protestant, and heterosexual.

From the above quote we can also definitively state that communities of color have had little to no power in determining the norms, laws, or policies that have been developed and due to this, have been largely disenfranchised and "punished". Foucault's reevaluation of discipline and punishment inevitably lead him to an analysis that challenges the rehabilitative effects found within the walls of our prison systems. Intensely aware of its disciplinary shortcomings Foucault suggests that prison, "produces delinquents by imposing violent constraints on its inmates; it is supposed to apply the law, and to teach respect for it; [. . .] When he sees himself exposed in this way to suffering, [. . .] he becomes habitually angry against everything around him; [. . .] he no longer thinks that he was guilty: he accuses justice itself" (266). I would add to this train of thought that, yes, the "justice" system can indeed induce thoughts of resent and anger. However, I would argue that much of this resentment and anger can be justified when economic and social circumstances force our communities into "delinquency" and/or into underground economies.

Part III: Institutionalized Racism and the Myth of a Color-Blind Society

*As real as it seems the American Dream
Ain't nothing but another calculated schemes
me
To get us locked up shot up back in chains
To deny us of the future rob our names
Kept my history of mystery but now I see
me*

*The American Dream wasn't meant for me
Cause lady liberty is a hypocrite she lied to
Promised me freedom, education, equality
Never gave me nothing but slavery
And now look at how dangerous you made*

From—"Panther Power"

The 9/11 terrorists rationale for a tightening up of U.S. borders leaves no room for race and racism as possible contributing factors in the policy making process. It also cunningly and conveniently leaves the idea of xenophobia out of the debate, as supporters of said programs hide behind the veil of a color-blind society which claims that one's ethnicity or race should no longer influences one's social stratification. In her 1998 book of assembled quotes, *And don't call me a racist!*, Ella Mazel repeatedly substantiates the U.S. social propensity towards a general exclusion of race in politics and conversation. This quote is a prime example of this:

Our thinking about the nation's most pressing social problems has become deeply 'racialized' – saturated with attitudes, beliefs, and fears about race. We tend to dance around this fact whenever we publicly debate social policy. In our zeal to approach issues in a 'color-blind' fashion, we often push their complex and volatile racial dimensions underground. (Mazel 126)

While, politicians and those in power "dance" around our socially divisive issues, black and brown bodies have to endure the outcomes of "color-blind" liberal politics. For instance, the "Three Strikes Law" is one of the more covertly racist policies that owes its continuance to supposed claims that its ratification was not racially motivated. Yet, I find it hard pressed to understand how supporters of the law can look past statistics that irrefutably place communities of color as much likelier to end up going to prison.

A residual effect of this policy can be seen in the fracturing of our communities by way of our families. This is one of the more dangerous effects as it does more than simply separate our families; it severs our love, our mothers, fathers, sisters, brothers; it severs our spirits. But the beautiful thing is that we persist and we resist. We continue on in the face of American society that overtly shies away from acknowledging their racist tendencies, yet covertly manifest their hate through programs such as Operation Streamline. Does this not strike you as inherently cowardly?

While I define their actions and policies as cowardly, they are unyielding in their ability to induce fear amongst our communities. This is yet another way a white hegemony attempts to strangle our ability to survive. This fear arises from what I am defining as the "community control complex". This term is in congruence and is derived from Victor M. Rios's book, *Punished: Policing the Lives of Black and Latino Boys* where he introduces us to the terminology of the youth control complex, "The youth control complex is a ubiquitous system of

criminalization molded by the synchronized, systematic punishment meted out by socializing and social control institutions” (40). The two terms are similar—yet different in the sense that Rios positions his work on how institutions systematically strip black and brown adolescents of their dignity, while the community control complex is a more overall encompassing agent of control that aims to control whole communities; age can therefore be a non-factor.

Rios’s commentary on the youth control complex additionally elucidates how state sponsored policing tactics push youth of color into a self-fulfilling prophecy through a “Symbolic criminalization [which] includes the surveillance, profiling, stigma, and degrading interactions that young people regularly endure” (40). Many branches of the community control complex also mimic the “surveillance, profiling, stigma and degrading interactions” found within the “social control institutions” of the youth control complex. For instance, Immigration and Customs Enforcement (I.C.E.) can and must be considered as inherently policing in nature. Lastly, many of these branches and policies found within both the “youth control complex” and “community control complex” are unjustly biased in that they are seemingly drafted to target specifically black and brown communities.

Part IV: Locked in Ideological Chains

Do you remember that is what I'm asking you?

You think you're living free don't make me laugh at you

Open your eyes realize you've been locked in chains

Said you wasn't civilized and stole your name

Cause some time has passed seem to all forget

There is no liberty for you and me we ain't free yet

Panther power! From—“Panther Power”

Growing up in the predominantly Caucasian small secluded California town of Ojai, I was exposed to an enormous amount of overt racism. One of the more traumatizing instances was when all out race riot broke out in my high school between the Latino and white students. While this experience continues to be weigh heavy on parts of my conscious and subconscious, I have been able to find a bit of conciliation within the philosophical framework of French Marxist philosopher Louis Althusser. While certainly not condoning the logic surrounding the life altering campus race riots, if I emotionally disengage myself from the experience I readily recognize that the whites may have been operating within a historically state sponsored and racially charged ideological framework. Althusser would resolve this issue within the workings of the following analysis: “while admitting that they do not correspond to reality, i.e. that they constitute an illusion, we admit that they do make allusion to reality, and that they need only be ‘interpreted’ to discover the reality of the world behind their imaginary representation of that world (ideology = illusion/allusion)” (23). In other words, the state, in this case United States government institutions, has done such an effective job in cultivating overtly biased interpretations of Mexican American culture, that the masses have come to believe them as absolute truths.

The aforementioned state cultivation and social implementation of racist ideologies fall into the category of what Foucault deems an Ideological State Apparatuses or ISAs. These ISAs use the power of persuasive ideology to ensure the mass internalization of the dominant class’s covert

racist agenda. Or as Foucault notes, “ISAs ‘function’ massively and predominantly by ideology, [. . .] Given the fact that the ‘ruling class’ in principle holds State power [. . .] we can accept the fact that this same ruling class is active in the Ideological State Apparatuses” (14). An analysis of the racial bigotry of my schools reveals a myriad of ISAs who in collusion nurtured the xenophobic seeds of racial superiority. Possible ISA systems at play in this collusion were educational, religious, family, and legal; political, cultural through literature, sports, etc.; and communications, in the form of the press and media.

While it is difficult to pinpoint what exact ISA(s) may have contributed to the anti-Mexican consciousness of the participants in the riot, it is fair to single out the educational ISA and communications ISA as likely influences. Education for example has a tremendous impact on the growth and socialization of a child. Objectivity is supposedly central to academia. As Children we are socialized throughout our educational career to internalize the idea that academia is inherently objective. Yet, one has to look no further than our childhood texts books to refute this whole notion of impartial educational system. In his 2004 book *Culture of Empire* author Gilbert Gonzalez notes that “The literature on Mexico was more than simply a source of information; it was cited and quoted repeatedly, and its representations of Mexico, Mexican culture, and Mexicans in general were incorporated without question into public policy discourses and enactments” (187). The historically biased interpretation of Mexican and Mexican American culture has created this idea of a “culture of inferiority” that within scholarly circles only serves to validate their propensity for an outright academic exclusion and/or manipulation of the truths.

Part V: The Rationalization for Exploitation

*To my brothers in the barrio, you livin worse then the niggas in ghetto so I give a fuck about
your language or complexion, you got love from the niggas in my section
You got problems with the punk police, don't run from the chumps, get the pump from me
From— “Po Nigga Blues”*

One of the most compelling tools utilized by the predominantly Anglo controlled political state is their capacity to fashion and administer policies that secures a continued societal advantage. A revision of history and the construction of policy unearth the brazenly racialized policies enacted to marginalize and suppress minority communities. Natalie Molina’s 2006 groundbreaking book, *Fit to be Citizens*, vividly exposes how early twentieth century science and public health were intricately fused to create the unfair and biased racial stereotypes still predominate today. Molina argues that amid that period ““Experts” from the fields of public health, public service, law, and social work reinforced each other’s ideas, thereby increasing the legitimacy that the general public accorded to their claims (4). Although the policies were innately racist and inexcusable one must still be cognizant of the fact that so called “experts” and doctors were advocating these myths. The common undereducated or even moderately educated person of the time would not probe the scientific or medicinal findings of societies supposed “best and brightest”.

The Anglo American construction of the African race can be traced back to the days of slavery where white elitists saw African Americans as human abnormalities who had a genetic predisposition for intense manual labor. Scholarly—therefore respected—articles like the 1915 *Journal of the American Medical Association* proclaimed that “the natural cardiac strength of the negro enabled him to continue work at very hard labor” (qtd. in Hoberman 171). Thus, it can be

said that medically “certified” descriptions about African American “sturdiness” and “hardiness”, laid the foundation for future claims of an African American predisposition for athletic excellence.

Twentieth century assumptions about an African American dominance in sport have completely disregarded the sociological factors that may have lead to this generalization that African American bodies are simply better suited for athletic competition. Despite lurid and dangerous generalizations about African American biology, prominent sports sociologists Harry Edwards asserts “that black athletic superiority results from a complex of societal conditions that channels a disproportionate number of talented blacks into athletic careers” (qtd. in Hoberman 195). Sociological approaches such as Edwards are essential in redefining myths that place communities of color as the burden bearers of manual and physical labor. Additionally a more human approach could eventually deter racist assumptions that lead to the rationalization of exploitation. As if covert racism, slavery, and genocide have been enough to effectively “put us in our place”, what we see in this section is how a white hegemony fashions white superiority through grossly exaggerated and grossly inaccurate “scientific” depictions of our communities.

As I have detailed throughout this paper, black and brown communities have unfortunately shared very similar experiences and histories that revolve around oppression and racism. However, not enough emphasis is put on how we resist and continue to exist—despite all of these obstacles. These last few pages are dedicated to highlighting how we going about living with dignity and love for our communities and the struggles we face.

Part VI: Black and Brown Community Regeneration through Resistance

*Why shed tears? Save your sympathy
lights on*

*My childhood years were spent buryin' my peers in the cemetery
Here's a message to the newborns, waitin' to breathe
If you believe then you can achieve
precious*

Just look at me

Against all odds, though life is hard we carry on

Livin' in the projects, broke with no

To all the seeds that follow me

Protect your essence

Born with less, but you still

Just smile for me now

From—“Smile”

Despite all of the negative circumstances we are forced to live through we stand remarkably resilient and proud. How can we picture this? How do we situate resistance and struggle despite all odds being against us? From the pages of Michael Eric Dyson’s mesmerizing national bestseller book, *Holler If You Hear Me*, we can see how Tupac openly displays this resistance in his critique of why schools simply are no longer resonating with students—especially within communities of color, “I think we got so caught up in school being a tradition that we stopped using it as a learning tool . . . I’m learning about the basics, but they’re not basic for me . . . To get us ready for today’s world, [the present curriculum] is not helping” (76). Here Tupac situates the institution of education as a sight of struggle and a sight to display our resistance.

Nowhere is this site of educational and institutional resistance more contemporarily apparent than in the battle to save ethnic studies going on in Tuscon, Arizona. The Social Justice

Education Project (SJEP) going on in the Tucson Unified School District (TUSD) has been the target of the Arizona political elite. More specifically, the courses being taught in Mexican American Studies (MAS) curriculum have been targeted and banned by these officials. The curriculum focus on the Latino/a diaspora, literature, and relevant social community issues is essentially providing exactly what Tupac feels is missing from the U.S. schooling process. Lastly, what the SJEP attempts to facilitate is the students' rise into a more advanced "critical consciousness", where students recognize that their oppression or failures are not attributed to a religious omnipotent being or their culture, but tangible social, economic, and political systems that, once recognized, can be challenged.

One of the ways Merriam-Webster defines the concept of burden is, "to load oppressively; trouble". Our work can indeed be an enormous burden but it should not be thought of as oppressive. Our lives are already over laden with oppressive structures that limit our spiritual, physical, and mental awakening. This "burdensome responsibility" is not in itself oppressive, it is liberating. As Chicano/a practitioners that put our learned knowledge into practice, it is our duty to work with our communities to develop and enhance liberation practices and strategies. Our work is meant to liberate, not oppress. We work to liberate minds, bodies and souls. We work to decolonize the young and old, not because we are the light to this preconceived notion of salvation, but because we owe it to ourselves, our communities, and our ancestors to keep their traditions alive and well. We work for this idea of In Lak Ech, so we will not one day, "cease to live," or ". . . wind up in museums, or worse, as specimens in [cultural] laboratories to simply be dissected and observed" (22). Today, we are losing this battle for cultural self-preservation. Yet, we continue on. We resist.

We continue on because we are not yet in museums, stiff, stuffed and studied as some long lost or forgotten culture; this is true. However, who needs museums when the criminalization of brown communities can provide live "specimens" for society to "dissect and observe". Capitalist and economic theory would suggest against a complete and total genocide of our people. Who then, would clean their homes and serve them their happy meals? Instead, they opt for a covert cultural genocide. This war is fought within the mind, a psychological warfare that uses both physical force and ideology to form social consent. A social contract is formed, where somehow the needs and desires of the wealthy and powerful, "trickle down" to the lower classes. A Gramsci like "common sense" is formed where ideologies like consumerism and competition override the natural nature of our ancestral laws that espouse community over the self.

There is however, a very real and innate quality in our work that can in fact make it burdensome. Tupac's mother and former Black Panther and activist Afeni Shakur, once wrote to him: "Your sensitivity is a blessing and a burden!". Our work is a burden, yet not a burden in a sense that it oppressing us. This burden stems from our love and commitment to our communities and traditions. It is a burden of love. We carry a heavy load in our hearts that sometimes is far too much to carry. Tupac Shakur understood this burden all too well as he has lived and died with this burden. His life and work is testament that the black and brown struggle is not without heart ache and pain. The very fact that his music is still so relevant is also a testament that there is still much work that needs to be done.

Conclusion: How did Tupac affect my social consciousness?

As I sat down to write this last paper of my Graduate career what really struck was how I could look to any of the classes I had taken and the theories I had developed and superimpose Tupac's lyrics into them. Also in my reflections of the last two years the realization came to me that I was constantly consciously and unconsciously breaking down some of these theoretically dense materials through the work of Tupac. His life, music, and work—while controversial and at times paradoxical—was and continues to be brilliant in every sense of the word. He was a self-educated man who understood the contradictions being eschewed to him in school and sought educational refuge elsewhere. These and countless other examples, are the reasons why I have for so long been drawn to his story. While I did not come from “the gutter” as Tupac states it—I was still born brown in a white man's world. Black or brown—ghetto or suburban, it does not matter because the institutional powers that be will eagerly exploit you on account of your socially constructed race.

Yet, we live on and have thrived despite all of these forces and walls put up to hold us back. Our communities continue to grow as is evident in the recent announcement that there are now more babies of color being born than European white babies. This stands as a true testament to our fortitude and virility in the face of genocide, institutionalized-covert-overt- racism, murders, unequal schooling, etc etc.etc. Tupac taught us to “smile”, “keep ur head up” , and the idea that “Hell no I won't turn the other cheek!”. Tupac fueled the fire in me to fight, and while that fire had always been lit, at times it threatened to burn itself out. In my times of weakness when my attention turns to pondering concepts such as “ignorance is bliss” or how much easier life would be if I converted to the American religion of social apathy. Yet, whenever these blasphemous like thoughts creep into my psyche, I turn on a Tupac song which instantly puts my head and heart back onto the path they were destined to go.

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What is Phenomenology and Why? [Robert Unzueta II]

An aspect of colonial project is the very real physiological war and battle for knowledge production. It was not just about material.

- I chose the process of reduction through phenomenology because it is in the act of phenomenology can we bring humanity back to those whose humanity have been taken away from them through colonialism. (Process to understand yourself/reclaim yourself from a colonial gaze)
- Reduction through phenomenology is the action of understanding how objects exist in the real world and how that object is shaped by our subjectivity (Merleau-Ponty, 1965, p. 83). (How do define things in the world, black, brown, male, female understanding where that knowledge comes from)
- Within reduction we first look at self and unpack how our subjectivity shape how we see things in the world. (How does me being a brown male, class and etc shape how I see reality)
- From this initial act of phenomenology it leads to the second act of reduction, which lends itself to one understanding, our own positionality in the world and how our subjectivity has been shaped by that very real world we try to understand (Kurks, 1990, p. 123). (How does the world see me and how has that shaped how I see things this really speaks to pacs work)
- In relationship to colonialism of Brown bodies the act of reduction is unpacking how we are seen from a White supremacy and from that gaze how is our subjectivity is shaped, which reveals our place in the social hierarchy of colonialism under the nation state of the US. (Where you from?)
- The political act of reduction within the real world of colonial relations as a racialized other is the first step towards unpacking self. I will be applying the Algerian revolutionary and philosopher's Frantz Fanon phenomenological approach of reduction to better understand how our bodies carry with us demarcations that justify colonial violence. According to Fanon "I am an object among other objects" (Fanon, 1967, p. 89) which positions him as a real object to be seen under the subjectivity of the colonial world he inhabits.
- I am no longer an individual but carry the history, myths, stereotypes, and etc of how the White world sees me and how have I let that shape my own thinking of self, community and etc. (Fanon, 1967, p. 91).

How does Pac see it?

- *White Mans world*
 - Being born with less
I must confess
Only adds on to the stress
Two gunshots to my homies head
Died in his rest
Shot him to death
and Left him bleeding for his family to see
I pass his casket
Gently asking
Is there heaven for G's?
My homeboys doing life

His baby's mama be stressing
 Shedding tears
 When her son finally ask that questions
 Where my daddy at?
 Mama, Why we live so poor?
 Why you crying?
 Heard you late night
 Through my bedroom door
 Now do you love me mama?
 Why do they keep calling me n*****r?
 Get my weight up, with my hate
 and pay 'em back when I'm bigger

- *Keep yeah head up*
 - Aiiyo, I remember Marvin Gaye, used to sing ta me
 He had me feelin like black was tha thing to be
 And suddenly tha ghetto didn't seem so tough
 And though we had it rough, we always had enough
 I huffed and puffed about my curfew and broke the rules
 Ran with the local crew, and had a smoke or two
 And I realize momma really paid the price
 She nearly gave her life, to raise me right
 And all I had ta give her was my pipe dream
 Of how I'd rock the mic, and make it to tha bright screen
 I'm tryin to make a dollar out of fifteen cents
 It's hard to be legit and still pay tha rent
 And in the end it seems I'm headin for tha pen
 I try and find my friends, but they're blowin in the wind
 Last night my buddy lost his whole family
 It's gonna take the man in me to conquer this insanity
 It seems tha rain'll never let up
 I try to keep my head up, and still keep from gettin wet up
 You know it's funny when it rains it pours
 They got money for wars, but can't feed the poor
- *Changes*
 - I see no changes. Wake up in the morning and I ask myself,
 "Is life worth living? Should I blast myself?"
 I'm tired of bein' poor and even worse I'm black.
 My stomach hurts, so I'm lookin' for a purse to snatch.
 Cops give a damn about a negro? Pull the trigger, kill a n***a, he's a
 hero.

**How did the world see me and how did that shape how I seen myself? How did
 I see my community? My thinking and being was shaped by the gaze**

- How I was treated in my home
- How that was in contrast to how the world seen me
- How that shaped how I understood thug life (the bad)

- From that understanding how did that shape rethinking about my community (the good)

How did pac see this or where did hope lay in revolutionary self?

- *Holler if you hear me*
 - Here we go, turn it up, let's start
From block to block we snatchin hearts and jackin marks
And the punk police can't fade me, and maybe
We can have peace someday G
But right now I got my mind set up
Lookin down the barrel of my nine, get up
Cause it's time to make the payback fat
To my brothers on the block better stay strapped, black
And accept no substitutes
I bring truth to the youth tear the roof off the whole school
Oh no, I won't turn the other cheek
In case ya can't see us while we burn the other week
Now we got him in a smash, blast
How long will it last 'til the po' gettin mo' cash
Until then, raise up!
- *Thug mansion*
 - A place to spend my quiet nights, time to unwind
So much pressure in this life of mine, I cry at times
I once contemplated suicide, and woulda tried
But when I held that 9, all I could see was my momma's eyes
No one knows my struggle, they only see the trouble
Not knowin it's hard to carry on when no one loves you
Picture me inside the misery of poverty
No man alive has ever witnessed struggles I survived
Prayin hard for better days, promise to hold on
Me and my dawgs ain't have a choice but to roll on
We found a family spot to kick it
Where we can drink liquor and no one bickers over trick shit
A spot where we can smoke in peace, and even though we G's
We still visualize places, that we can roll in peace
And in my mind's eye I see this place, the players go in fast
I got a spot for us all, so we can ball, at thug's mansion
- *Still I rise*
 - I'm only 19, I'm trying to hustle on my own
on the spot where everybody and they pops trying to slang rocks
I'd rather go to college, but this is where the game stops
Don't get it wrong 'cause it's always on, from dusk to dawn
You can buy rocks glocks or a herringbone
You can ask my man he's a mind reader
Keep my nine heated all the time this is how we grind
Meet up at the cemetery then get smoked out, pass the weed n***a

That Hennessey'll keep me keyed n***a
Everywhere I go niggaz holla at me, "Keep it real G"
And my reply till they kill me
Act up if you feel me, I was born not to make it but I did
The tribulations of a ghetto kid, still I rise

How from a critical act of decolonial love do we reimagine ourselves?

- From this opposition to dominate ideologies one of two can happen self-hate or rebellion which pac pushed for rebellion (obvious slippages)
- (Assimilation) That I could not do physically, mentally, or emotionally (never fit in and never wanted to because that meant turning my back on those who loved me and shaped me, even if it has problems)
- (Resistance) Dichotomy and dealing with slippages. Do you recognize your own beauty and the beauty of your community at the same time recognizing the things that need to be corrected?

How does that shape my action and work now for a new revolutionary community?

- My own hood and family
- Masculinity
- Youngsters
- Students in my classes
- OG's locked up
- Embracing thug life in the revolutionary sense
- Life becomes a battleground of change

How can we all strive to thug mansions?

- Understanding that we do not fit nor will ever fit within a colonial context
- How does that shape relationships with institutions deschooling
- Community taking control
- How does that shape a new way of thinking, which incorporates an ethos of possibilities for self-determination, dignity, and autonomy?

Note: This paper, presented for the Tupac Shakur Conference 2012, combines excerpts from my 2012 article, “The New Black Cultural Studies: Hip Hop Ghetto Lit, Feminism, Afro-Womanism, and Black Love in *The Coldest Winter Ever*” in *Fire: Multimedia Journal of Black Studies* and work-in-progress on *Push* and the gender implications of songs by Tupac Shakur.

**Winter, Precious, & Brenda:
A Rap on Tupac, Hip Hop & Gender**

- **Stephane Dunn**

Black cultural studies has been transformed by the development of hip hop studies, fueled by a generation of intellectuals who came of age in the first phase of hip hop’s advent into national and global visibility as well as a number of older black scholars who have chosen to embrace and critically engage the culture. Sapphire’s 1997 novel *Push*, published the year after Tupac’s death and the 1999 *New York Times* bestselling novel *The Coldest Winter Ever*, by conscious rap artist and community activist Sister Souljah (Lisa Williamson),ⁱ are compelling commentaries on cultural nihilism.

The novels’ exploration of the social and psychological perils confronting young girls coming of age in contemporary urban ghettos amid hip hop culture and its sharp gender critique also correspond with recent themes in the field. Hip hop feminism, an evolving discourse with Afrocentric, feminist, black feminist, and womanist implications, poses an antisexist critique and speaks to the problematic gender dynamics in hip hop including hip hop’s dominant masculine notions, as well as the implications and relevance of feminism. It has been forged by such writers as Joan Morgan (*When Chickenheads Come Home to Roost*) and a number of hip hop writers and scholars, including Mark Anthony Neal, Tricia Rose, Kevin Powell, and others. Souljah’s overall concern in *The Coldest Winter Ever* lies with the plight of ghetto girls who risk being turned into “heartless bitches by a godless money-centered world.” Such young women face specific challenges to developing an enabling sense of self-love and womanhood (X). *Coldest Winter*

Ever extends the political and social critique at the core of Souljah's 1992 autobiographical text *No Disrespect*. Reflecting A deeply Afrocentric ideology of black history and black female identity in particular, *No Disrespect* emphasizes the cost of a cold, materialistic worldview for black impoverished communities in which the drug economy is an enterprise directly fueled by a racist capitalistic economy; as the novel portrays, drugs are jeopardizing future generations and overwhelming the contemporary hip hop generation.

The protagonist of *Coldest Winter* is Winter Santiago, the spoiled daughter of a drug king, whose downfall signals the death of their family and Winter's own misguided struggle to survive. Through her depiction of Winter's self-destructive behavior. Souljah presents the complex relationship between issues of race, gender, drugs, sex, and materialism that confronts youth coming of age in early twenty-first-century urban ghetto communities. Specifically, Souljah dramatizes the psychic and physical consequences of the drug economy on poor black neighborhoods, offering a graphic portrayal of its impact. She also indicates the mode of salvation—communal love and an Afrocentric ancestral self-knowledge. Despite being heralded as the novel that gave rise to what some critics deride as “hip hop” or urban lit,ⁱⁱ it reflects burgeoning “hip hop” feminist discourses and Africana womanist thinking and takes its place within African American women's literary fiction, intersecting with contemporary black cultural criticism.

The story of *Precious* is almost too bleak to bear even on the written page. Raped and impregnated twice by her supposed father, molested and abused by her mother, failed by the schools and the welfare system, and the community, and illiterate Precious is Sapphire's composite ghetto girl whose story dramatizes the invisibility and neglect of too many young poor women of color. Both winter and Precious are products of a nihilistic environment where they

are victimized by sexism and violence and familial dysfunction. Both give voice to these invisible girls, both humanize them & magnify the cultural nihilism that threatens their survival. Each novel is really a love song, in searing vernacular tongue, for ghetto girls out of recognition that they weren't getting enough love, voice, or attention and opportunity to have their narratives heard and their lives complicated in the public sphere and popular culture.

Now, how do we get to Tupac Shakur from here? An iconic rap superstar whose 'thug life' persona despite original intent to the contrary came to be stamped by trouble with the law, a conviction for sexual misconduct, gangster anthems like "'Hit em up' and a flamboyant machismo: "Witness me holla at a hoochie, see how quick, the game takes How can I tell her I'm a playa, and I don't even care . . . Everywhere we go I see the same old hos'. No, Tupac does not easily come to mind as a starting or ending point for offering a consideration of womanist or feminist implications in popular hip hop texts in song or literature lest as a too easy example of all the sexism associated with the problematic masculine mystique Hip Hop. But we know that a complex personality mired in the contemporary nihilism of the street on the one hand and the tradition of black radical political activism as Kevin Powell highlighted just yesterday - is likely to manifest a dualism and so it is with Tupac, who articulated anthems for ghetto black girls & offered more than a precursory shout out but a chronicle of their pain, neglect, socio-economic disempowerment and vulnerability in a patriarchal community and racist society.

It was Tupac who rapped "I wonder why we take from our women Why we rape our women Do we hate our women? I think it's time ta kill for our women Time ta heal our women Be real to our women" and offered a pro-choice voice: "We'll have a race of babies That hate tha ladies that make tha babies And since a man can't make one He has no right ta tell a woman

when and where ta create one. So will tha real men get up I know your fed up ladies, But keep ya head up.” Brenda anticipates Winter and Precious and speaks in concert with them.

Like Joan Morgan’s *When Chickenheads Come Home to Roost*, *Coldest Winter*, *Push*, “Brenda’s Got a Baby” and “Keep Your Head Up” can be taken as emblematic of a womanist orientation with strands of feminism in hip hop culture. These novels, similarly to the aforementioned Tupac songs, encompass truth-telling about several overlapping problems: sexism within the culture and dominant society; black female culpability in sexist, capitalistic exploitation; and the destructiveness of nihilistic values driven by the crack cocaine phenomenon of the late twentieth century. Morgan, for example, confronts her difficulties with understanding the relevancy of feminism to a self-avowed Bronx-born, “post-Civil Rights, post-feminist, post soul, hip hop generation” rap-music-loving black woman (56-57) and constructs a connection relevant to hip hop female identity. She bridges the gap between black feminist pioneers and her generation and proposes the need for a feminist vision of a new “music” that can, in her words, resist the “mantle of victimization,” address the harmful psychological and physical effects of sexism, and challenge the sexism of male rappers, the complicity of “video-hos,” and the disrespect of black women toward each other. For her, it’s not about “dissing” rap music and obscuring its potential as a powerful cultural form of expression. Her quest, as Morgan explains it, is for a “functional feminism” for “sistas” that means “empowerment on spiritual, material, physical, and emotional levels” (61).

While neither Souljah nor Morgan downplays the harsh reality that defines life in urban ghettos, they insist that in order to break the cycle of “spiritual, emotional, intellectual, mental, and cultural death,” a love ethic defined by respect can and must be developed (Souljah, *No Disrespect* 4). Morgan also makes the important declaration that while the community is at war,

hip hop and feminism need not be: “Any feminism that fails to acknowledge that black folks in nineties America are living and trying to love in a war zone is useless to our struggle . . .” (72). Souljah does not, as she has pointedly stated, “consider” herself to be a “feminist”ⁱⁱⁱ particularly given the racism that has been implicit in white-dominated feminist movements in the US, but she and Morgan share aesthetic emphases, including concern with the endangerment of black-on-black love. In *No Disrespect* written before *Coldest Winter* ever Souljah had already posed that black-on-black love is an essential ingredient for the survival of black women, and the black community (350) it is this principle that we see echoed throughout iconic Tupac songs from the aforementioned *Life Goes On*, *Dear Mama* and “Changes” where Tupac asks how can a brother kill another if he’s close to me.” All three of these hip hop voices magnify black female pain, encourage self-love in the midst of their broken communities, and place them as critical to the survival and redemption of other young women and their drug and crime ridden, poverty stricken, morally bankrupt and corrupt communities who have forgotten about the black collective love and unity that helped address an active interrogation and challenge to that seemingly distant dominant white supremacist capitalist power structure that bred the haves and have nots and the 1 versus the 47%.

Morgan, Souljah and Tupac in uncomfortable songs like the sarcastic *It’s All About You* offer a critique of “chickenhead” behavior—the antithesis of the type of feminine empowerment that both espouse. Morgan points out how the patriarchal orientation of society encourages women’s “trickin,” using their erotic power or “pussy power” to achieve financial security and protection. While she asserts that there are “chickenhead” aspirations within her and many women, Morgan, like Souljah, ultimately determines that this mode is self-destructive:

Ultimately, the illusion that chickenheads win is fueled by a lack of understanding of how sexism works. Sexism is one instance where it’s virtually impossible to dismantle the

master's house with the master's tools. No matter how well women think they've mastered the game, they're still playing by somebody else's rules. (224-225)

Souljah offers a more direct critique of living life according to the chickenhead philosophy of the “benjamins” (money). For her, women must be wise and cautious and not look to men for their economic empowerment or sense of self and womanhood.

Winter's father, Ricky Santiago manages to create a drug empire in the heart of the ghetto through a combination of street smarts, intellectual brilliance, and ability to adapt the values of American capitalism and enable others in his Brooklyn community to ascend to some financial wealth and ghetto status. This is the motivation that Souljah describes in a podcast discussing the genesis of her novel:

When I first thought about writing *The Coldest Winter*, I thought I'm going to address something that was so important to me and that was how drugs affected our neighborhood. . . .

The title of Souljah's novel figuratively signifies the “coldness”—emotional and intellectual immaturity and spiritual sterility—of the protagonist, Winter Santiago. On the first page, Winter's flow of thoughts, her gritty, vernacular voice, unfolds the narrative: “Brooklyn-born I don't have no sob stories for you about rats and roaches and pissy-pew hallways. I came busting out of my momma's big coochie on January 28, 1977 . . .” (1). This point of view establishes Winter's social and psychological voice and the critical distance between her and Souljah. Souljah explains that she wanted to situate the novel through a young female's perspective, through a character like Winter who was not a typically “emotional” female but literally cold, calculating, and “manipulative,” and avoid making herself, Souljah, the dominant perspective. The narrative then performs a tricky feat as Souljah inserts herself as a character whose voice functions as a contradictory point of view filtered through Winter's distorted vision. The tension between the two worldviews is established from the first page. Having Souljah as a

character who actually speechifies and stands as a “correct” and very sanitized version of ideal contemporary African womanhood almost negates the directive of situating Winter’s consciousness as the driving force in the novel. The first line, however, exemplifies why it ultimately does not take over, though certainly we get that Souljah is the right force, the wise counter, to Winter’s destructive lifestyle: “*I never liked Sister Souljah, straight up. She the type of female I’d like to cut in the face with my razor*” (1). Listening to Winter and watching her relentless path toward self-destruction offers such a compelling, perverse pleasure that Souljah and most of the other characters are rather muted entities amid the sheer rawness of Winter Santiago.

Coldest Winter Ever is also concerned with the African American ghetto girl’s conceptualization of female identity and beauty as it is juxtaposed in videos and celebrity culture, a concern that Push shares through a Precious who is illiterate but subjectively insightful enough to critique and question the outside readings of her fat, black body as ugly. While Precious wonders :

Winter embodies problematic notions of female beauty and sexual appeal exemplified in her mother. Before Santiago’s arrest and fall from power, the foreshadowing of the family’s destruction occurs when Winter’s mother, a self-proclaimed “bad bitch,” is shot in the face, destroying her prized physical beauty and vanity. Winter’s mother’s sense of worth shatters, and so does her daughter’s identification with her. Through Winter’s view of her “Moms” prior to this point, we see clearly how her concept of a valuable woman revolves around her sexual appeal to men, her ability to attain a “baller” or high roller—a man like Santiago who can support her in an expensive style: For the ghetto “bad bitch,” sex and her female body are her greatest weapons:

When it came to shopping Momma had no mercy and that's the way Santiago liked it. His woman was supposed to be the showstopper. Momma didn't work 'cause beauty, she said, was a full-time occupation that left no room for anything else . . . She made it clear to me that beautiful women are supposed to be taken care of. She would whisper in my ear, 'I'm just a bad bitch.' Now a bad bitch is a woman who handles her business without making it seem like business. Only dumb girls let love get them delirious to the point where they let things that really count go undone. (3-4)

Winter, however, insists on seeing herself as a "bad bitch" whose street smarts and physical attributes will get her where she wants to be. After the loss of Santiago's status and protection, their house, and their money, we witness Winter go on a self destructive journey – she abandons her mother and three younger sisters, intent on her own survival using Santiago's code of individual self-preservation. She cheats, steals, and manipulates even friends and strangers who show her kindness while losing all sense of connection with her mother or responsibility for her. In *Push*, Precious has her son Abdul, and is finally treated humanely at Ms. Blue's school; she finds a community of love and acceptance with the others in the alternative school, and leaves her abusive mother whom she understands to be not only complicit in but perpetrator of patriarchal violence and pathology. She is transformed inside though her path as a young, single, black mother newly achieving literacy remains treacherous. Winter lands her own up-and-coming drug king, despite finding out he participates in the plot to bring her father down and is also her mother's dealer. Tupac takes us on a similar journey with Brenda who is parts Winter and Precious, preyed on by older men, abandoned by a dysfunctional family, and left to try and make it on her in the streets "tricking" with tragic results.

The critique of young women's culpability in their sexual objectification and exploitation in rap music culture becomes a key part of the narrative focus through Winter's sexual escapades. Winter repeatedly invests in "fucking," sex without love or respect, without caring about male abuse and the subsequent spiritual costs to her psyche. Tupac's "Keep your Head"

poses a counter soundtrack: “Forgive but don't forget girl keep ya head up And when he tells you you aint nothing Don't believe him And if he can't learn ta love ya, you should leave him Cuz sister you don't need him.”

The end of *Push* and *The Coldest Winter Ever* like the end of Tupac's life and lyrics leave little to romanticize about the perils black ghetto life for young women and men at the end of the twentieth century. Precious finds out she's HIV positive; she's fighting to continue her education and beset with economic and social disadvantages. Winter, whose face was scarred the night Bullet left her, has served seven years of a fifteen-year prison sentence. She reunites, in chains, with her chained still imprisoned father over the mother's grave site and observes that her beautiful younger sister is living the ‘bad bitch’ life with a high baller, a top drug dealer. A wiser Winter knowingly notes her own folly and Porsche's dangerous choice, but cops out on trying to share the knowledge.

But Precious, despite her still dire circumstances wants to raise her son Abdul to be a well read, self-and communal loving, empowered d black man. She finishes her book assignment with a message from one of her heroes Minister Louis Farakhan; ‘Get Up off Your Knees’ and Tupac leaves us with messages that *Push* echoes thus suggesting why his dynamic, problematic, radical, and diverse music work is useful for grappling with what have been the shortcomings of gender discourse in rap music and the potential of its posing a radical counter discourse to sexism in mainstream and black culture. This is on display brilliantly in “Keep Ya’ Head Up: “And since we all came from a woman Got our name from a woman And our game from a woman I wonder why we take from our women” and in “Dear Mama” - his homage to his mother's beauty and struggles: *And even as a crack fiend, mama You always was a black queen,*

mama I finally understand For a woman it ain't easy tryin to raise a man You always was committed A poor single mother on welfare, tell me how ya did it.

ⁱ Souljah released *360 Degrees of Power* in 1992, a rap song collection on which she collaborated with the legendary rap group Public Enemy.

ⁱⁱ Reportedly, upon its 1999 release, Simon and Schuster sold a million copies of *The Coldest Winter*. It went on to become credited as the definitive novel igniting the “urban lit” genre. See Lawrence.

ⁱⁱⁱ In an interview, Souljah comments on white supremacy and rejects feminism as a relevant identity for herself.

Hip Hop in the Academy: The Evolution of Hip Hop Literary Theory
By Corrie Claiborne, Ph.D.
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Jeff Chang begins, in the introduction to his book *Total Chaos: The Art and Aesthetics of Hip Hop*, by saying, "What you hold in your hands is not another book about rap music. This is about hip hop. To most people hip-hop signifies rap. . . But rap's dominance has eclipsed hip-hop's true importance. In particular, it has hidden the way that hip-hop has become one of the most far-reaching and transformative arts movements of the past two decades" (ix).

Indeed, there are two important points that Chang brings up in his important collection. 1.) that there is a seminal difference between hip hop and rap. And 2.) hip hop is a definable art form with very clear aesthetics.

What we already know is that Hip Hop historically is a system comprised of 4 things: graffiti writing, b-boying/b-girling (you can include fashion under this heading), Dj-ing and MC-ing (MC-ing meaning the actual rhyming that is done on the microphone).

So there is a visual component to hip hop, as well as a component that talks about dancing and posturing and finally the component that talks about the music and rhyme. As Kevin Powell said yesterday, one of the problems is that contemporarily when people are talking about hip hop, they have taken the DJ out of the equation and taken the dancers out of the equation and are only talking about the MC, or the rhyming, and not about anything else--that is only half of one component of hip hop. So one of the important things about hip hop in the academy is that it strikes me as an attempt to have a complete conversation about the art form instead of focusing only on the MC. So much as we are here to talk about the life and works of Tupac Shakur, we understand that this conversation is bigger than Tupac. This conversation is about how hip hop is helping to define who we are as human beings.

Further, if Postmodernism has been one of the most important aesthetic concepts of the last 60 years, hip hop, as a philosophy and theory, has approached the same importance since its debut in the late 70s. Indeed, as Chang states "hip-hop is one of the biggest ideas of its generation(x)"

And When Chang talks about the aesthetics of hip hop, he is referring to the school of thought that has come out of the South Bronx, primarily influenced by the traditional African notions of "call and response, rhythmic and polyrhythmic layering- employing musical styles borrowed from the griots of west africa, Jamaican dub reggae, and African American blues." Hip hop uses the break in the song, the break being the part of the song where the beat is strongest and the music most aggressive, to explain what coming up in the struggle was like. What the DJ found in the 1970s is that you could loop the break –repeating these hard rhythms over and over to mimic how unending the problems and the struggle for black and brown people were. The medium was the message. Moreover, since everyone at this conference has been stating their east coast or west coast biases (thanks to Mark Anthony Neal), I think that I need to say that I grew up in South Carolina, more aligned with the New York hip hop scene surely, but out of a culture, as Andre 3000 calls it, of *the booty shake*. So the whole east coast/ west coast binary has never really

made any sense to me and I think that one of the tragedies of hip hop studies and something that needs to be redressed is that we don't take seriously enough the conversation that Southern rappers are forcing us to have both in terms of identity and how one can blend the personal and political. For example, Andre riffs in Outkast's song "13th Floor/ Growing Old":

I bet you never heard of a player with no game
Told the truth to get what I want but shot it with no shame
Take this music dead serious while others entertain
I see they making they paper so I guess I can't complain, or can I?
I feel they disrespecting the whole thing
Them hooks like selling dope to black folks
And I choke when the food they serve ain't tasting right
My stomach can't digest it even when I bless it
I'm confessing one mo' lesson from the South we in the house tonight
Now hootie who wants to oppose? Suppose
We rolls through Headland and Delowe
Where me and my *****s surpassed the flow
And got down for ours like hind catchers
My mind catches flashbacks to the black past
While my close *****s laugh at
The Southern slang, finger waves and Mojo chicken wings
I grew up on booty shake we did not know no better thing
So go 'head and, diss it, while real hop-hippers listen
Started by African Bambaata, so you and your partner
Gather your thoughts

So people discount people like Luke Campbell and two live crew(who were originally from the west coast before Campbell brought them to Miami and the Miami base sound) but Campbell's 1991 song "I wanna rock" is to me a call to prayer, a political treatise, and literary theory at the same time. It is Luke Campbell that would help me understand what Langston Hughes says in "The Negro Artist and the Racial Mountain" --that my people are "beautiful and ugly too." He would help me read someone like Tupac who in his complexity is also both beautiful and ugly, and one can understand how Tupac could swing, as we would say in the popular parlance between "ratchetness" and consciousness at such a fast clip. As feminist who shook my butt (once upon a time) in a club to groups that perfected misogyny to high art, I understand the negotiations of hip hop and the job we do as scholars in helping our students theorize their positions through hip hop. This is a principle reason that it is significant that hip hop is in the academy.

Indeed, hip hop is so important because it made, as Toni Morrison would say, the "unspeakable things" spoken. Like the post modern aesthetic movement, hip hop deconstructed the very notions of what it meant to have an identity. For example when I heard LL Cool J say in (1987) that he was "bad," I knew that he was also talking about me. He was using what Elaine Richardson in her *Hip Hop Literacies* (2006) calls Semantic inversion, which is part of what she calls larger african discursive practices, which include call and response, mimicry, narrativizing, toasting, boasting/ braggadocio, image-making, and punning). Semantic inversion is when you

turn a word's "meaning to its opposite or you divest a concept of its perceived meaning in order to inscribe one reflective of the speaker's experience (11)."

That's hip hop!

Further in Jeff Chang's anthology, Adam Mansbach has an essay talking about the way in which writers of his generation produce whole novels dealing with the idea of semantic inversion and identity. In his essay "On Lit Hop," Mansbach, who is the author of the hip hop novel, *Angry Black White Boy* and the controversial children's book *Go the F... To Sleep* lays the groundwork for thinking about how hip hop both extends and breaks with what has come before. He states, at length:

I don't think it's possible to overstate the ingenuity, beauty, or political significance of hip hop practices at their purest, but I'm wary of pretending hip hop aesthetics represent a radical departure from everything that came before them. The practices of b-boying, MCing, graffiti writing and deejaying had never been seen before, but the aesthetic concepts that underwrite them were updated, not invented. As with everything in hip hop, the key is how everything is put together, and the energy with which it is suffused

For instance, one of the foundation elements I hold most dear, and try hardest to translate on the page, is the notion of intellectual democracy through collage: the idea that whatever's hot is worthy of adoption regardless of its location or context: a dope Monkees drumbreak is not penalized for the corniness of its origins, any more than a lackluster James Brown jam gets any run on reputation alone. Hip hop – as dramatized by the crate-digging of DJs, by breakers' assimilation of everything from Capoeira to cinema kung fu, by graff writers' blend-happy attitudes toward color and style – values a free-ranging, studious, and critical-minded approach to source material and, by extension, life.

In and of itself, there is nothing about this concept that is unique to hip hop. (3) It is the way the influences are made to cohere, the way the collage is put together sonically or visually, kinetically or verbally, that is original. Hip hop introduces a specific sense of interplay in revealing and obscuring the layers of the collage, takes a specific kind of pleasure in the mash-up refreaking of technologies and texts, understands history as something to backspin and cut up and cover with fingerprints in a particular kind of way.

I love Mansbach's notion here of "intellectual democracy through collage." I like to think of hip hop artists as intellectual democrats. Of course, it is no surprise to us now to know that hip hop artists by and large are profoundly literate-- that rappers are readers. However, when Arvand Elihu began the first hip hop course at Berkley in 1997, "The Poetry and History of Tupac Shakur" he spent a lot of time on the talk show circuit, with Bill O'Reily and the like, defending the right to study Tupac alongside Chaucer and Shakespeare, while not articulating that the most important thing that Tupac, this high school dropout, did was to be able to read Hamlet and the Canterbury Tales and subvert it (to participate in the semantic inversion that Richardson talks about or this intellectual democracy that Mansbach espouses) in order to give a language to his own experience. There is no way to look at the 1999 posthumously produced *Still I Rise*, both the single and the album by Tupac and the Outlawz and not in some ways think about the way they

re-inscribe both Maya Angelou's 1978 book and poem. Indeed hip hop literary theory insists that we not only casually mention Angelou when talking about Tupac but that we make the necessary connections. On Tupac's version of "Still I Rise" he raps:

Even as a little seed, I could see his plan for me
Stranded on welfare, another broken family
Now what was I to be, a product of this heated passion
Momma got pregnant, and poppa got a piece of a**
Look how it began, nobody gave a f... about me
Pistol in my hand, this cruel world can do without me
How can I survive? Got me asking white Jesus
will a nigga live or die, 'cause the Lord can't see us
in the deep dark clouds of the projects, ain't no sunshine
No sunny days and we only play sometimes
When everybody's sleeping
I open my window jump to the streets and get to creeping
I can live or die, hope I get some money 'fore I'm gone
I'm only 19, I'm trying to hustle on my own
. . . Everywhere I go niggaz holla at me, "Keep it real G"
And my reply till they kill me
Act up if you feel me, I was born not to make it but I did
The tribulations of a ghetto kid, still I rise"

And you have to hear that against Maya Angelou's haunting refrain

"Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.
Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise"

So here we have a hip hop literary theory that looks at the way writers recreate through language and reinvent words, but we also have a chance to look at other ideas like nihilism, code switching, struggle, salaciousness, layering, and deconstruction which while a part of overall postmodern literary theory, hold important weight in hip hop literary theory.

So I want to talk for a minute about how postmodernism and hip hop literary theory are aligned. We hear a lot of people talking about the death of hip hop or the fact that what we call hip hop, which is a part of a 30 year old aesthetic movement, seems to have been replaced by these catchy odes to consumerism or danceable jingles that are content to explore wine women and song and not look more deeply into the black experience.

I think that rightfully so hip hop has been called on the carpet for its misogyny, homophobia, and its glorification of violence, crime, and drugs. No one is disputing that. However I think that when we are talking about aesthetic movements, the impact of hip hop on language and identity cannot be ignored. Indeed hip hop is at the center of hermeneutics (the study of the interpretation of all texts) for the generations born post 1970.

Moreover, existing side by side with the hip hop aesthetic movement is the postmodern movement, that at its base was about revealing the faulty assumptions about reality set in culture. As a matter of fact the postmodern movement, a post-World War II literary and artistic movement, sought to break down any objective, scientific fact. The idea about living in postmodern times means that finally all definitions mean nothing. This is why Touré writes about being "post-black," because in some ways we are outside of blackness. What postmodern art and literature seek to do is deconstruct or shift certain ideas about identity--and hip hop because it truly reinscribes this postmodern theory is heavily involved in that deconstructionist exercise.

So in shifting for a minute, I want to talk to you about Jay Z and his seminal work *Decoded* --an important postmodern text, but I would argue also a very important example of hip hop literary theory. However, first let me discuss some key concepts in postmodernism. Postmodern literature, as we know, is comprised of many things:

Intertextuality: Intertextuality is the shaping of texts' meanings by other texts. It can include an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another.

Metafiction: fiction in which the author self consciously alludes to the artificiality or literariness of a work --they are narratives in which the apparatus is made evident.

Dialogism: An idea which Russian philosopher Mikhail Bakhtin in his work of literary theory, *The Dialogic Imagination*, coined. "A dialogic work carries on a continual dialogue with other works of literature and other authors. It does not merely answer, correct, silence, or extend a previous work, but informs and is continually informed by the previous work"-- it is in communication with it. "This is not merely a matter of influence, for the dialogue extends in both directions, and the previous work of literature is as altered by the dialogue as the present one is."(Wikipedia)

Deconstruction: a method of critical analysis of language or a philosophical theory of criticism that seeks to expose the deep contradictions in a work by delving below its surface meaning.

Jay Z's *Decoded* then is an opus to postmodernism. It is a book and app that is intertextual--making frequent references to other works, dialogic-- in conversation with other works of literature and art, meta-narrative, in that it is a self reflexive meditation on his craft and it is deconstructive. In fact Jay Z uses the word Decode instead of deconstruct but essentially he is doing the same thing. Analyzing his own work in order to show its contradictions and to break apart his notion of identity.

Likewise, Junot Diaz's novel *The Brief Wondrous Life of Oscar Wao* shows this connection between postmodernism and hip hop literary theory. In this Pulitzer prize-winning novel, we see the way in which hip hop is used as a deconstructive strategy by the author. As the novel opens we understand that Oscar De Leon is cursed. The Fukú, as it is called, is a new world curse, whether real or imagined that has wound its way around the Dominican Republic and its sons and daughters no matter where they reside or how much time separates them from the initial curse. The idea of the curse and the title of the novel itself sets Diaz's book in the realm of hip hop and its importance in shaping meaning. Indeed the title of the book suggests the type of Nihilism that invaded hip hop since the 1990s. This sense that to be a part of the hip hop generation meant that you were guaranteed early death seemed to be supported by life's events. In addition to Tupac's work, one of the greatest hip hop albums of the 1990s was Biggie Smalls' triple platinum record the 1994 *Ready To Die* in which he talked about romantic entanglements, trying to get ahead selling drugs and his skill with the mic that brought him both the money and women. Smalls was indeed shot and killed by the time his second album came out. And from the title of *The Brief Wondrous Life of Oscar Wao* you know from the outset that the main character's life is brief, but there is something that is wondrous or some skill that the main character (also the MC) has. As an MC Smalls has a lot of similarities to Diaz's MC, also read here as the main character. Smalls claimed that he "was black and ugly as ever" and also vastly overweight but still able to get women. In the same way Oscar, described by Diaz as this ghetto Nerd at the end of the World" is able to triumph despite being overweight and unattractive and into comic books and science fiction. In fact, his death is brought about because of his ability to finally get a woman.

Moreover, the Fukú remains indicative of the struggle that faces all African descended people but seems to be apocryphal in The Dominican Republic. In fact Diaz says that the past Dictator of the DR Rafael Trujillo is indeed the hype man of the Fukú. that they was "tight" indicating in some ways that the ill fate of so many African descended people actually has to do with various political figures and policies that negatively affected the people. In fact the hype man, recalls a Hip hop paradigm for the history of Dominican politics, the hype man often being the most remembered part of any hip hop group. for example, more people remember Luke Campbell, the ultimate hype man than any of the rest of two live crew, or Flava Flav with His big clock and catch phrases, rather than the long soliloquies of Chuck D. The struggle however that Public Enemy discusses is the same struggle that Diaz is discussing so whether it can be pinned on certain policies of different leaders or simply bad luck, Fukú is something that must be dealt with. The postmodern power of Diaz's language, and the way he redefines this term, also firmly establishes *The Brief Wondrous Life of Oscar Wao* as a hip hop text.

Finally, what does all this mean for hip hop in the academy? I think that it means you cannot talk about identity or ways of reading without talking about hip hop. As that great urban philosopher, or as Regina Bradley called him yesterday that "organic messy intellectual" Jay Z

says "Any music without contexts is a lie." So ultimately by providing the contexts, literary theory then becomes the only way of knowing our true selves.

Tupac and Hip Hop Archives as Documentary Heritage of a Genre and a Generation **Luciana Duranti and Anonymouz¹**

Although Hip Hop existed even before rap music came about, the musical icon and West Coast legend, Tupac Shakur, helped usher in the new era of Hip Hop. Whereas his father and inspirational figures were all black panthers and strong activists, it was Tupac who brought the black protest to the forefront of media attention. The appeal of his music and lifestyle enabled his message to infiltrate popular media. While in his first album Tupac portrayed more the activist and the revolutionary, with his later albums the successful thug, young rebel turned black entrepreneur came out. Through all of his production, he showed how somebody from the ghetto, against seemingly insurmountable odds, can thrive and achieve the “American Dream” if s/he is prepared to fight and die for it.

The impact that Tupac’s work and the message it conveyed have had on Hip Hop as a movement and on the generation that has lived and breathed its arising and affirmation certainly warrants the preservation of Tupac’s production, including his poetry, together with that of his contemporaries to enlighten his context. Would this be enough to understand Hip-Hop as a movement? It could be argued that the published work of artists speaks for itself. Artists themselves believe this to be true, in most cases, as research on these issues has proven over and over again.² However, those who look beyond the art and the movement, and seek the meaning of Hip Hop as life expression and a culture in and of itself believe that the message is not whole without the context in which it was conceived and conveyed.

In the case of Hip Hop, the nature of the business itself plays a role in the kind of art that these popular artists make, and, in a similar way, the mass media play a significant role in the way their work is interpreted and documented. Some of the things the “performers” publicly say and do are aimed to selling more. Therefore, it is only in their personal documents, such as the written lyrics and books of poetry, the private notes, and especially correspondence, that the mind and soul of the human beings and the artists behind the performers is revealed. The present generation has been so strongly influenced and changed by the Hip Hop movement that it is essential for it to gain a full understanding of itself to be able to see the whole picture, on and behind the scene. Undoubtedly Tupac is the figure that best allows us to generalize Hip Hop. He helped define the musical genre because he encompassed so many different facets of the big picture. He has been broke, hopeless, alone, a gangbanger, a thug and the hustler, but also the revolutionary, the poet, the son, as well as the popular and rich artist, prodigy and, as he put it,

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² See for example Yvette Hackett, William Underwood and Philip Eppard, “Part One—Case and General Studies in the Artistic, Scientific and Governmental Sectors: Focus Task Force Report,” [electronic version] in *International Research on Permanent Authentic Records in Electronic Systems (InterPARES) 2: Experiential, Interactive and Dynamic Records*, Luciana Duranti and Randy Preston, eds. (Padova, Italy: Associazione Nazionale Archivistica Italiana, 2008). http://www.interpares.org/display_file.cfm?doc=ip2_book_part_1_focus_task_force.pdf; pp. 12-23

the black “self-made millionaire...with pistols in the air.” And as his music has filtered through all rungs of the societal ladder, everyone in the present generation has, in one way or another, been affected by his messages, from ghetto black kids to suburban white kids to, more recently, kids of all colours and social classes, worldwide.³

However, neither the complete archives of Tupac nor the whole of the archives of Hip Hop artists would be able to convey all that Hip Hop as a movement has represented and how this has changed over time, and to speak to present and future generations. Hip Hop music is similar to folk music, because, while speaking of tradition and times past, focusses also, and even more so, on the current conditions of life for those folks who make it. Thus, Hip Hop music has been the sound of the youth, the persistent youth. As the original artists and audiences have grown older, the new generation, rather than replacing, has accompanied and integrated with them. And Hip Hop has become a less uniform community, one that spans not only a couple of generations, but several cultures, encompassing as many different worldviews as there the people who are part of it and consume it. The impact of this global community concerns myriad aspects of life and artistic expressions, and its documentary output is a key component of the world documentary heritage.

If we then accept that the documentary output of the Hip Hop global community must be preserved, we need to find a way that does not corrupt the nature and spirit of the movement by establishing first of all **whom such a community includes**. Hip Hop is art but also life expression and it is the latter aspect we need to focus upon if we want to see and aim to preserve the whole picture. Undoubtedly the artists, with their records, their poetry, the documentation of their performances, their correspondence, as well as their interviews, and what has been written and said about them, are at the core of the Hip Hop community. However, today as in the initial days, there are others who participate in the Hip Hop discourse, with words and images, people like *Jon Shecter and David Mays*, the creators of “The Source” magazine, the longest-running American Hip-hop periodical in the world; graffiti pioneer, *Seen*; and the original Hip-Hop photographer, *Joe Conzo Jr.*, whose photographs offer the first glimpses of the origins of hip-hop in the South Bronx and are gathered as part of the Hip Hop Archives at Cornell University. People like these are also major actors in the Hip Hop community. Do we trust their materials as reliable and authentic documentary heritage of the Hip Hop community? We do, because they were not generated for posterity: as biased as their content may be by showing us the world through the eyes and ears of their authors, they are impartial with respect to the uses we put them today. Thus, if we want to build a Hip Hop community archives, we need to identify all these actors and involve them in the accumulation of the documentary evidence of the movement, not only by acquiring their own materials, but enrolling their help in identifying and acquiring the impartial documents of the subjective views and interpretations of other movement’s members, participants, and observers.

³ Michael Wanguhu, in his documentary film *Hip-Hop Colony*, talks of cross-pollination: see <http://www.hiphopcolony.com/>

Does this mean that a Hip Hop community archives must rise from a grassroots initiative?⁴

Not necessarily. As Felix Hull wrote in 1981, the responsibility to decide what will be preserved for the next generations must be of the archivist, because of that “precious feature of impartiality” that Jenkinson attributed to such professional: being “all to all archives,” the archivist aims to acquire “the whole picture, not a partial or biased one.”⁵ However, if the formation of a Hip Hop community archives should be impartial and professional, it also needs to be based on knowledge, and such knowledge is still mostly oral tradition. We know certain things about the Hip Hop movement from pioneers such as Afrika Bambaataa, who, for example, will give testament to the fact that DJ Kool Herc was the originator of Hip Hop - the first to sample a break off of a vinyl record and flip it into a beat. Thus, the same actors whose documentary output we wish to acquire to complement that of Hip Hop artists should be called to help us understand the movement, the community and the culture and acquire in an objective way that which best can reveal the whole picture—as mentioned earlier, but they should not take the responsibility away from professional archivists.⁶

The last question that needs to be addressed is **where should the documentary heritage of the Hip Hop movement be preserved?** Do we envision to 1) build one global community archives for the Hip Hop movement; 2) establish, in a sort of “documentation strategy” undertaking,⁷ an alliance among repositories in the geographical areas where the movement has had the strongest impact or which its most well-known members best represent; or 3) proactively encourage the members of the Hip Hop community to donate their materials to the archival institution or program of their city, considering that, after all, they constitute the cultural heritage also of the local, geographic community where those people have been active? Ultimately the question is: “what is the most relevant context of the archives of the Hip Hop document?” Being Hip Hop characterized by a dual nature that makes of it at the same time a local and an international movement, an intimately personal and a deeply collective form of art, an expression of individual, group, and social life, its documents belong all together as well as to the place where the roots of the participants in the movement are: they are complementary among themselves as well as to the archives of each local community where hip hoppers came from or were/are active.

⁴For a discussion of community archives as a grassroots movement see Andrew Flinn, “The Impact of Independent and Community Archives on Professional Archival Thinking and Practice,” Jenny Hill ed., *The Future of Archives and Recordkeeping: A Reader*. London: Facet, 2011, pp. 145-167.

⁵Felix Hull. “The Appraisal of Documents: Problems and Pitfalls.” *Journal of the Society of Archivists* 6 (April 1980): 287-91, p. 289.

⁶ This is not a new idea. Not only it was discussed under the name of “participatory appraisal” in Katie Shilton, Ramesh Srinivasan. “Participatory Appraisal and Arrangement for Multicultural Archival Collections,” *Archivaria* 63 (2007): 87-101, but consultation with the communities producing the archives has been traditionally carried out with respect to the acquisition of scientific records and other materials that required specialised knowledge. In a way this type of appraisal is not different from the traditional British way of appraising archives, public and private, in consultation with their creators.

⁷ Helen W. Samuels. “Who Controls the Past?” *AA* 49 (Spring 1986): 109-24.

And this is the great opportunity offered by the digital environment. Hip Hop community archives can physically join the archives of the social environment of each member and come together through the Internet in a “global virtual archives” of the Hip Hop movement. Such virtual archives could consist of the material already preserved by institutions like Cornell University and the Atlanta University Center Robert W. Woodruff Library, uploaded or linked to a common site, and could be supported by a crowdsourcing initiative like the one undertaken by the Roy Rosenzweig Center for History and New Media for the Occupy movement.⁸

From this brief discussion it is clear that key questions are still open, mostly related to what to acquire, who should acquire it, how and where. What there is no doubt about is that the archives of the Hip Hop global community are an integral part of the world documentary heritage and its preservation can only result from the proactive collaboration of archivists and the members of the Hip Hop community broadly intended, a collaboration that has already begun but needs to be extended before we lose substantial amounts of materials—a real danger, given the nature of the movement, and publicized through more initiatives like the “Tupac Amaru Shakur Collection Conference” and a dedicated website, like that of the Occupy movement. The conference has provided the momentum. If we do not pick it up now, when?

⁸ See <http://occupyarchive.org/>.

THE HIP-HOP PEDAGOGICAL MATRIX: MERGING BUSINESS, COMMUNICATION, AND ENTERTAINMENT CURRICULUMS

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ABSTRACT

This theoretical paper aims to ignite an in-depth discussion pertaining to Florida Memorial University's strategic plan to incorporate a contemporary, interdisciplinary undergraduate academic program intertwining hip-hop pedagogy. Students gain enhanced leadership application, business savvy, verbal/nonverbal communication skills, and artistic expression by merging three distinct schools of thought: Business, Communication, and Visual and Performing Arts. The implementation of a methodical matrix focuses on optimizing student exposure to varying elements of hip-hop culture into already established programs of study. The researchers claim that traditional undergraduate curriculums are disconnected from modern students' learning styles. Furthermore, the researchers propose that this trifold merger among academic disciplines will bring long-term benefits (e.g., curriculum vitality, increased attrition and retention, as well as funding and research opportunities) for all stakeholders. A final component of this multi-dimensional design outlines the potential partnership with the Nathan Collier Library which has committed to offering hip-hop driven information literacy instruction.

INTRODUCTION

Hip-hop can be described as an experiment of language practices, a festival of rhymes, and a medley of lyrics—whether sung, spoken, written or *lived*. Little wonder, then, that there has been plenty of discourse regarding hip-hop within the academy. Born as a serendipitous art movement within the backdrop of young, Black and Latino, New York street consciousness, hip-hop is now entrenched within various independent and, at times, unexpected, platforms. Hip-hop has found a home in fashion (many of hip-hop's biggest names have launched clothing lines), children's entertainment (hip-hop is webbed into blockbuster hits including *Shrek* and *Big Mama's House*), tourism (South Beach's *Urban Beach Week* lures millions to Miami every Memorial Day weekend), as well as politics (hip-hop movers-and-shakers continue to rally behind President Obama, a self-professed hip-hop fan). Perhaps, Jay-Z—himself included on President Obama's iPod playlist—recollects in *Decoded* (2010):

I remember when I was a kid in the eighties, every song that I heard had some kind of innovation. From Run DMC to LL to Slick Rick to Rakim to BDP to PE to Tribe, everything was fresh, even though it was all built on ruins—dusted-off soul and jazz samples, vocal samples from old Malcolm X speeches, the dissonant noise of urban life that genius producers like the Bomb Squad turned into music...Rap started off so lawless, not giving a fuck about any rules or limits, that it was like a new frontier. We knew we were opening up new territory...we struck oil. (p. 162-164)

Yet, hip-hop's path to academia has been anything but sleek. Though respected and even *expected* in the Visual and Performing Arts arena, the movement remains outside of higher education's cadre. Much of the literature surrounding hip-hop within the university positions it as a pedagogical style. Theorists like Cooks (2004), Dimitriadis (2001), Paul (2000), and Gilyard (1996) all champion rap and hip-hop as viable methods of delivering literary and composition instruction. From rap-essay writing to song deconstruction and spoken word interpretation, hip-hop is often seen as an assessment medium within the college classroom. Hip-hop continues to be espoused by schools of thought in Humanities and Social Sciences as a reconstructive technique; since, as Forell (2006) contends, hip-hop promotes "contextualized acts—ways of knowing, thinking, being, and valuing—that are capable of generating change" (p. 28). Take for instance, the lyrics to KRS One's *You Must Learn*:

In fact you'll start to illuminate, knowledge to others in a song
Let me demonstrate the force of knowledge
Knowledge reigned supreme
The ignorant is ripped to smithereens
What do you mean when you say I'm rebellious?
'Cause I don't accept everything that you're telling us

True to its somewhat renegade perception, rap challenges "hegemonic modes of thought that are embedded in formal education...inverting the master narrative about knowledge" (Scherpf, 2001, p. 82). Notwithstanding, hip-hop represents more than a palatable vehicle toward intellectual protest, and it is certainly far greater than a teaching style.

In this vein, still another facet of hip-hop literature involves profiles on professors, university presidents, and celebrity scholars who advocate for hip-hop or its nonconformist, often button-pushing qualities. Juggernaut intellectuals like Dr. Michael Eric Dyson, Dr. Cornell West, Dr. Jawanza Kunjufu, and Nikki Giovanni all pepper their works as well as lectures with references to hip-hop philosophy. Tony Muhammad started a blog for educators, teaching them methodologies that can be used to keep students involved in education via hip-hop. Similarly, professors like Peter M. Plourde are applauded for bringing the hip-hop touch to academia. Plourde is applauded for merging his dual passions for rap and the professoriate. Lyrical—Plourde’s stage name—resists pleas from students to “spit a 16” but does frequently oblige at the close of his lectures. Plourde uses his more than 20 year career as a hip-hop artist to make lifestyle connections with his math students (Berett, 2011).

Another illustration of hip-hop literature featuring charismatic personalities is seen in Dr. Walter K. Kimborough’s making national headlines as the “Hip-Hop College President.” Fresh on the scene at New Orleans’ Dillard University, Kimborough’s hands-on, outspoken, and activist approach revived his previous institution, Little Rock’s Philander Smith University. Under his seven year tenure, PSU saw astronomical recruitment, retention, graduation as well as freshman class profile gains, which he attributed to his one-on-one style (he personally calls every applicant and draws on his love of hip-hop to relate to young adults), and focus on student life (he and his lawyer wife both teach sections of a freshman course, worship at and tithe to the campus chapel, and offer their home for group meetings). Often meandering between swagger and chutzpah, Kimborough is at once a Historically Black College University (HBCU) presidential darling and controversial figure. According to Masterson (2010), Kimborough’s visibility has landed him countless interviews and media appearances. Kimborough guest blogs for the New York Times and attracts many African-American movers and shakers to Philander Smith University. When challenged to describe himself in one word, Kimborough landed on “uncensored” (Masterson, 2010).

Most commonly, academic dialogue coins hip-hop as a brainchild of the Black Studies movement. Such programs—also known as African-American or Africana Studies—have seen a rise and fall, particularly amidst what some scholars call our present post-racial society. The discipline spurred primarily as an intellectual response to America’s civil unrest throughout the “Turbulent Sixties.” The inaugural programs are doubly attributed to UC Berkeley and San Francisco State, both of which began their Black Studies blueprints in 1969. Subsequently, over 100 universities now offer undergraduate and graduate degrees in Black Studies, with at least nine offering doctoral degrees (Harmanci, 2007). Black Studies’ heavyweights include early theorists like Carter G. Woodson, W.E.B. Dubois, and John Hope Franklin; pragmatists such as Angela Davis, Bell Hooks, and Patricia Hill Collins who introduced Black Studies to campuses; as well as recent contributors, specifically Henry Louis Gates Jr., “Cousin” Jeff Johnson, Tavis Smiley, and Sylvia Winter (Rojas, 2007).

Indeed, the multidisciplinary arena of Black Studies remains one that fosters a systematic, conceptual framework within which to analyze the Pan-African Diaspora, with particular emphasis on African-American religion, socioeconomic, and artistic/musical movements. It is the latter—Black music—that lends itself for hip-hop research. In the seminal, *Black Studies, rap*

and the academy, Baker(1993) writes that “A new story of Black Studies is part of the mandatory academic work of rewriting, reversing, forestalling.... Black Studies engages rap at the site of the academy in order to begin a cultural project...” (p. 103). Notwithstanding, the supposition of rendering rap and hip-hop as merely a backdrop of Black Studies fails to treat hip-hop as its own phenomenon. This alignment has partially kept hip-hop pedagogy in the peripheries of higher education.

Hip-Hop as an Educational Tool

Since hip-hop itself is now seeing its third decade, understandably, its corresponding university discipline is gaining independence; experts predict that it will revitalize America’s *ivory towers*. Much of this change can be witnessed in the rise of existing courses and programs in hip-hop, the institutional characteristics in the array of colleges and universities offering these programs in hip-hop, and the abundance of educational, cultural, and social archives that have been created as a form of reservation and preservation.

Existing courses and programs in hip-hop. Hip-hop Studies has long been engrained at some forward-thinking campuses. Perhaps Howard University has led this posse, so to speak, with its ground-breaking 1991 hip-hop course; as well as, the introduction of offering a minor in hip-hop in 2006 as an additional opportunity to earn academic credit. The turn of the millennium has brought with it a gush of publications, seminars, and classes. According to New York University’s Hip-hop and Pedagogy Institute, some 300 college courses examine hip-hop as a culture and psyche. Canons include Forman & Neil’s (2004)*That’s the joint! The hip-hop studies reader* as well as Rose’s (1994) *Black noise: Rap music and black culture in contemporary American*—certainly both course textbook favorites. According to Bridges (2011), other programs have focused on hip-hop as a critical cultural movement, following three organizing principles drawn from the hip-hop culture: call to service, commitment to self-awareness, and resistance to social injustice. Bridges’ (2011) investigation “shed light on and theorized about the humanizing, critical, and transformative pedagogical orientations, shaped by hip-hop culture” (p. 328). Porfilio and Viola (2012) illuminate hip-hop as an important global social movement in their book, contributing to scholarship in multicultural education by focusing on the cultural practice and critical pedagogy of international hip-hop. Internationally, Cheznia Germany hosted a conference entitled “Hip-Hop Meets Academia” (Hall, 2009, p. 86).

Institutional characteristics of hip-hop course or degree offerings. Ivy league institutions like University of California Berkeley, University of Michigan, University of California Los Angeles and others have established Hip Hop Studies Working Groups (Harmanci, 2007); and as of last fall, New York University’s Hip-Hop Education (H2ED) gained enough popularity that a Hip-Hop Studies minor is in the works (Almeida, 2011). Hall (2009) found that the University of Wisconsin Madison offered a “comprehensive, living-learning program of study focused on the celebration of hip-hop culture” (p. 86). McNally Smith University’s Hip-Hop Studies Program claims to offer the nation’s first full baccalaureate degree in hip-hop where candidates immerse themselves in hip-hop culture, technology, and business. Not only must applicants audition, but they are taught by hip-hop producers, agents, and artists while choosing from classes like “Language of Rap and Spoken Word,” “Diaspora of African Music,” “Hip-Hop Music Production,” “Deejay and Emcee Techniques” and “Hip-Hop Culture’s Impact on Society”

(McNally Smith, 2012). Historically Black Colleges and Universities (HBCUs) such as Howard University have usually offered hip-hop as a subsidiary to other disciplines; even now, the institution only offers a minor (as opposed to a major) in hip-hop (Hall, 2009).

Educational, cultural, and social archives. According to Hall (2009), “hip-hop music and culture are often cited as being public pedagogy, meaning the music itself has intrinsic educational value” (p. 86). Many educational resources or engaging tools for students and educators exist on hip-hop: The Encyclopedia of Hip-Hop Literature, The Journal of Hip-Hop, RAPADEMICS, Flocabulary, and Summer Teacher Institutes for teachers called “Using Hip-Hop to Elevate” (Hall, 2009). Cultural and social organizations like Hip-Hop Congress, The Hip-Hop Association, and the Hip-Hop Theater Festival are on the rise. Lastly, hip-hop culture is being archived physically at libraries and virtually on the Internet. For instance, KRS-ONE founded The Temple of Hip-Hop to “promote, preserve, and protect hip-hop as a strategy toward health, love, awareness, and wealth” (Hall, 2009, p. 92). The Chicago-based University of Hip-Hop archives retrievable documents for educators to use as lesson plan templates. The Hip-Hop Archive Portal at Stanford University is a compilation of books, articles, and courses on hip-hop (Hall, 2009).

Detractors of Hip-Hop Scholarship

Hip-hop scholarship has its detractors. On the sole matter of it being a teaching tool, hip-hop garners dissent. In *Hip-Hop Studies the latest trend in mindless education trend*, Carlson (2010) argues that hip-hop puts fewer demands on students and that “the unhappy truth is, learning is hard. Get-educated quick schemes are usually about as sound as subprime mortgage-backed securities. Enticing but basically fraudulent” (p. 10). At times, even hip-hop artists find themselves at odds with Hip-Hop Studies programs. “I don’t need to be validated by academic because that presupposes that academia is a pure endeavor and not guided by market forces, which is not the case,” hip-hop artist Boots Riley is quoted as saying in response to learning of hip-hop university classes (Harmanci, 2007). Moreover, Hip-Hop Studies is met with ridicule in the media mass, as seen in the curiosity—at best—and mockery—at worse—of UC Berkeley’s class on Tupac Shakur as well as Syracuse University’s course on Lil’ Kim (Harmanci, 2007).

More often than not, hip-hop is met with fanfare, whether on the street corner or the ivory tower. This support that stems from followers’—also known as “hip-hop heads”—deeply personal, reverential allegiance. Perhaps, Chicago-bred, conscious rapper Common (1994) best describes this adulation in his ode to hip-hop, *I Used to Love H.E.R.* (Hearing Every Rhyme) where he chants “Eventually if it was meant to be, then it would be....because we related, physically and mentally” in *Resurrection*.

Despite hip-hop’s impressive evolution, Hip-Hop Studies remains in the adolescent phase. The literature revolving Hip-Hop Studies reflects an initial intellectual misplacement. Hip-hop ought to not merely remain a subsidiary of Black Studies programs nor should it be reduced to merely a teaching method or personal style. Rather, hip-hop is an engine that shapes media, economics and society at large. Increasingly, Hip-Hop Studies is finding its rightful place as a stand-alone, significant field within the ebbs and flows of higher education. It is increasingly a college

classroom topic, not simply an accessory or by-product, that affords great opportunity for multidisciplinary collaborations.

Traditional curriculums versus contemporary student populations. According to Bridges (2011), traditional school curriculums need to develop a more progressive educational system:

Traditional school curriculum, through its historical rejection of ideals, world views, and contributions of people of color, serves as a mechanism to facilitate the spiritual, intellectual, and sociopolitical dormancy and domination of urban youth and their families. . . which undergrids the belief that until more aggressive efforts are made to analyze the social context of urban education, traditional public schooling will continue in the tradition of mis-educating disadvantaged youth, relegating them to the back doors of an already failing public school system. . . . Conversations of self-awareness does not only relate to awareness of self as an individual with distinct qualities, characteristics, epistemologies, and admirations. Self-awareness also relates to a deeper understanding of self, and our students, as connected to a family, a community, a collective people, and a world. This type of awareness of self has the potential to shed light on the unparalleled creativity, complexity of thought, self-assuredness, resilience, beauty, and spirituality that we, as educators, and our students inherently possesses. (p. 331)

Bridges' (2011) philosophy of education does not just pertain to the secondary arena of education. College professors must also take these ideologies into consideration when teaching student populations at the postsecondary sector of education. Professors must realize that they are dealing with a changing student demographic, learning styles, and attitudes. Also, institutions of higher education in general have changing university dynamics that must be taken into consideration.

Changing student demographics, learning styles, and attitudes. With the changing American economy comes a changing student demographic. Even though some students are classified as *traditional students*, researchers have contended and found in the National Center for Education reports that 73% of all students have characteristics of the *non-traditional student* (Forbus, Newbold, & Mehta, 2011). Demographically, a brief definition of a non-traditional student would include being 24 years of age, full time employment, dependents to support, and at least part-time enrollment in college courses (Forbus, Newbold, & Mehta, 2011; Kenner & Weinerman, 2011). According to Forbus, Newbold, and Mehta (2011):

The shifting campus population toward non-traditional students necessitates that colleges and universities understand and adapt to these changing student needs in order to improve student satisfaction and involvement with the college experience and their persistence toward degree attainment. (p. 109)

With this acknowledgement, even traditional students can be somewhat categorized into the three main groups of learners entering developmental education courses: workers who have lost their jobs because of the 2008 recession, veterans who delayed their education to serve in the armed forces, and adults who have just completed their GED (Kenner & Weinerman, 2011). So now, according to Kenner and Weinerman (2011), a large portion of college students can be

ranked on a scale from “minimally non-traditional to highly non-traditional” in higher education, which means that all students possibly face more of a significant risk for not completing their degree (p. 88).

Most college students are simply trying to survive in this economy; and, their main concern is employability upon graduation. Interesting enough, most *adult learning theory* is derived from “the organizational development (OD) field where the focus on learning theory is seen as a way of providing employees with the tools they need to perform better in the workplace” (p. 88). Kenner and Weinerman (2011) explained that:

OD practitioners created new learning models because traditional higher education pedagogical models did not translate well into the workplace training environment. OD practitioners coined the term *andragogy* to recognize the needs and features of this distinct learning population and to separate adult learning theory from traditional pedagogy. (p. 88)

Researchers have maintained that four principles (i.e., self directed, extensive depth of experience which serves as a critical component in the foundation of their self identity, ready to learn, and task motivated) characterizing the adult learner have established a “*life context*” that determines their learning (Kenner & Weinerman, 2011) and:

Three metacognitive frameworks that identify how people structure their own learning theories are *tacit theory*, *informal theory*, and *formal theory*. For educators who have adult learners in their classes, understanding tacit theory and formal theory is useful for identifying how adult learners learn and for creating course material that can address deficiencies that arise from these metacognitive frameworks. Academic experts use the formal theory when they apply complex theoretical frameworks to generate new knowledge. Tacit theory frames the acquisition of metacognitive skills as occurring without any specific learning framework. According to tacit theory, adult learners acquire their metacognitive skills from peers, teachers, and the local culture. Adult learners likely have these skills deeply ingrained into their conceptual framework (p. 89)

Originally, these theories were strictly applicable to the foundational definition of a nontraditional student and adult learners; but now, these theories could easily be expanded to include traditional students that have been newly categorized as minimally non-traditional students.

Kenner and Weinerman (2011) found that high attrition rates existed for nontraditional students due to the lack of successful integration into the collegiate environment. Integration into the academia is a challenge for adult students so educators must understand the background of students and develop curriculum that addresses their particular needs via awareness, framing, and competition and repetition. Awareness that adult learners attend school with some practical knowledge from their professional careers; framing collegiate learning so they can see the relevance and/or benefits of assignments as directly relating to their academic careers; and competition and repetition by presenting the same assignments in a similar but not duplicated environment so that students can see that the information presented in one situation can be

modified and used in alternate situations, which strengthens the course material and enhances its competitive ability with already established metacognitive strategies (p. 94).

Theoretically, this paper rests on the premise that the implementation of a methodical matrix might possibly decrease some of the detractions mentioned when it pertains to integrating hip-hop pedagogy. An experimental approach to this theory has already been practiced in a course entitled COM 430: Special Topics in Mass Media (Hip-Hop University) as an initiative at Florida Memorial University. It is a specialized course designed to combine elements of business, communication, and entertainment. Thus far, the course has been successful with recruitment and retention of students. Now, its trendsetter (i.e., Dr. Michelle Witherspoon) would like to extend the course into a full-fledged program of study at many institutions of higher education which introduces a methodical matrix. The researcher asserts that the curriculum matrix would not only contribute to the debate on hip-hop based pedagogy, but it would also “address the timely issue of culturally relevant educational provisions for students” in HBCUs. It is hoped that this theoretical paper aims to ignite an in-depth discussion pertaining to Florida Memorial University’s strategic plan to incorporate a contemporary, interdisciplinary undergraduate academic program intertwining hip-hop pedagogy.

Implementation of a Methodical Matrix

Interdisciplinary Curriculum Trends in Higher Education

In constructing the curriculum or the methodical matrix, certain factors had to be taken into consideration. For example, there have been interdisciplinary curriculum trends in higher education. Due to the current economic implications, many academic programs have been eliminated or partially merged with other programs. Student attrition and retention rates in these programs have also been contributing factors to these mergers. Lay-offs for university professors and a reduction in financial aid for students have interplayed with these mergers. The changing dynamic of universities, period, has left the door open for provisions (also known as “academic audits”) to be made for many academic programs and schools of thought. Qualifications for college professors have been affected to the point where they are fearing the possibility of being unemployed. So, what would be the ultimate solution to these crises in higher education? Merge curriculums so that students are in a rotation between academic programs that are already intact, which would create an institutional-wide and curriculum vitality. Make the curriculums practical so that minimally nontraditional students can be even more employable; therefore, increasing retention rates so that professors can maintain their positions and the doors of universities can remain open. Additionally, more funding and research opportunities would arise because it would be a trifold merger of three academic disciplines with hip-hop being what Biggs (2011) termed as a type of “pedagogical lure or come-on” (p. 40) to entice students to learn academic curriculums. Biggs (2011) also suggested that:

Educators continue in their search of appropriate, culturally relevant pedagogical practices to provide urban students with literacy development and instruction that advances critical thought and inquiry.... Teachers are faced with the daunting task of finding educationally sound, yet, innovative approaches that take into account the cultural and social capital students bring to the classroom, while making education once meaningful, relevant, and purposeful. (p. 40).

Trifold Merger of Academic Disciplines Course Templates

The trifold merger of business, communication, and entertainment academic programs might possibly be the answer to Bigg's academic charge to educators. For instance, college students are extremely familiar with the business adage *that if it does not make dollars, than it does not make sense*. They want to be able to be employable, marketable, and ultimately make money. Many college students are indecisive during the beginning years of their academic careers, changing majors at least 2 or three times throughout their academic careers; so, the communication discipline automatically allows them the freedom to explore many facets of communication. Some students are more artistic and musically grounded, so the field of entertainment would provide these types of students with another academic outlet. In essence, this trifold merger would create a more well-rounded student population based upon the pedagogical merits of hip-hop. The bachelor's degree would be entitled *Business Communication with a specialization in Entertainment*.

Rationale for curriculum merger: Business Program. Hip-hop is a multi-billion dollar industry. According to the *Daily Record* (2004) in the Regional Business News electronic database, "the deals corporate America has linked with icons of the hip-hop community demonstrate the money there is to be made by capitalizing on the music genre that has transformed into an entire generation's culture" (para. 1). There are many business opportunities available in hip-hop that directly and indirectly relate to music such as entrepreneurship, talent management, production, designer, financial advisor, record label executive, studio owner, clothing line, musician, endorsements, business partnerships, etc. Garrity (2003), for example, reported that Virgin Entertainment Group partnered with Vibe Magazine to promote hip-hop artist by creating opportunities for live in-store performances. Damon Dash of Rocawear Clothing Company and the Godfather of hip-hop Russell Simmons created their own jewelry collection lines (Braverman, 2005). The rapper Twista opened a barber shop and a clothing store in Chicago (Mullman, 2006). According to the *Business Source Complete* electronic database, rapper Kanye West partnered with the Travelocity website to create an "online travel operation to his business (i.e., KanyeTravel.com) to address the business and leisure travel needs of the artist's fan base" (Godwin, 2008, p. 1). Dr. Dre's technological advancements in the headphone business, that emphasize the bass sounds found in hip-hop music, has even prompted other musical genres like country and rock to produce and design headphones for their fans (Dave, 2012). Sean "P Diddy" Coombs has even had consecutive successes and financial gains in the Reality Television sector of entertainment. Students would be able to learn foundational aspects of business communication (i.e., internal and external business communication). Emphasis would be placed on students gaining enhanced leadership applications and business savvy.

Rationale for curriculum merger: Communication Program. Lucas (2012) defined the speech communication (whether verbal or nonverbal) process as an exchange of information, ideas, thoughts, feelings, and emotions through speech, signals, writing, or behavior. In the communication process, a speaker/sender (encoder) encodes messages and then using a medium/channel sends it to a receiver (decoder) who decodes the message; and after processing information, sends back appropriate feedback/reply using a medium/channel (Lucas, 2012). The field of communication can extend into radio, television, public relations, and mass media.

Mullman (2006) contended that many hip-hop entrepreneurs have “parlayed their musical success into multimillion-dollar conglomerates with a wide range of apparel and media interests” (p. 14). According to Spiegler (1996), “elements of hip-hop culture appear in the mainstream media, from commercials using rapped slogans to hit films such as *Menace II Society* and *BoyzN the Hood*” (p. 28). Urban radio disc jockeys like Nadine Santos on Power 105.1 must have “technical knowledge and instincts because in radio, hip-hop is a serious and risky business” (Marshall, 2006).

Rationale for curriculum merger: Entertainment/Visual and Performing Arts. For students who are interested in musicological analysis (e.g., studying the flow, musical style, rhythmic style, and semantic content of songs), acting, and dance would benefit more from the entertainment/visual and performing arts sector of the program to support their learning style, favoring artistic expression. Answers.com defined the performing arts, also viewed as forms of entertainment, or forms in which artists use their body or voice to convey artistic expression. Examples of the performing arts include dance, music, opera, theater, magic, Spoken word, and circus arts; so, students would be trained to become actors, comedians, dancers, magicians, singers, and songwriters.

Course Templates of Curriculum Merger

The Course Template for the curriculum merger is based upon the Florida Memorial University Catalogue. Most courses can be easily aligned to be a reflection of similar courses taught at other institutions of higher education that adhere to the appropriate accrediting bodies. College students would have to have a total of 133 credits in order to graduate with a bachelor’s degree. Students must dedicate approximately 45 academic credits to the basic required courses (College Writing I and II, Intermediate Algebra, College Algebra, Natural Science I and II, History/Government, Dimensions of Wellness, Critical Thinking/Reading, Foreign Language I and II, Computers, Life Seminar, and Religion) expected for any college degree program (see Appendix A); and, they would also be able to take cross-disciplinary and specialty courses. Business courses would primarily comprise of 33 academic credits (see Appendix B). Communication courses would be about 36 academic credits (see Appendix C). Entertainment courses would be about 19 academic credits (see Appendix D). In essence, all of the courses included in the *Business Communication with a specialization in Entertainment* degree program of study can be viewed as an expansion or merger of core curriculums versus a replacement of curricula.

Library Support for Hip-Hop Driven Information Literacy Instruction

Libraries can be a huge component of supporting interdisciplinary academic programs, such as the innovative curriculum that has been proffered in this investigative paper. For example, Florida Memorial University’s Nathan Collier Library does and can continue to adhere to the mission of the Hip-Hop Portal Archive of “facilitating and encouraging the pursuit of knowledge by creating a resource guide of hip-hop-related books, articles, and courses” (Hall, 2009, p. 92). Students enjoy reading about popular culture, so by providing academic materials on topics and issues that they like will ultimately increase literacy in academia.

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Appendix A
(Hip-Hop Pedagogical Matrix: Basic/Required Courses)

Basic/Required Courses (approximately 45 credit hours)

COURSE PREFIX	COURSE NUMBER	COURSE TITLE	CREDIT HOURS
ENG	101	College Writing I	3
ENG	102	College Writing II	3
MAT	110	Intermediate Algebra	3
MAT	111	College Algebra	3
HIS/POL	103 or 104/301	African American History/Political Science	3
REA/ENG	101 or 111	Critical Thinking/ Reading OR Literature	3
BIO	130 & 131	Principles of Biology with Lab	4
ENV	101	Introduction to Environmental Science	3
FMC	101	Education & Life Seminar	3
SPA/FRE/CHI	201	Elementary I Elementary II	3 3
CSC	101	Introduction to Computers	3
PED	110	Dimensions of Wellness	2
REL/PHIL	101/201	Introduction to Religion/Philosophy	3
PSY/SSC	200	Introduction to Psychology/ Contemporary Society	3

Appendix B
(Hip-Hop Pedagogical Matrix: Business Administration Courses)

Business Administration Courses (approximately 33 credit hours)

COURSE PREFIX	COURSE NUMBER	COURSE TITLE	CREDIT HOURS
ECO	201 or 202	Macroeconomics/ Microeconomics	3
ACC	211	Principles of Accounting I	3
BUS/ENT (cross-listed)	211	Principles of Management/ Talent Management	3
BUS	215	Quantitative Methods	3
BUS	320	Business Statistics I	3
BUS	311	Business Law & Ethics	3
FIN	301	Principles of Finance	3
BUS/COM (cross-listed)	344/323	Business Organization and Management/ Organizational Communication	3
MAR/COM (cross-listed)	301	Marketing	3
BUS	361 or 400	Leadership Application/ Entrepreneurship	3
BUS/COM (cross-listed)	345	Business Communications and Technical Writing	3

Appendix C
(Hip-Hop Pedagogical Matrix: Communication Studies Courses)

Communication Studies Courses (approximately 36 credits)

COURSE PREFIX	COURSE NUMBER	COURSE TITLE	CREDIT HOURS
COM	103	Introduction to Public Speaking	3
COM/BUS/ENT (cross-listed)	430	Special Topics in Mass Media (Hip-Hop University)	3
COM	201	Communication Theory	3
COM	301	Introduction to Mass Communications	3
COM	203	Newswriting and Reporting	3
COM	321	Public Relations Writing	3
COM	314	Principles of Public Relations	3
COM/ENT (cross-listed)	442	Media Law/ Entertainment Law and Ethics	3
COM/ENT (cross-listed)	308	Voice and Diction	3
COM	344	Diversity in Mass Communication	3
COM	422	Communication Research	3
COM	309	Fundamentals of Radio and Television Production	3

Appendix D
(Hip-Hop Pedagogical Matrix: Entertainment Courses)

Entertainment Courses (approximately 19 credit hours)

COURSE PREFIX	COURSE NUMBER	COURSE TITLE	CREDIT HOURS
ENT	200	Drama Appreciation	3
ENT/BUS (cross-listed)	301	Introduction to Music Business	3
ENT	311	Music Technology/ Beatmaking	3
ENT/COM (cross-listed) *note: can also be cross-listed with Sociology (SSC)	304	Cultures and Film	3
ENT *note: can also be cross-listed with Physical Education (PED) and Dance Ensemble (DAN)	181	Dance	1
ENT/BUS/COM *note: Internship must combine all 3 disciplines	494	Internship	3
ENT/BUS/COM *note: Senior project must combine all disciplines	495	Senior Project	3

PANELIST BIOS

Rachel Appel

Rachel Appel is the Digital Asset Manager for the University of Texas at Austin's Marketing and Creative Services department. She recently received a master's degree in Information Studies with an emphasis in Digital Archiving and Preservation from University of Texas' School of Information and holds a bachelor's degree in film studies and a minor in history from Smith College. Her research interests include documenting underground cultures and social movements.

Anonymouz

Anonymouz is a Hip Hop artist and poet of Italian origin from Vancouver, B.C. Canada. He has released several albums around the world, from North America to Australia to Europe, and is very active with his label Ill-Legitimate Production. He is a Philosophy graduate of the University of British Columbia.

Jesse Benjamin

Jesse Benjamin, PhD, is an Associate Professor of Sociology and Interdisciplinary Studies, and Coordinator of African and African-Diaspora Studies at Kennesaw State University. His research focuses on anti-racist education, social justice for oppressed communities in the Middle East and East Africa (especially marginal and landless communities), anti-colonial and pan-African consciousness, the links between culture and change, and global struggles for human rights.

Dalia Bishop

Dalia Bishop is a second-year master's student in American Studies at Lehigh University in Bethlehem, Pennsylvania. Her research in Black female masculinities explores gender expression across queer 'scenes,' and the impact therein of emergent media on identity formation, cultural practices, and social organization.

Regina N. Bradley

Regina N. Bradley is a PhD candidate in African American Literature at Florida State University. She analyzes post-1980 African American literature, black satire, race and sound, and Hip Hop. Bradley earned her BA in English from the Albany State University and an MA in African American and African Diaspora Studies from Indiana University, Bloomington. Her current project identifies negotiations of white hegemonic capitalism and black empowerment in 21st century African American popular culture.

Pamela Bridgewater

Pamela Bridgewater is Professor of Law in Washington College of Law at American University. She has been involved in the women's health movement for many years, providing legal defense of reproductive healthcare clinics, service providers, and activists. She is on a number of advisory boards including Our Bodies Ourselves, *WAGADU: Journal for Transnational Feminisms*, and the Kopkind Project for Journalists and Activists.

Shanesha R. F. Brooks-Tatum

Shanesha R. F. Brooks-Tatum, PhD, is a Visiting Scholar at the Interdenominational Theological Center in Atlanta, Georgia. She is Co-Editor of *Reading African American Experiences in the Obama Era: Theory, Advocacy, Activism* (2012) and is working on a book on Christian Hip Hop music and performance.

Courtney Chartier

Courtney Chartier is the Assistant Head of the Archives Research Center of the Atlanta University Center Robert W. Woodruff Library. She processed the Tupac Amaru Shakur Collection and has presented on the Collection to the Society of Georgia Archivists and the Society of American Archivists.

Corrie Claiborne

Corrie Claiborne is currently an assistant professor of English and American Literature at Morehouse College. She received a BA in English from Syracuse University, an MA in English from the University of South Carolina, and a doctorate from The Ohio State University. Her essay "The Bride Price," investigating black women and materialism, was published in 2003 in *Sometimes Rhythm, Sometimes Blues: Young African Americans on Sex, Love, and the Search for Mr. Right* by Seal Press.

Joe Conzo, Jr.

Joe Conzo, Jr.'s images of the South Bronx in the late 1970s and early 1980s prompted the *New York Times* to describe him as "the man who took hip hop's baby pictures." He is the co-creator of *Born in the Bronx: A Visual Record of the Early Days of Hip Hop*. His photographs have appeared in *The New York Times*, *Vibe*, *The Source*, *Hip-Hop Connection*, *Urban Hitz*, *Esquire*, and exhibited in New York, London, Tokyo, Berlin, Barcelona, and Amsterdam. His archive resides at Cornell University.

James Cox

James Cox is a BA and MA graduate from the University of Auckland, New Zealand and is currently a PhD candidate at Macquarie University in Sydney, Australia. James has written and presented on the topics of masculinity in Hip Hop culture and Hip Hop in New Zealand and Australia. His current research interests include shared listening histories, canon, gender, internal genre politics and Hip Hop in Australia and New Zealand.

Luis Cortes

Luis Cortes is third-year law student at the University of Idaho College of Law. His areas of focus are in Immigration Law, Criminal Defense and Family Law. He also works with the

University of Idaho's Latin American Studies Department in developing the department. Before law school, he taught at the middle school and high school levels in the low-income communities of the San Francisco Bay Area.

Ismael Cuevas

Ismael Cuevas is a graduate student at the University of Texas at Austin pursuing an MA in Mexican American Studies. His research interests and ideas have been shaped by his experience growing up on Chicago's Mexican Southside. People of color movements in the Midwest have influenced his intellectual upbringing along with all the conversations he has had with his friends and family every time he goes back home.

andré douglas pond cummings

andré douglas pond cummings, JD, is the Associate Dean for Academic Affairs and Professor of Law at the Indiana Tech Law School where he teaches Civil Procedure, Business Organizations, Entertainment Law, Securities Regulation, and Sports Law. Prior to joining Indiana Tech Law School as its founding Associate Dean for Academics, cummings was a Professor of Law at the West Virginia University College of Law.

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Celnisha Dangerfield is a Speech Instructor at Chattahoochee Technical College in Marietta, Georgia. She earned an MA at The Pennsylvania State University. Her body of work includes a co-authored article on Tupac Shakur that appears in *Icons of Hip Hop: An Encyclopedia of the Movement, Music, and Culture*. Her research and teaching interests are related to the areas of public speaking, African American communication, and intercultural communication, as well as to issues of identity, race, and body politics.

Jarrett M. Drake

Jarrett M. Drake is a graduate student who specializes in Archives and Records Management at the University of Michigan School of Information. He also serves as University Library Associate for the Special Collections Library and works as a processing assistant at the Bentley Historical Library. Drake's prior work experience includes the Beinecke Rare Book and Manuscript Library, the Yale University Library Manuscripts and Archives, and the Maryland State Archives. He holds a BA in History from Yale University.

Stephane Dunn

Stephane Dunn, PhD, is an Assistant Professor in the English Department at Morehouse College and the Co-Director of the forthcoming Film, Television, & Emerging Media Studies program. She received her undergraduate degree from the University of Evansville and MA in English, MFA in creative writing, and PhD from the University of Notre Dame. She is the author of the 2008 book, *Baad Bitches & Sassy Supermamas: Black Power Action Films* (U of Illinois Press).

Luciana Duranti*

Luciana Duranti is Chair of the Archival Studies master's and doctoral programs of the University of British Columbia, and a Professor of archival theory, diplomatics, and the management of digital records. She has been the President of the Society of American Archivists (1998-99), of which she is a Fellow.

Dave Ellenwood

Dave Ellenwood joined the University of Washington Bothell and Cascadia Community College as the Research & Instruction / Social Sciences Librarian in August 2011. He has graduate degrees in Library and Information Science and African Studies from the University of Illinois at Urbana-

Champaign. Ellenwood is a lover of Hip Hop music and culture as well as an amateur rapper. His research focuses on using engaging pedagogy to address issues of diversity in library instruction.

Maco L. Faniel

Maco L. Faniel is a graduate student in History at Texas Southern University. After earning his MA in August 2012, he will pursue doctoral studies in History. His current research project is entitled *Houston! Can Anything Good Come From There: The Historical Context of Houston's Hip hop Culture, 1979-1991*.

Ken Ford

Electric Violinist and "King of Strings" Ken Ford is the only musician to play for the Heisman Trophy Presentation. His "State of Mind" CD is #3 on the Jazz Billboard Charts. Ford has played with notable greats such as Bruno Mars, Jill Scott, Wyclef Jean, Chaka Khan, Ledisi, Brian Culbertson, the late great Barry White, CeeLo Green, and Erykah Badu. He is the Itinerant of The Ken Ford Symphony, and Founder and CEO of The Ken Ford Foundation, Inc.

Murray Forman

Murray Forman is Associate Professor of Media and Screen Studies at Northeastern University. He is author of *The Hood Comes First: Race, Space and Place in Rap and Hip-Hop* (Wesleyan University Press, 2002) and co-editor with Mark Anthony Neal of *That's the Joint!: The Hip-Hop Studies Reader* (Routledge, 1st edition 2004; 2nd edition, 2011). His latest book is *One Night on TV is Worth Weeks at the Paramount: Popular Music on Early Television* (Duke University Press).

*Co-author of session paper; not attending.

PANELIST BIOS

Brandon Frame

As a graduate of Morehouse College, Brandon Frame unites his passion for business and education together as he continually creates avenues for Black youth to develop into positive Black men. His website, The Black Man Can (www.theblackmancan.org), has become a pinnacle point for the Black community and society. He currently serves as the Director of Business Partnerships and Program Development at High School Inc., in his hometown.

José García

José García is a doctoral student in the Department of Curriculum and Instruction's program in Cultural Studies in Education at the University of Texas at Austin. His research interests center on critical approaches to pedagogy and curriculum; and neoliberalism, education, and social movements. He is a former kindergarten and second grade teacher.

Ryan Glover

Ryan Glover earned an MA in Comparative and International Education at Lehigh University in 2012. Her research centers on alternative forms of instruction, specifically how traditional instruction adversely affects marginalized learners. She recently published her thesis on why Hip Hop should be consistently implemented in marginalized schools.

Wilfredo Gomez

Wilfredo Gomez's research interests focus on Black cultural expressions throughout the African Diaspora with an emphasis on Hip Hop, reggaeton, language, narrative, and performance in urban spaces in the United States. He holds an MA in English from Bucknell University. His master's thesis was titled "The Truest: Pavement Poetics and the Artistic Impact of Nas on Hip-Hop Culture." He is a PhD student in Anthropology and Education at Teachers College at Columbia University.

Jonathan Grant

Jonathan Grant has a BA in Theology Education with a double minor in Black World Studies and Biblical Languages. He obtained a master's degree in African American Studies from Clark Atlanta University. Currently, he is a Social Studies and Math teacher at Imhotep Academy in Atlanta, Georgia.

Julie Grob

Julie Grob is the Coordinator for Digital Projects and Instruction in Special Collections at the University of Houston Libraries. She is the founder and curator of the libraries' Houston Hip Hop collections, and chaired the cross-institutional planning committee for *Awready!: The Houston Hip Hop Conference* held in 2012.

Ana Guthrie*

Ana Guthrie is a Reference Librarian and Assistant Professor whose research interests include emerging technologies, particularly discovery tool adaptation, as well as virtual pedagogy among Historically Black Colleges and Universities. She received a BA in Literature from the University of Florida and an MLIS from Florida State University. She is currently a doctoral candidate (Information Systems) at Nova Southeastern University.

Isidoro Guzman

Born and raised in Ojai, California, and as a son of working class Mexican immigrants, Isidoro Guzman has long questioned the myths of meritocracy and the supposed U.S. post-civil rights social shift into a color-blind society. His current research interests revolve around non-westernized notions of education, or "deschooling" society. The life and work of Tupac Shakur has played a major role in his upbringing, thinking, and past/present scholarly work. He currently resides in San Jose, California.

Annette Davis Jackson

Annette Davis Jackson earned a BA from Spelman College. She is the 2012 Recipient of the Top 25 Women in Atlanta Award Proclamation from the City of Atlanta and a 2011 Top 25 Women Honoree. Her other roles include Area Governor of Toastmasters International; Chairman of the Board of Women in Golf Foundation, Inc; and Executive Director of The Ken Ford Foundation, Inc. She is also an education community advocate, and a public speaker.

Rasheedah Jenkins

Rasheedah Jenkins, PhD, holds a doctorate in English in African American Literature from Louisiana State University in Baton Rouge. She is an Assistant Professor of English at Mississippi Valley State University and a former Adjunct Professor of African and African American Studies at LSU. Her research and teaching interests include Africana Literature and Popular Culture.

Rodrick Jenkins

Rodrick Jenkins, PhD, holds a doctorate in Curriculum and Instruction from Louisiana State University in Baton Rouge, Louisiana. He is an adjunct professor at Mississippi Valley State University and former instructor at Louisiana State University. His research focuses on African and African American educational history and thought.

Michael E. Johnson

Michael E. Johnson earned his BA at Morehouse College. He is the former Director of Human Resources, Cisco Systems, Inc. /Scientific-Atlanta, Inc. He is currently an Independent Consultant/Toastmaster and a mentor at Year-Up.

Stacy Jones

Stacy Jones is a Processing Archivist at the Archives Research Center

*Co-author of session paper; not attending.

of the Atlanta University Center Robert W. Woodruff Library. She has processed numerous collections, including the Tupac Amaru Shakur Collection, the Maynard Jackson Mayoral Administrative Records, and more. She is a member of the Society of Georgia Archivists and currently serves on their Membership and Scholarship Committees.

Montell Jordan

Pepperdine University graduate and former Grammy-nominated R&B recording artist and songwriter, Montell Jordan, was most popular for his #1 crossover-hit "This is How We Do It." In January of 2011, Jordan retired and became the worship pastor at Victory World Church in Georgia. Characterizing himself as "exchanging success for influence," Jordan is currently creating worship music, authoring several books and speaking on "The Power of Music." He is married with four children.

Windsor Jordan Jr.

Windsor Jordan Jr. is a master's student in American Studies at Lehigh University. His research interests revolve around the intersection of African American masculinity and Hip Hop.

Kool DJ Red Alert

Kool DJ Red Alert is a celebrated pioneer of Hip Hop music and culture. He began DJing in the 1970s as a member of the Universal Zulu Nation, alongside his cousin, DJ Jazzy Jay and DJ Afrika Bambaataa. Red gained fame throughout the 1980s as one of the top DJs on 98.7 Kiss-FM and Hot 97 in New York City. He also established Red Alert Productions, which helped launch the careers of Native Tongues crew members such as the Jungle Brothers, A Tribe Called Quest, and Queen Latifah. Among numerous other accolades, he was inducted into the Bronx Walk of Fame in 2003 and has been named "one of the 50 most

influential people in music" by *Rolling Stone* magazine. He currently hosts the mix show Article One on Youth Radio 92.5 in the Virgin Islands and has a show on the Sirius Satellite Network station Backspin.

Justin Kovar

Justin Kovar was born in Ann Arbor, Michigan, and he spent his post-high school years videotaping Hip Hop shows in Detroit. Shortly after, he bought his first sampler, and he has been making beats since. He received his MS in Information Studies from the University of Texas at Austin's School of Information, and he currently works as the Digitization Project Archivist for the Briscoe Center for American History at University of Texas-Austin.

Melissa Leal

Melissa Leal, PhD, recently received her doctorate in Native American Studies from University of California-Davis. Her research revolves around the reciprocal relationship between Hip Hop culture and Native Americans. She is an adjunct faculty member in Native American Studies at California State University-Sonoma and the Executive Director of Our Kids Community Breakfast Club in Sacramento, California. She is also an advocate for Indian Education and acts as a Cultural Liaison and Educator in the Sacramento region.

Joseph L. Lewis

Joseph L. Lewis earned a BA in English from Hampton University and an MA in Literary Theory and Criticism from New York University. He teaches Composition and Literature at Delta College in University Center, Michigan. His research and teaching interests include American Literature and Critical Theory; he is interested in how the rhetoric of race, death, anxiety, and fear create cultural sensibilities around the world. His article, "Monsters and Heroes," was published in the 2012 edition of *Caliban/Anglophobia*.

Samuel T. Livingston

Samuel T. Livingston, PhD, is an Associate Professor of African American Studies at Morehouse College, where he is currently teaches courses on "Hip Hop and the Black Aesthetic," "The Black Aesthetic of the 1960s," "Black Identity and Ethics," and "Afrocentric Theory." He received his undergraduate degree from University of South Carolina and his master's and doctoral degrees from in African American Studies from Temple University.

Tara D. Miller

Tara D. Miller, PhD, is an Assistant Professor of English at Morehouse College. She earned an MS in English Education from Florida Agriculture and Mechanical University and a PhD in Humanities with a concentration in Africana Women's Studies from Clark Atlanta University. Her research areas include Blaxploitation films, race, and gender.

Joshua Moore

Joshua Moore is a second-year law student at the University of Southern California, Gould School of Law and a Program Associate with HipHop2020.

Carlos D. Morrison

Carlos D. Morrison, PhD, is Professor of Communications in the Department of Communications at Alabama State University. He teaches courses in both Communication Studies and Mass Communications. His research and publications focus on Black popular Culture and Communication, African American Rhetoric, Black Masculinity and the Media, and Social Movement rhetoric. He is a collector/dealer of popular culture artifacts and is the owner of "Remember When?" which specializes in vintage records, board games, and 1970s-1980s toys.

Benjamin Ortiz

Benjamin Ortiz is Assistant Curator for Cornell University Library's Hip Hop Collection. He has been in this role since spring 2011 and is responsible for teaching, outreach, and facilitating access to the collection. A member of the Hip Hop Collection's Advisory Board since its founding in 2007, he has held several previous positions at Cornell University, including Coordinator of K-12 Outreach, Educational Opportunity Program Counselor, and Residence Hall Director.

Emery Petchauer

Emery Petchauer, EdD, is an Assistant Professor of Urban Education at the Oakland University. His work centers on the cultural dimensions of teaching and learning in urban schools and universities as well as teacher development and licensure. He is the author of *Hip-Hop Culture in College Students' Lives: Elements, Embodiment, and Higher Edutainment* (Routledge Press) and a regular blogger for *Diverse: Issues in Higher Education*.

James Braxton Peterson

James Braxton Peterson, PhD, is the Director of Africana Studies and Associate Professor of English at Lehigh University. He is also the founder of Hip Hop Scholars, LLC, an association of Hip Hop generational scholars dedicated to researching and developing the cultural and educational potential of Hip Hop, urban, and youth cultures. Peterson is a regular blogger for the Huffington Post, a Contributor to TheGrio.com and he has appeared on CNN, HLN, Fox News, MSNBC, and various local television networks as an expert on race, politics, and popular culture.

Katherine Reagan

Katherine Reagan is Ernest L. Stern '56 Curator of Rare Books and Manuscripts and Assistant Director for Collections in Cornell University's

Division of Rare and Manuscript Collections. A past president of the Rare Books and Manuscripts Section of the American Library Association, she is also a senior lecturer in Cornell's Department of English and serves on the faculty of Rare Book School at the University of Virginia.

Christopher Reeves

Reverend Christopher Reeves graduated from Chattahoochee Valley Community College in 2006 with an Associate in General Studies; from Troy University in 2008 with a Bachelor of Science in Psychology with a minor in Human Services, and from the Interdenominational Theological Center on May 12, 2012, with a Master of Divinity degree. He is the current pastor of the St. Paul African Methodist Episcopal Church in Lanett, Alabama.

Sidney A. Robbins

Sidney A. Robbins, Esq., is a solo practitioner in Atlanta, Georgia. His writing focus and personal interests include topics pertaining to public policy, juvenile justice, and education; the intersection of entertainment & sports and the law; and civil, economic, and social rights. He earned an undergraduate degree from Morehouse College (Magna Cum Laude, Phi Beta Kappa, 2000) and his law degree from Harvard Law School (2003).

Georgia M. Roberts

Georgia M. Roberts is a PhD candidate in English at the University of Washington, Seattle and a lecturer in Interdisciplinary Arts and Sciences at University of Washington-Bothell. For the past nine years, she has been teaching "The Textual Appeal of Tupac Shakur," a course that explores the literature associated with Tupac Shakur's life and work.

Nick J. Sciallo

Nick J. Sciallo received his JD from West Virginia University College

of Law and is a PhD student in Communication at Georgia State University. His article on Wyclef Jean and (anti)legal identity was published in the *Oklahoma City University Law Review*, reprinted in a collection of popular culture and in a forthcoming volume by Palgrave-MacMillan entitled *Hip-Hop and the Law*. He is also contributing a chapter entitled "Hip-Hop's Pervasive Influence on Today's Young Professionals: Hustle and Collaboration as Models for Professional Success."

Zaneta J. Smith

Zaneta J. Smith is a former White House Intern with the Obama Administration and a Program Associate with HipHop2020.

Steve Spence

Steve Spence, PhD, is Associate Professor of Digital Media studies at Clayton State University in metropolitan Atlanta. He is currently at work on a book titled "Digitizing Martin Luther King: New Media and the African American Freedom Struggle." Portions of the work recently appeared in the journal *Public Culture* (23.3) and volume 2 of *Cinephilia in the Age of Digital Reproduction* from Wallflower Press.

Marten Stromberg

Marten Stromberg is the Curator of Rare Books and Manuscripts at the University of Illinois in Urbana-Champaign. In addition to his curatorial duties, he spends significant time promoting book and archival collections through events at the University of Illinois, in the community, and in the public schools.

Ashley Strong-Green

Ashley Strong-Green is a Humanities Instructor at Chattahoochee Technical College and former English Professor at Paine College. She holds a BA in English from Paine College (2006) and an MA in Literary & Cultural Studies

from Carnegie Mellon University (2007). Her research interests include diversity in the academy, revisionist fiction, and ethnicity studies. Her most recent paper is titled, "Waking Up From the Daze: Colorism, Community, and Sexual Identity in Spike Lee's *School Daze*."

Courtney Terry

Courtney Terry earned a BA in Ethnic Studies from Humboldt State University in 2009 and a master's degree in African American Studies from Clark Atlanta University. Currently, she is working toward a doctoral degree in the Humanities program at Clark Atlanta University. Her research centers primarily on the trickster tradition and its manifestations in contemporary African American literature and music.

Donald F. Tibbs*

Donald F. Tibbs, PhD, is an Associate Professor of Law in the Earle Mack School of Law at Drexel University. He received his Juris Doctorate from the University of Pittsburgh School of Law and his doctorate from Arizona State University's School of Justice and Social Inquiry, where he emphasized race and law in legal history and popular culture. His research interests include Black Power Legal History; African American Intellectual History; Comparative Black Nationalism; Critical Race Theory; and Race and Punishment.

Robert G. Unzueta II

Robert G. Unzueta II was born and raised in Sacramento, California. He is the eldest of three boys. He found schooling to be a dehumanizing process of surveillance, oppression, and marginalization growing up. The experiences of his schooling were not unique to him, but rather a shared theme in the lives of many men of color. Tupac Shakur became a voice of social consciousness and liberation for Unzueta to make sense of his experiences growing up.

Victor Vasquez*

Victor Vasquez was born in Mexico and migrated to the United States at the age of seven. He was raised in a single parent home and found meaning in political activism and rap music, specifically in the lyrics of Tupac Shakur. He is dedicated to the power found in struggle and resistance.

Seneca Vaught

Seneca Vaught, PhD, is an Assistant Professor of History and African and African Diaspora Studies at Kennesaw State University. He received his doctorate from Bowling Green State University. His research interests include African and African American history and the intersection of culture and policy, and applying Africana Studies scholarship to strategies of community development and social change. He is a senior fellow of the Africana Cultures and Policy Studies Institute and a former intern of TransAfrica Forum.

Lisa Whittington

Lisa Whittington is an artist, poet, and a doctoral scholar at the University of Georgia. She has taught art to inner city children in Atlanta Public Schools for 21 years. Her dissertation focus is the preparation of teachers for urban schools. Raised in New York City, she is a world traveler who finds purpose in urban environments. She has taught art at the University of West Georgia, North Carolina Central University, and St. Leo University.

Michelle Witherspoon

Michelle Witherspoon, PhD, is currently an Assistant Professor of Communication at Florida Memorial University. She is the first professor in the Humanities Department to develop and instruct a special topics course in mass media on the Hip Hop culture, merging three distinct schools of thought (i.e., business, communication, and entertainment). Her publications can be found in the *Educational*

Research Information Center (ERIC) and the *International Journal of Business and Social Sciences*.

Langston Collin Wilkins

Langston Collin Wilkins is a PhD candidate in the Department of Folklore & Ethnomusicology at Indiana University. A native of Houston, Texas, he received a bachelor's degree in English from the University of Texas at Austin. He also holds master's degrees in African-American & African Diaspora Studies and Folklore & Ethnomusicology from Indiana University. His research interests include African American music and culture, popular music, the relationship between music and place.

Jocelyn Wilson

Jocelyn Wilson, PhD, is Assistant Professor in the Department of Learning Sciences and Technologies and Director of HipHop2020 at Virginia Tech's School of Education/Institute for Creativity, Arts, and Technologies; and the Hip Hop Archive Fellow (Non-Resident) at the W.E.B. DuBois Institute for African and African American Research at Harvard University.

Jerrie'Me Wright

Reverend Jerrie'Me Wright is a native of Ridgeland, South Carolina. He is a 2009 graduate of Francis Marion University in Florence, South Carolina, where he received his BS in Biology and BBA in Management. Wright is graduating from the Interdenominational Theological Center with a Master of Divinity.

*Co-author of session paper; not attending.

THANK YOU

from the
Atlanta University Center
Robert W. Woodruff Library

We would like to express our appreciation to the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* planning committee comprised of Robert W. Woodruff Library staff, the Tupac Amaru Shakur Foundation, and the following faculty: Richard D. Benson, II, PhD (Spelman College); Maisha I. Handy, PhD (Interdenominational Theological Center); Samuel T. Livingston, PhD (Morehouse College); James Braxton Peterson, PhD (Lehigh University); and Georgia M. Roberts, PhD (University of Washington).

We extend a sincere thank you to Mrs. Afeni Shakur-Davis and members of the Shakur family and the Tupac Amaru Shakur Foundation.

We applaud our dedicated volunteers— the students of the Atlanta University Center, the Robert W. Woodruff Library staff, and Pac's Kids of the Tupac Amaru Shakur Center for the Arts.

We give many thanks to the Archives Research Center staff.

ARCHIVES RESEARCH CENTER

Preserving and Sharing History



We like to say that the students, faculty, and staff have access to something special in the Atlanta University Center Robert W. Woodruff Library's Archives Research Center. Not every campus can offer access to rich, diverse collections of primary resource materials for undergraduate and graduate research.

The Archives Research Center encompasses storage facilities that house more than 7,600 linear feet of archival material. In addition, there is a quiet and secure reading room for research and study. Documents, photographs, and other materials from the Archives Research Center are regularly referenced in articles, books, exhibits, films, websites, and other scholarly works and used daily by students, faculty, authors, journalists, and curators domestically and internationally. Holdings record the struggles and progress of African Americans in education, literature, politics, social work, civil rights and race relations, and as such are a valuable resource to scholars and researchers. Complementing the archives and manuscripts holdings, is a rich collection of first editions, autographed and limited printings, and rare books on African American, African and Caribbean history and culture.

The John Henrik Clarke Africana Collection, the Countee Cullen/Harold Jackman Memorial Collection, the Morehouse College Martin Luther King, Jr. Collection of books and writings, and more recently, the Maynard Jackson Mayoral Records and the Tupac Amaru Shakur Collection, are among the Archives Research Center's unique archival holdings. Contact archives@auctr.edu or 404.978.2052 for information.

About the Atlanta University Center Robert W. Woodruff Library

The Atlanta University Center Robert W. Woodruff Library serves the research and information needs of four historically Black colleges and universities: Clark Atlanta University, the Interdenominational Theological Center, Morehouse College, and Spelman College. The Library's mission is to provide the highest level of information resources and services in support of teaching and learning, scholarship and cultural preservation of the Atlanta University Center. The newly renovated Library features collaborative learning and study spaces, state-of-the-art technology, practice presentation studios, and a premier Archives Research Center. To learn more, visit www.auctr.edu.

TUPAC AMARU SHAKUR FOUNDATION & CENTER FOR THE ARTS

Tupac Amaru Shakur dealt with great obstacles such as homelessness, hunger, and pain during his youth. Reading, writing, and the performing arts provided the hope that would one day seed the expression, blossom, and influence generations worldwide.

Founded in 1997, the Tupac Amaru Shakur Foundation gives that same hope to aspiring youth ages 7-18. In 2005, the Foundation opened Phase 1 of the Tupac Amaru Shakur Center for the Arts & Peace Garden where it provides book clubs, and classes and workshops in acting, creative writing, vocal training, and various types of dance styles.

Features Include:

- Visitors Center
- Gallery of Tupac inspired artwork from around the world
- Highlights from Tupac's career (plaques, pictures, etc.)
- Gift shop with Tupac's books, music, Makaveli Branded clothing, movies, & merchandise
- Meandering peace trails
- A mural and 8 ft. bronze statue of Tupac
- Commemorative and memorial bricks
- Poetry walls
- Screened pavilions



PAC's
Kids

Support the Tupac Amaru Shakur Foundation

In-Kind Items | Monetary Donations | Endowments | Grants
In-Kind Services | Community Service Projects

VOLUNTEER & INTERN OPPORTUNITIES ARE AVAILABLE

TUPAC AMARU SHAKUR CENTER FOR THE ARTS

5616 Memorial Drive • Stone Mountain, GA 30083 (Next to Piccadilly)
Normal Hours of Operation: M - F 10a-5p • Sat 12p-6p • Sun Closed
404.298.4222 • 404.298.4223 fax • www.tasf.org



THE CENTER IS AVAILABLE FOR RENTAL • CONTACT US TODAY!

The Tupac Amaru Shakur Foundation is a 501(c)3 non-profit organization. All donations are tax deductible.

Extended Hours of Operation during the Conference

Sept. 27 10am-8pm • Sept. 28 8am-5pm • Sept. 29 12pm-8pm

TUPAC AMARU SHAKUR COLLECTION

1. Tupac Amaru Shakur's Early Life and Background

- 1.1 Tupac was born on June 16, 1971, in East Harlem, New York City.
- 1.2 His father, John F. Shakur, was a member of the Black Panther Party.
- 1.3 His mother, Afeni Shakur, was a member of the Black Panther Party.
- 1.4 Tupac was named after the Inca leader Tupac Amaru.
- 1.5 He was raised in a family that was heavily involved in the Black Panther Party.
- 1.6 He was a member of the Black Panther Party from a young age.
- 1.7 He was a member of the Black Panther Party from a young age.
- 1.8 He was a member of the Black Panther Party from a young age.
- 1.9 He was a member of the Black Panther Party from a young age.
- 1.10 He was a member of the Black Panther Party from a young age.

2. Tupac Amaru Shakur's Music Career

- 2.1 He released his first album, *Raising Hell*, in 1988.
- 2.2 He released his second album, *My Adidas*, in 1990.
- 2.3 He released his third album, *My Adidas*, in 1990.
- 2.4 He released his fourth album, *My Adidas*, in 1990.
- 2.5 He released his fifth album, *My Adidas*, in 1990.
- 2.6 He released his sixth album, *My Adidas*, in 1990.
- 2.7 He released his seventh album, *My Adidas*, in 1990.
- 2.8 He released his eighth album, *My Adidas*, in 1990.
- 2.9 He released his ninth album, *My Adidas*, in 1990.
- 2.10 He released his tenth album, *My Adidas*, in 1990.

3. Tupac Amaru Shakur's Death

- 3.1 He was shot on September 13, 1991, in Las Vegas, Nevada.
- 3.2 He was shot by a police officer.
- 3.3 He was shot while he was driving a car.
- 3.4 He was shot while he was driving a car.
- 3.5 He was shot while he was driving a car.
- 3.6 He was shot while he was driving a car.
- 3.7 He was shot while he was driving a car.
- 3.8 He was shot while he was driving a car.
- 3.9 He was shot while he was driving a car.
- 3.10 He was shot while he was driving a car.

4. Tupac Amaru Shakur's Legacy

- 4.1 He is considered one of the greatest rappers of all time.
- 4.2 He is considered one of the greatest rappers of all time.
- 4.3 He is considered one of the greatest rappers of all time.
- 4.4 He is considered one of the greatest rappers of all time.
- 4.5 He is considered one of the greatest rappers of all time.
- 4.6 He is considered one of the greatest rappers of all time.
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- 4.8 He is considered one of the greatest rappers of all time.
- 4.9 He is considered one of the greatest rappers of all time.
- 4.10 He is considered one of the greatest rappers of all time.

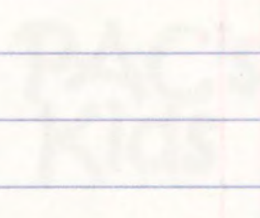
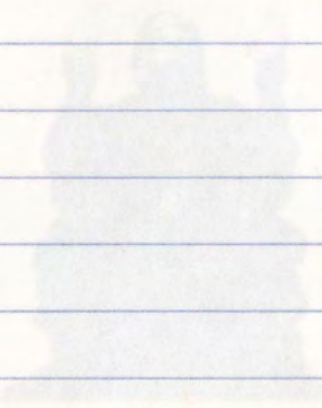
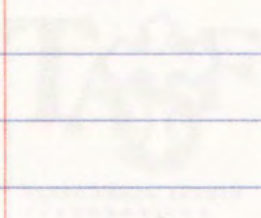
MAKUL SHAKUR FOUNDATION & CENTER FOR THE ARTS

Tupac Amaru Shakur died with great cheer, as such as hamburgers, burgers, and past during his youth. Reading, writing, and he performing and provided the hope that would one day find the opportunity, education, and financial education worldwide.

Founded in 1997, the Tupac Amaru Shakur Foundation gives the hope to the children of the world. In 2005, the Foundation opened Phase I of the Tupac Amaru Shakur Center for the Arts & Peace Garden where it provides books, art, and education to the children of the world. The center is a place of learning and education for the children of the world.

Foundation Goals

- Vision Center
- Center for the children of the world
- Highlights from Tupac's career (movies, music, etc.)
- Gift shop with Tupac's books, music, memorabilia, clothing, jewelry, etc.
- Memorial peace garden
- School and library for the children of the world
- Commemorative and memorial books
- Peace garden
- School projects



Support the Tupac Amaru Shakur Foundation

In-Kind Items | Monetary Donations | Endowments | Grants
In-Kind Services | Community Service Projects

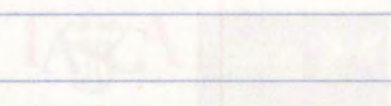
VOLUNTEER & INTERN OPPORTUNITIES ARE AVAILABLE

THE TUPAC AMARU SHAKUR CENTER FOR THE ARTS

2014 Memorial Drive • San Marcos, CA 92076 (Near to Phase II)

General Manager of Operations: 951-744-1111 • 951-744-1112 • 951-744-1113

951-744-1114 • 951-744-1115 • www.tasf.org



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TUPAC AMARU SHAKUR COLLECTION

A Peek Inside the Shakur Collection

- "Tales of a '90's N.I.G.G.A." notebook (songs written in this notebook became *2Pacalypse Now* album)
- Tupac Shakur portrait by Jeffery Greenberg
- Birth and death certificates
- "Dear Mama" video treatment
- Business plan for Euphania (Tupac's production company)
- Poetic Works of Tupac Shakur (poems later published as *The Rose that Grew from Concrete*)
- Poem "Starry Night" dedicated in memory of Vincent Van Gough
- Clinton Correctional Facility - interdepartmental memos regarding grievances and decisions, clothing inventory, etc.
- Birthday card from Afeni Shakur-Davis
- Plans for Powamekka Café restaurant
- Letter from Tupac Shakur to his family while in Clinton Correctional Facility
- Fan mail before and after his death

By the Numbers

- 2 archivists processed Tupac Shakur's papers
- 30 manuscript boxes
- 11.5 approximate linear feet of materials
- 400+ people attended the block party celebrating Shakur Collection's opening
- 162 documents in the digital collection
- 150+ inquiries and visitors to the Shakur Collection in the past year

Digital Collection

To provide greater access to the Shakur Collection, Archives Research Center staff created the Tupac Amaru Shakur Collection Digital Finding Aid and Digital Collection, which provide both the serious researcher and casual scholar the ability to view online the manuscript items written by Tupac Shakur in the collection. The Shakur Collection is accessible for research in both the digital and original format in the Archives Research Center's reading room.

TIMELINE

of Selected Tupac Shakur Highlights

1971	Born on June 16 in New York City, New York
1983	Plays Travis Younger in "A Raisin in the Sun" as member of Harlem's 127th Street Repertory Ensemble
1986	Shakur family moves to Baltimore, Maryland
1986	Enrolls in the Baltimore School for the Arts
1988	Shakur family moves to Marin City, California
1990	Becomes member of the Hip Hop group Digital Underground
1991	Releases his first album, <i>2pacalypse Now</i>
1992	Stars in the movie <i>Juice</i>
1993	Releases his second album, <i>Strictly 4 My N.I.G.G.A.Z</i>
1994	Releases his third album <i>Thug Life: Volume 1</i> with his rap group "Thug Life"
1995	Releases his fourth album <i>Me Against the World</i>
1996	Releases his fifth album, <i>All Eyez on Me</i> (first double disc CD by a Hip Hop artist)
1996	Dies on September 13 of respiratory failure and cardiac arrest
1996	<i>Don Killuminati: The 7 Day Theory</i> released posthumously
1997	Tupac Amaru Shakur Foundation established
2003	<i>Tupac: Resurrection</i> documentary premieres
2005	Tupac Amaru Shakur Center for the Arts opens
2011	Tupac Amaru Shakur Collection opens for research at the Archives Research Center



Scan the QR code on the front cover to explore the Shakur Collection finding aid.



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