

Hip hop and minorities in Europe: Challenging social exclusion, empowering marginalized communities

EUS/SYA4930

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Description

The course “Hip hop and minorities in Europe” is designed for Seniors and Juniors majoring in Humanities or Social Sciences with a background in European Studies, Sociology and/or Political Science. The course examines debates on immigration, cultural and national identities in contemporary Europe through the lens of hip hop. By employing sociological theories of immigration and immigrant integration and methods of critical discourse analysis, students will examine hip hop lyrics and videos from various European countries from the 1990s to the present. Apart from analyzing these and other primary sources – such as interviews with the artists or newspaper reports –, the course will put an emphasis on engagement with academic articles. Our aim will be to understand the key features and contexts of immigration debates in Europe and how hip hop can be read as socio-political discourse in this framework.

Course objectives

- creating an understanding for the diversity of immigrant communities, their histories, and their roles in the public discourses in Europe
- engaging in contemporary intellectual debates
- engaging with primary and secondary sources including hip hop studies resources
- Improving data analysis skills
- improving conversation skills

Content warning

This class deals with a variety of perspectives. Please be aware that students are required to read and engage with some primary sources that are potentially offensive. All students are expected to help to create an atmosphere of mutual respect and sensitivity, so that our classroom can provide an open space for the critical and civil exchange of ideas.

Assessment

Students will be evaluated based on their attendance (10%), active engagement (15%), a class presentation (30%) and reflection papers (45%).

Attendance: Two unexcused absences over the semester are allowed; after that, unexcused absences count against students' attendance grade. Excused absences do not count against the grade, but these require prior consultation with the instructor. For further information about the University of Florida's attendance policy, please see the current Undergraduate Catalogue (<http://www.registrar.ufl.edu/catalog/policies/regulationattendance.html>).

Active engagement: Students are expected to participate actively in class, share their opinions and questions and take part in discussions. Participation in class discussions based on the readings is of key importance for the success of the class.

Class presentation: Students are required to prepare a presentation and facilitate a follow-up discussion. Each week a different person will prepare a presentation with a discussion prompt related to that week's topic and readings. The presentation should take about 15 minutes. Presenters are encouraged to prepare a handout and/or slideshow. Following the presentation, the presenting student(s) will facilitate a class discussion. We are going to distribute the weeks among the students in the first class.

Reflection papers: This class is divided into five sections. Students must submit three reflection papers throughout this class, choosing freely three out of the five sections to discuss. The reflection papers should consist of 500 to 1000 words (excluding bibliography), typewritten, using 12-point font and double space. The papers should be related to the sections' readings. Students may discuss a different topic, if it is approved by the instructor at least a week prior to the submission date. The submission deadline will be a week after the last class in the section. Students can get up to 15 points per submission. Submitting late work will be penalized 1 point per 12 hours. Essays not meeting the word count will be penalized 1 point per 50 words.

Grading scale

A: 92-100 points

A-: 88-91

B+: 84-87

B: 80-83

B-: 77-79

C+: 74-76

C: 70-74

C-: 70-73

D+: 64-66

D: 60-63

F: 0-59

More information on grades and grading policies:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Religious Observances Policy

This course aims to be an inclusive learning community that supports students of all religious traditions. Please, let me know if your religious observances will conflict with class attendance. I will accommodate your religious observances. More information on the UF Religious Observances Policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

Chosen Name and Gender Pronouns

This course aims to be an inclusive learning community that supports students of all gender expressions and identities. Please tell me if you want to be addressed by a different name or use different pronouns than those listed elsewhere.

Materials

There is no textbook for this course. All required readings are available online, the links are provided in the syllabus. Some of the readings are accessible with a UF login. English translation will be provided at least a week ahead for non-English language primary sources. Students are required to read the primary materials and the required secondary readings for each week. Students are encouraged to read the recommended readings to get a deeper understanding of the phenomena we are studying.

Changes to the syllabus

Please note that the instructor reserves the right to make changes during the semester to the schedule, assigned readings or other aspects of the syllabus, if deemed necessary. No changes will be made to the grading scale.

READING LIST

SECTION I: Introduction to art and migration

Week 1 (Aug 24, 29): Introduction to the course; theories of immigration and immigrant integration

Required readings

- Berry, J. (1997). Immigration, Acculturation, and Adaptation. *Applied Psychology: An International Review*, 46(1), 5-68.
https://www.cultureresearch.org/sites/default/files/berry_1997.pdf
- Tajfel, H., & Turner, J. C. (1986). The Social Identity Theory of Intergroup Behavior. In W. G. Austin, & Worchel, S. (Eds.), *Psychology of Intergroup Relations* (pp. 7-24). Nelson-Hall Publishers.
https://web.mit.edu/curhan/www/docs/Articles/15341_Readings/Intergroup_Conflict/Tajfel & Turner Psych of Intergroup Relations CH1 Social Identity Theory.pdf

Recommended readings

- Billig, M. (2002). Henri Tajfel's 'Cognitive Aspects of Prejudice' and the Psychology of Bigotry. *British Journal of Social Psychology*, 41, 171-188.

<https://www.cda20plus.humanities.uva.nl/wp-content/uploads/2014/09/Billig-Henri-Tajfels-cognitive-aspects-of-prejudice-and-the-psychology-of-bigotry-2002.pdf>

- Langer, A. (2023). From its birth 50 years ago, hip-hop has spread throughout Europe and challenged outdated ideals of racial and ethnic identity. *The Conversation*. <https://theconversation.com/from-its-birth-50-years-ago-hip-hop-has-spread-throughout-europe-and-challenged-outdated-ideals-of-racial-and-ethnic-identity-202280>
- Sherif, M., Harvey, O. J., White, B. J., Hood, W. R., & Sherif, C. W. (1988). *The Robbers Cave Experiment: Intergroup Conflict and Cooperation*. Middletown, CT: Wesleyan University Press. <https://muse.jhu.edu/book/1107>

Week 2 (Aug 29, 31): Introduction to immigration and immigrant integration in Europe

Required readings

Primary sources

- Ipsos Public Affairs. (2018). The Inclusiveness of Nationalities: A Global Advisor Survey. Ipsos. https://www.ipsos.com/sites/default/files/ct/news/documents/2018-06/global_inclusiveness_survey_-_global_graphic_report_0.pdf German study.

Secondary sources

- Foroutan, N. (2017). "Ambivalent Germany: How to deal with migration, Muslims and democracy". In Jünemann, A., Scherer, N., & Fromm, N. (Eds.), *Fortress Europe? Challenges and Failures of Migration and Asylum Policies* (pp. 123–138). Springer VS. <https://d-nb.info/1231791136/34>
- Modood, T., & Meer, N. (2013). Contemporary Citizenship and Diversity in Europe: The Place of Multiculturalism. In R. Taras (Ed.), *Challenging Multiculturalism: European Models of Diversity* (pp. 25–51). Edinburgh University Press. <http://www.jstor.org/stable/10.3366/j.ctt20q22fw.8>

Recommended readings

- Foroutan, N. (2015). Unity in Diversity: Integration in a Post-Migrant Society. *Focus Migration, Policy Brief*, 28, 1–8. https://www.bpb.de/system/files/dokument_pdf/Policy%20Brief_Integration%20in%20a%20post-migrant%20society_2015.pdf

Week 3 (Sept 5, 7): Artistic practices and migration

Required materials

Primary sources

- Tate Gallery. Migration and Art: Explore how artists reflect on moving to new places. <https://www.tate.org.uk/art/migration-art>

Secondary sources

- DeNora, T. (2003). Music sociology: Getting the music into the action. *British Journal of Music Education*, 20(2), 165-177. <https://www.cambridge.org/core/journals/british->

journal-of-music-education/article/music-sociology-getting-the-music-into-the-action/F33F5D9FC832AC9F3D39840C29C763D6

- Roy, W. G., & Dowd, T. J. (2010). What Is Sociological about Music? *Annual Review of Sociology*, 36, 183–203. <http://www.jstor.org/stable/25735074>
- Sannaee, J. (2022). Speaking the City, Disrupting Its Discourses: How Poets like Suhaiymah Manzoor-Khan and Leeds Young Authors Are Reclaiming Britain's Multicultural Cities, *Études britanniques contemporaines*, 63. <http://journals.openedition.org/ebc/13024>

Recommended readings

- Albers, B. D., & Bach, R. (2003). Rockin' Soc: Using Popular Music to Introduce Sociological Concepts. *Teaching Sociology*, 31(2), 237–245. <https://doi.org/10.2307/3211313>
- Cheesman, T. (2004). Talking "Kanak": Zaimoğlu contra Leitkultur. *New German Critique*, 92, 82–99. <http://www.jstor.org/stable/4150468>
- Lund, L., Lund, H. (2022). A history of flops and a new turn: The Turkish-German music interplay, *Transposition*, 10 <http://journals.openedition.org/transposition/7038>
- Martiniello, M. (2022). Researching arts, culture, migration and change: a multi (trans)disciplinary challenge for international migration studies. *CMS* 10, 7. <https://doi.org/10.1186/s40878-022-00281-5>

Section II: Hip hop politics

Week 4 (Sept 12, 14): Origins of hip hop (USA, West Africa)

Required materials

Primary sources

- James Brown (1968). Say It Loud: I'm Black and I'm Proud. On *A Soulful Christmas*.
- N.W.A. (1988). Fuck tha Police. On *Straight Outta Compton*.
- Public Enemy (1989). Fight the Power. On *Fear of a Black Planet*.

Secondary sources

- Parmar, P., & Bain, B. (2007). Spoken Word and Hip Hop: The Power of Urban Art and Culture. *Counterpoints*, 306, 131–156. <http://www.jstor.org/stable/42979462>
- Tang, P. (2012). The Rapper as Modern Griot. In *Hip Hop Africa: New African Music in a Globalizing World*, edited by Eric Charry, Indiana University Press. <https://ebookcentral.proquest.com/lib/ufl/reader.action?docID=816849&ppg=94>

Recommended readings

- Lorenz, S. (2013). Black and Latino Hip Hop Alliances in the Age of State-sponsored Immigration Reform. *American Music*, 31(3), 241–276. <https://doi.org/10.5406/americanmusic.31.3.0241>
- Tickner, A. B. (2008). Aquí en el Ghetto: Hip-Hop in Colombia, Cuba, and Mexico. *Latin American Politics and Society*, 50(3), 121–146. <http://www.jstor.org/stable/30130878>

Week 5 (Sept 19, 21): Reading hip hop as political discourse (Austria, Norway, Russia)

Required materials

Primary sources

- Lars Vaular (2010). Kem skjøt Siv Jensen. On *Helt om natten, helt om dagen*.
- Timati (2013). Ponti. On *13*.
- Sasha Chest feat. Timati (2015). Lushchiy drug. On *Lushchiy drug*.

Secondary sources

- Hafez, F. (2016). Political Beats in the Alps: On Politics in the Early Stages of Austrian Hip Hop Music. *Journal of Black Studies*, 47(7), 730–752. <http://www.jstor.org/stable/26174183>
- Mills, S. (2018). Hip-Hop Lifestyle Branding and Russian Ethno-Nationalism: The Case of Timati. *NYU Jordan Center for the Advanced Study of Russia*. <https://jordanrussiacycenter.org/news/scout-mills-on-timati-part-i/>
- Nærland, T. U. (2014). Rhythm, rhyme and reason: hip hop expressivity as political discourse. *Popular Music*, 33(3), 473–491. <http://www.jstor.org/stable/24736843>

Recommended materials

- Liebig, Anne. 2020. No Face, No Case: Russian Hip Hop and Politics under Putinism. *FORUM: University of Edinburgh Postgraduate Journal of Culture & The Arts*, no. 30 (July). <https://doi.org/10.2218/forum.30.4473>.
- Nærland, T. U. (2014). Hip Hop and the Public Sphere: Political Commitment and Communicative Practices on the Norwegian Hip Hop Scene. *Javnost - The Public. Journal of the European Institute for Communication and Culture*, 21:1, 37-52. <https://javnost-thepublic.org/article/2014/1/3/>
- Nærland, T. (2016). Right Wing Populism and Hip Hop Music in Norway. *JOMEC Journal*. 9. 91-111. <https://jomec.cardiffuniversitypress.org/articles/10.18573/j.2016.10044>
- Schmidt, J. (2003). German Rap Music in the Classroom. *Die Unterrichtspraxis / Teaching German*, 36(1), 1–14. <https://doi.org/10.2307/3531679>

Week 6 (Sept 26, 28): Hip hop as a tool of political activism (Italy, Ireland)

Required materials

Primary sources

- 99 Posse (1993). Napoli. On *Curre curre guaglió*.
- TPM (2015). All the Boys on the Dole. On *All the Boys on the Dole*.

Secondary sources

- Colima, L., Cabezas, D. (2017). Analysis of Social Rap as a Political Discourse of Resistance. *Bakhtiniana: Revista de Estudos do Discurso* 12 (2). <https://www.scielo.br/j/bak/a/3BnLLN97vggjmzfzfgMPX7Qs/?lang=en>
- Heffernan, C. (2002). “Taxpayers’ Money”: Subverting Anti-Welfare Sentiment through Irish Rap Lyrics. *Estudios Irlandeses*, Issue 17, 2022, pp. 41-53. <https://doi.org/10.24162/EI2022-10719>
- Pugliese, J. (2008). Whiteness and the Blackening of Italy: La guerra cafona, Extracomunitari and Provisional Street Justice. *Portal: journal of multidisciplinary*

international studies, 5, 1-35.

<https://epress.lib.uts.edu.au/journals/index.php/portal/article/view/702>

Recommended readings

- Papović, J., Astrea Pejović, A. (2016). The Potential of Popular Culture for the Creation of Left Populism in Serbia: The Case of the Hip-Hop Collective “The Bombs of the Nineties.” *Contemporary Southeastern Europe* Vol. 3, no. 2, pp. 107 – 126. <https://unipub.uni-graz.at/cse/periodical/pageview/1617402>
- Solomon, T. (2005). “Living Underground Is Tough”: Authenticity and Locality in the Hip-Hop Community in Istanbul, Turkey. *Popular Music*, 24(1), 1–20. <http://www.jstor.org/stable/3877591>
- Zammarchi, E. (2020). ‘If I see a black dot, I shoot it on sight!’: Italian rap between anti- and neo-fascisms. *Global Hip Hop Studies*, Volume 1, Issue 2, Aug 2020, p. 293 – 312. https://intellectdiscover.com/content/journals/10.1386/ghhs_00022_1

Section III: Hip hop and immigration

Week 7 (Oct 3, 5): Narrating minority identities (Germany, France)

- Oct 5 class will be virtual

Required materials

Primary sources

- Eko Fresh (2013). Quotentürke. On *Eksodus*.
- Eko Fresh (2014). Doppelleben. On *Deutscher Traum*.

Secondary sources

- Bower, K. (2011). Minority Identity as German Identity in Conscious Rap and Gangsta Rap: Pushing the Margins, Redefining the Center. *German Studies Review*, 34(2), 377–398. <http://www.jstor.org/stable/41303737>
- Marc Martínez, I. (2011). Intermediality, Rewriting Histories, and Identities in French Rap. *CLCWeb: Comparative Literature and Culture* 13.3, <http://docs.lib.purdue.edu/clcweb/vol13/iss3/18gender>
- Ranocchiaro, D. (2011). Between the Bairro and the Nation: Performative Identities of Afro-Lusitan Rap Music in Lisbon. *Music & Politics*, 5(1). <https://doi.org/10.3998/mp.9460447.0005.104>

Recommended readings

- El-Tayeb, F. (2003), ‘If You Can’t Pronounce My Name, You Can Just Call Me Pride’: Afro-German Activism, Gender and Hip Hop. *Gender & History*, 15: 460-486. <https://doi.org/10.1111/j.0953-5233.2003.00316.x>

Week 8 (Oct 10, 12): Rapping the diaspora experience (Ukraine, Sweden)

- With guest speaker Abigail Lindo, M.M.Ed, Ph.D. Candidate, Ethnomusicology UF
- Oct 12 class will be virtual

Required materials

Primary sources

- The Latin Kings (1994). *Krossa Rasismen. On Välkommen till förorten.*
- The Latin Kings (1995). *Latinos Somos. On Bienvenido a Mi Barrio.*

Secondary sources

- Helbig, A. (2011). "Brains, means, lyrical ammunition": hip-hop and socio-racial agency among African Students in Kharkiv, Ukraine. *Popular Music*, 30(3), 315–330. <http://www.jstor.org/stable/23359906>
- Lindholm, S. (2017). Hip hop Practice as Identity and Memory Work in and In-between Chile and Sweden. *Suomen Antropologi: Journal of the Finnish Anthropological Society*, 42(2), 60–74. Retrieved from <https://journal.fi/suomenantropologi/article/view/65788>

Recommended readings

- Leppänen, S, Westinen, E. (2018). Migrant Rap in the Periphery: Performing Politics of Belonging. *AILA Review*, vol. 30, pp. 1-26, <https://www.jbe-platform.com/content/journals/10.1075/aila.00001.lep>
- Lindholm, S. (2015). Negotiating difference in the Hip-hop zone in-between Sweden and Chile. *Oral History*, 43(2), 51–61. <http://www.jstor.org/stable/24625377>
- Shi, T. (2022). Between Return and Resistance: Rap as a Means of Access to Engagement and Empowerment Among French Hmong Youth. *YOUNG*, 30(3), 230–246. <https://doi.org/10.1177/11033088211047322>
- Whidden, S. (2007). French Rap Music Going Global: IAM, They Were, We Are. *The French Review*, 80(5), 1008–1023. <http://www.jstor.org/stable/25480875>

Week 9 (Oct 17, 19): Negotiating immigrant identities (France, Norway)

Required materials

Primary materials

- Black M (2016). Je suis chez moi. On *Éternel insatisfait*.
- Cross, Tony. "French rapper Black M banned from World War I centenary ceremony." *RFI*, 14 May 2016, <https://www.rfi.fr/en/culture/20160514-french-rapper-black-m-banned-world-war-centenary-verdun>. Accessed 29 April 2021.
- Sexion d'Assaut (2010). Désolé. On *L'École des points vitaux*.

Secondary readings

- Nyawalo, Mich Yonah (2019) "Negotiating French Muslim Identities through Hip Hop," *Journal of Hip Hop Studies*: Vol. 6: Iss. 2, Article 14. <https://scholarscompass.vcu.edu/jhhs/vol6/iss2/14>
- Saetre, J. (2022). Nationhood, identity and subcultures: A case study of the Norwegian rap duo Karpe. *Global Hip Hop Studies*, Volume 2, Issue 1, Jun 2021, p. 55 – 73. https://doi.org/10.1386/ghhs_00033_1

Recommended readings

- Cutler, C., & Røyneland, U. (2015). Where the fuck am I from? Hip-hop youth and the (re)negotiation of language and identity in Norway and the US. In J. Nortier & B. Svendsen (Eds.), *Language, Youth and Identity in the 21st Century: Linguistic Practices across Urban Spaces* (pp. 139-164). Cambridge: Cambridge University Press.

<https://www.cambridge.org/core/books/language-youth-and-identity-in-the-21st-century/where-the-fuck-am-i-from-hiphop-youth-and-the-renegotiation-of-language-and-identity-in-norway-and-the-us/1AC75BF79EA0B0CE0C05677DDA721008>

- Hammou, Karim. “Forty years of French rap: Identities in crescendo.” In *Hip-hop en français: An exploration of hip-hop culture in the Francophone world*, edited by Alain-Philippe Durand, Rowman & Littlefield, 2020, pp. 1–16.
- Ní Shúilleabháin, Míde. “Inviting Marianne to Dance: Congolese Rumba Lingala as an Archive against Monument.” *Politics of African Anticolonial Archive*, edited by Shiera S. el-Malik and Isaac A. Kamola, Rowman & Littlefield, 2017, pp. 101–120.

Section IV. Marginalized identities in hip hop

Week 10 (Oct 24, 26): Being Black in Europe (Finland, France)

Required materials

Primary sources

- Sexion d’Assaut (2010). J’ai pas les loves. On *L’École des points vitaux*.
- Sexion d’Assaut (2012). Africain. On *L’Apogée*.
- Sorman, G. (2020). Black Lives Matter in Paris: An American Movement in France, *France-Amérique*, <https://france-amerique.com/en/black-lives-matter-in-paris-an-american-movement-in-france/>.

Secondary sources

- Germain, F. (2014). A “New” Black Nationalism in the USA and France. *Journal of African American Studies*, 18(3), 286–304. <http://www.jstor.org/stable/43525554>
- Kelekay, J. (2019). Too Dark to Support the Lions, But Light Enough for the Frontlines”: Negotiating Race, Place, and Nation in Afro-Finnish Hip Hop. *Open Cultural Studies*, 3(1), 386-401. <https://doi.org/10.1515/culture-2019-0033>

Recommended readings

- Aidi, H. (2016). “What Will Happen to All That Beauty?”: Black Power in the Banlieues. *World Policy Journal*, 33(1), 5–10. <https://www.jstor.org/stable/26781373>
- Collier, R. (2016). Xavier Naidoo and Double Consciousness: Introducing Afro-German Hip Hop to the American Literature Classroom. *CLA Journal*, 60(2), 209–224. <http://www.jstor.org/stable/26355918>
- Halling, K. (2015). Identity and ‘Street Cred’ in the Works of French Rappers Oxmo Puccino and Booba. *The French Review*, 88(3), 91–105. <http://www.jstor.org/stable/24547416>
- Kelekay, J. (2022). From “Something in Between” to “Everything All at Once: Meditations:” Meditations on Liminality and Blackness in Afro-Finish Hip-Hip and R&B. *Journal of Critical Mixed Race Studies*, 1(2), 18–49. <https://www.jstor.org/stable/48680637>

Week 11 (Oct 31, Nov 2): Hip hop and gender (Great Britain, Netherlands, Spain, Sweden)

Required materials

Primary sources

- Arianna Puello (2003). Asi es la negra. On *Asi lo siento*.
- Arianna Puello feat. Dnoe (2003). Que grande es ser mujer. On *Asi lo siento*.
- Interview with Ari Puello (2011). <https://17190.org/ari-puello/>

Secondary sources

- Araújo, C. (2019). Women's voices in diaspora: hip hop, spoken word, Islam and web 2.0, *Comunicação e sociedade*, Special Issue. <http://journals.openedition.org/cs/950>
- Walter, S. (2006). Ethnic and Gender Identity in Hip-Hop Among Three Female Emcees in the Netherlands. IndependentStudy Project (ISP) Collection. 354. https://digitalcollections.sit.edu/isp_collection/354

Recommended materials

- Berggren, K. (2014). Hip hop feminism in Sweden: Intersectionality, feminist critique and female masculinity. *European Journal of Women's Studies*, 21(3), 233–250. <https://doi.org/10.1177/1350506813518761>
- Franz, B. (2012). Immigrant Youth, hip-hop, and Feminist Pedagogy: Outlines of an Alternative Integration Policy in Vienna, Austria. *International Studies Perspectives*, 13(3), 270–288. <http://www.jstor.org/stable/44218713>
- Palma-Martos, M.L., Cuadrado-García, M., Montoro-Pons, J.D. (2021). Breaking the Gender Gap in Rap/Hip-Hop Consumption. In: de-Miguel-Molina, B., Santamarina-Campos, V., de-Miguel-Molina, M., Boix-Doménech, R. (eds) *Music as Intangible Cultural Heritage*. SpringerBriefs in Economics. Springer, Cham. https://doi.org/10.1007/978-3-030-76882-9_5
- Wolfson, S. (2017). Rap and the gender gap: why are female MCs still not being heard? *The Guardian*, <https://www.theguardian.com/music/2017/sep/09/rap-gender-gap-why-are-female-mcs-still-not-being-heard>

Week 12 (Nov 7, 9): Hip hop and Islam (Austria, Britain, France)

Required materials

Primary sources

- Aidi, H. (2015). Debate About French Muslim Identity Plays Out in Hip-Hop. *NPR*, <https://www.npr.org/2015/03/03/390484853/debate-about-french-muslim-identity-plays-out-in-hip-hop>
- Khaled Siddiq feat. Mohammed Yahya, Qasim Gray (2018). Say Mashallah. On *Say Mashallah*.
- Poetic Pilgrimage (2010). Land Far Away. On *Star Women Mixtape*.

Secondary sources

- Hafez, F. (2017). From Harlem to the “Hoamatlond”: Hip-Hop, Malcolm X, and Muslim Activism in Austria. *Journal of Austrian-American History*, 1(2), 159–180. <https://doi.org/10.5325/jaustamerhist.1.2.0159>
- Jouili, J. S. (2021). Embodying Black Islam: The Ethics and Aesthetics of Afro-Diasporic Muslim Hip-Hop in Britain. In Y. Covington-Ward & J. S. Jouili (Eds.), *Embodying Black*

Religions in Africa and Its Diasporas (pp. 197–221). Duke University Press.
<https://doi.org/10.2307/j.ctv1txdg9n.13>

Recommended readings

- Aidi, H. (2012). Don't Panik! Islam and Europe's 'Hip Hop Wars.' *AllJazeera*, <https://www.aljazeera.com/opinions/2012/6/5/dont-panik-islam-and-europes-hip-hop-wars>
- Lohlker, R. (2014). Hip Hop and Islam: An Exploration into Music, Technology, Religion, and Marginality. *Wiener Zeitschrift Für Die Kunde Des Morgenlandes*, 104, 115–135. <http://www.jstor.org/stable/24754719>
- Solomon, T. (2006). Hardcore Muslims: Islamic Themes in Turkish Rap in Diaspora and in the Homeland. *Yearbook for Traditional Music*, 38, 59–78. <http://www.jstor.org/stable/20464972>

Week 13 (Nov 14, 16): Rapping Jewishness (Germany, Russia)

Required materials

Primary sources

- Ben Salomo (2016). Identität. On *Es gibt nur einen*.
- Sun Diego (2018). Eloah. On *Eloah*.
- Oxxxymiron VS Slava KPSS (2017). Rap battle.
- Oxxxymiron (2021). Pantelleriya. On *Krasota i urodstvo*.

Secondary sources

- Max Tretter. (2021). Jewish Symbols in German Gangsta Rap: A Subtle Form of Protest. *AJS PERSPECTIVES*, 64-66. https://www.associationforjewishstudies.org/docs/default-source/ajs-perspectives/protest/ajs_perspectives-protest-issue-tretter.pdf?sfvrsn=1c9ff04e_3
- Wood, A. (2007). (De)constructing Yiddishland: Solomon and SoCalled's "HipHopKhasene." *Ethnomusicology Forum*, 16(2), 243–270. <http://www.jstor.org/stable/20184596>

Recommended materials

- Cohen, J. (2009). Hip-Hop Judaica: The Politics of Representin' Heebster Heritage. *Popular Music*, 28(1), 1–18. <http://www.jstor.org/stable/40212423>
- McDonald, D. A. (2013). Imaginaries of Exile and Emergence in Israeli Jewish and Palestinian Hip Hop. *TDR (1988-)*, 57(3), 69–87. <http://www.jstor.org/stable/24584894>
- Posener, A. (2021). "No More Mr. Nice Guy": Questioning the Ideal of Assimilation. In G. Reuveni & D. Franklin (Eds.), *The Future of the German-Jewish Past: Memory and the Question of Antisemitism* (pp. 3–12). Purdue University Press. <https://doi.org/10.2307/j.ctv15pjxvw.5>

V. Hip hop perspectives on the future of Europe

Week 14 (Nov 21, 28, 30): Reimagining the city with rap (Austria, Denmark, Finland)

- With guest speaker Jeremy Frusco, Ph.D., UF-CAME

Required readings

Primary sources

- Erap (2019). Kabadayi (Die Tage werden besser). On *Tschuschistan*.
- Erap feat. Gasmac Gilmore (2019). Freunde dabei. On *Freunde dabei*.
- Interview with Erap (2019). <https://www.musicaustria.at/tschuschistan-ist-ueberall-wo-die-diaspora-zu-hause-ist-esrap-im-mica-interview/>

Secondary sources

- Kelekay, J. (2022). "We're Not All Thugs in the East": The Racial Politics of Place in Afro-Finnish Hip Hop. In J. Hoegaerts, T. Liimatainen, L. Hekanaho, & E. Peterson (Eds.), *Finnishness, Whiteness and Coloniality* (pp. 207–238). Helsinki University Press. <http://www.jstor.org/stable/j.ctv2vm3bb6.12>
- Ringsager, K. (2017). 'Featuring the System': Hip hop pedagogy and Danish integration policies. *Suomen Antropologi: Journal of the Finnish Anthropological Society*, 42(2), 75–93. Retrieved from <https://journal.fi/suomenantropologi/article/view/65787>

Recommended readings

- Bourderionnet, O. (2011). A 'Picture Perfect' Banlieue Artist: Abd Al Malik or the Perils of a Conciliatory Rap Discourse in France. *French Cultural Studies* 22.2, 151-161. https://scholarworks.uno.edu/cgi/viewcontent.cgi?article=1033&context=fl_facpubs
- Soysal, L. (2004). Rap, Hiphop, Kreuzberg: Scripts of/for Migrant Youth Culture in the WorldCity Berlin. *New German Critique*, 92, 62–81. <http://www.jstor.org/stable/4150467>
- Prickett, S. (2013). Hip-Hop Dance Theatre in London: Legitimising an Art Form. *Dance Research: The Journal of the Society for Dance Research*, 31(2), 174–190. <http://www.jstor.org/stable/43281334>

Week 15 (Dec 5): Final class (review)

No required readings.