

STUDY GUIDE FOR UNIT 1: DEATH OF CULTURAL ICONS AND CULTURAL HISTORY

TUNI 250: HONORS ADVANCED TOPICS SIMULATION IN CULTURAL CRITICISM: RATCATCHER FALL 2018

Material from the reading by Gallien

1. Know whether or not the author's **intent** is to **narrow** the battleground to one of **lyrical choice**. Know whether or not the **traditional value base** for African-Americans stands in stark **contrast** to the dominant **contemporary lyrics and messages** of hip-hop/rap music. Know whether or not Cornell **West** believes that the value base for contemporary black Americans has shifted **away from** the "**gettin' over**" **paradigm**. Know whether or not, under the "**keepin' it real**" perspective, many hip-hop/rap lyrics are representative of a black underclass rooted in the material conditions of **black urban poverty, drug-infestation** and **violence**. Know whether or not it is generally accepted among many black scholars that **no one contemporary African American leader** has successfully picked up the mantle of **prophetic leadership**. Know whether or not **Carter bemoans** the loss of the prophetic voice in America, **except** in the case of leadership in the **black church**. Know whether or not, in **Patillo-McCoy's terms**, those youth who begin the marketing process "**thrilled**" may end up "**consumed**." Know whether or not Nathan **McCall** argues that music **always reflects the times**. Know whether or not **Patillo-McCoy** says that black youth are **conspicuous consumers**. (p. 001-003)
2. Know whether or not the **black church** in many urban areas is a **victim of its own success**. Know whether or not many urban neighborhoods, like **public schools**, have **no churches within walking distance** of their homes. Know whether or not it is true that any time an **institutional pillar** of the neighborhood leaves, **another stable one** needs to take its place in order to preserve the **sustaining partnership** in black neighborhoods. Know whether or not the most current **disturbing trend** is that **45 percent** of all black males have been or are on **probation, arrested, awaiting trial or imprisoned** in America. Know whether or not, since the eras of **school desegregation** and **cross-district busing**, many black families have had to deal with **distant and non-responsive public school systems** across the United States. Know whether or not, by the **era of the 1980s**, school lines were drawn by **former coaches** who found a **winning athletic formula** for their high schools. Know whether or not, in the "**integrated**" **schools**, the **white-black academic gap** finally improved and social relations **between** the two **predominate groups normalized**. Know whether or not the **typical formula** for integrating public schools in the fifties was to **keep open** many popular and successful **all-black schools**. Know whether or not the **most researched** of the author's groups **affected by** hip-hop and its music is **pre-adolescent and adolescent black youth**. Know whether or not the groups most affected by hip-hop culture and its music encompass a **wide array** of contrasting **value bases**. Know whether or not, while few would argue that the **segregated all-black schools** in the past were not **physically inferior**, there is recent evidence to suggest that some of these all-black schools were actually **academically and socially superior** to their **all-white counterparts**. (p. 003-004)
3. Know whether or not **the low road** is **more difficult** to walk upon as a recording artist. Know whether or not a lot of rappers would not get **the time of day** from recording producers if they weren't doing **negative rap**. Know whether or not rap artists are **unaware of whom they are dealing with** and the "**rules of the game**." Know whether or not the **value base** of the corporate sponsors is **difficult to understand**. Know whether or not Chuck D. says that white corporations make a **lot of** money from rap, then go off to their well-established communities and black people are the **casualties of the day**. (p. 004-005)
4. Know whether or not the **negative and self-destructive lyrics** of hip-hop/rap music have been the norm since the **breakout period** of hip-hop culture. Know whether or not, according to **Cox**, values are rooted in

narratives. Know whether or not the growing **economic and social disparity** between class status and race was underlined during the **Reagan era**. Know whether or not the "**real life**" **display of deadly violence** further legitimized (and valorized) **gangsta rappers** who were willing to "keep it real" to their **impressible audiences**. Know whether or not, during the **Reagan era**, the conditions of urban life in America were underscored with a **Godfatheresque backdrop** and fantasy combined with **violence**. Know whether or not some parents **detest rap music** so much that they **do not even listen** to the lyrics. Know whether or not, in the sixties, there was a **newly found freedom** in musical expression and lyrics that were **no longer "coded."** Know whether or not it is **much easier** to assess the contemporary parents' group, especially toward rap music and their perception of its **impact upon their children**. Know whether or not parents are eager to enter discussions of value, despite the **inconsistencies of their past**. Know whether or not, as a result of contemporary parents' **wider exposure** to a more **permissive era**, they tend to be **more limiting** toward their children in their **discretionary choice** of music and entertainment than **their parents allowed**. (p. 005-007)

5. Know whether or not, when confronted with some of the **more self-destructive lyrics** of rap music, some of the **author's students** maintain that they **don't really hear the lyrics**. Know whether or not some students believe that music is a **legitimate form** of free expression guaranteed by the **First Amendment** and that the lyrics are **not the issue**. Know whether or not some students **vigorously maintain** that even after they understand the lyrics, their value base is **not influenced** by their messages. Know whether or not the **dilemma**, especially for many black men, is that they want to **distance themselves** from hip-hop **culture**. Know whether or not some of his students admitted to **listening to and enjoying** questionable (even nasty) rap music even though the lyrics **conflict with their value base**. Know whether or not there have been **many studies** that have measured the effects of music such as **gangsta rap** on the **values of young adolescents**. Know whether or not, according to **Byrd**, children reason that if society as a whole **doesn't accept it**, then they wouldn't **put it on the air**. Know whether or not **another problem is**: who **translates** the lyrics to children? Know whether or not the **meaning of lyrics** is learned in the **street** by some "**older**" **adolescent** who fills in the gap with some **sensational and inaccurate information**. Know whether or not **one medium** for youth understanding lyrics is **through music videos** that literally leave **nothing to imagine or define**. (p. 007-008)
6. Know whether or not, according to **Powell**, the **debate over values** in the black community over hip-hop culture is at a **critical crossroads**. Know whether or not, according to Chuck D., black people **have control** of their communities because they have the **courage to confront** young people. Know whether or not one of the most effective **pedagogical methods** is **Socratic dialogue**. Know whether or not one of the **responsibilities** adults have is to ask youth to ground their values in a **moral framework** that morally and spiritually **advances their families and communities**. Know whether or not **Powell** stated that, concerning gangsta rap, **time is running out** for African Americans. (p. 008)

Material from the reading by Meloy et al.

1. Know whether or not the **paradox of fame** is **loss of freedom**. Know whether or not those **bedeviled by failures** in love and work, and increasingly living on the **margins of society**, and often their own **mental stability**, may enviously wish for the **attention and wealth** the public figure commands. Know whether or not the **last subject** in the ECSP study was the **Columbine shooter**. Know whether or not there is any **systematic research** concerning attacks against **corporate or religious leaders**. Know whether or not, with the publication of the ECSP study, **new concepts** have emerged as important points of operational departure, including **pathological fixation, grandiosity, entitled reciprocity, the intensity of pursuit, and the prevalence of mental disorder**. (p. 001)
2. Know whether or not data gathered for each incident were **derived directly** from the **open source reporting**. Know whether or not the use of search engines **other than Google** may yield other incidents **not captured** in the reported study. Know whether or not **fifty-six incidents** were ultimately accepted for inclusion in this study, which included **58 different public figures** and **58 different offenders**. Know whether or not the age range of the victims was **23 (Selena)** to **38 (Dimebag Darrell Abbot)**. Know whether or not the attacks analyzed in the study occurred only at **certain times of the study**. Know whether or not twenty-six attacks feature **handguns**, three featured **long guns**, and in four cases the type of gun was **unknown**. Know whether or not there were **fifteen offenders** considered to be motivated by a terrorist agenda from either the **domestic right wing** or **single-issue categories**. Know whether or not,

from among the fatal cases, **17 (50%)** involved a **single victim fatality**. Know whether or not **six of the offenders** committed **suicide** after the offense. Know whether or not offenders were **likely to be killed or injured** during the course of the attack. Know whether or not, when data were known, at least a **dozen offenders** made a **direct threat** to the target **beforehand**. Know whether or not there were **known mental health problems** in only **five of the offenders**. Know whether or not cases occurring in the course of a **large terrorist attack**, such as that on September 11, 2001, **were included**. Know whether or not there were **two main independent variables: public figures** and **attacks**. Know whether or not there are **limitations inherent** in open-source materials. (p. 002-005)

3. Know whether or not the **victims** were predominantly **female** and a **minority were male**. Know whether or not **collateral victims** were killed or harmed in **over a quarter of cases**. Know whether or not **politicians** were at the **greatest risk** for a successful attack. Know whether or not **grandiosity** ranged from exaggeration of one's **self-importance** to **frank delusion**, which was typically an aspect of the offender's **major mental disorder**. Know whether or not several categories of **public figure type** were **100 percent female**. Know whether or not there were several targets who **could not be categorized** by profession. Know whether or not the only **female offender** was the one who **killed Selena**. Know whether or not the **largest number** of offenders by as in the age range **28-37 years**. Know whether or not the study identified several attacks involving a victim **under the age of 18** which met inclusion criteria. Know whether or not researchers **coded for race or marital status**. (p. 005-010)
4. Know whether or not, **since the ECSP**, there have been **several published operational studies** of attacks against public figures in the United States. Know whether or not **any proxies** (substitute, secondary targets) were **attacked** in the sample examined. Know whether or not, in the reported study, the **one warning behavior** that could be coded was a **directly communicated threat** to the target **beforehand**. Know whether or not **political figures** were almost exclusively attacked in the **early evening hours**. Know whether or not it is true that perhaps the **most striking finding** in the study is the **virtual absence** of a desire for **fame or notoriety**. Know whether or not the violence that results from attacks is **typically impulsive**, not **planned and purposive**. Know whether or not **survival** is a key element in **post-offense behavior**. Know whether or not what appears to be different is the **more personal nature** of the attacks on public figures over the **past 20 years**. Know whether or not, although **severe mental disorder** and its correct diagnosis may be critical for **successful treatment** of persons at risk for targeted violence, Fein and Vossekuil noted that it is **much less relevant** for **threat assessment and operational purposes**. Know whether or not **any systematic study** has been conducted of targeted attacks against **public figure athletes** as a discrete group. Know whether or not the chances of an **attack fatality** involving a **music celebrity** had a **100% fatality rate**, whereas attacks on **news media figures fatalities** were just over **half of the cases**. Know whether or not **six journalists** were attacked, and each case was **highly unique** with particularly **dramatic circumstances**. Know whether or not, since there **was a comparison group**, the findings of the reported study can be **utilized to predict behavior**. Know whether or not **directly communicated threats** are very **infrequent** in any targeted violence incident. Know whether or not **music celebrity attacks** were in some respects **homogeneous**, whereas journalist attacks ran the **gamut of variability**. Know whether or not the cases of **Tupac Shakur and Biggie Smalls** were never **officially solved**. Know whether or not a **perfect, side-by-side comparison** between the reported study's data and the ECSP is **possible** and a **good goal for future research**. Know whether or not the researchers **did not interview** any of the subjects, and mostly relied on **secondary source material** through internet searches that were **virtually unavailable** during the period of the **ECSP research**. Know whether or not a **new breed of public figure** has evolved since the ECSP was conducted: the "**publicly intimate figure**." Know whether or not the **new normal relationship** between public figures and the public at large is **at once intimate and personal**. (p. 011-021)

Material from the reading by Reddick et al.

1. Know whether or not, in their **relationship through music**, teens can create the **sense of community** that has **partially disintegrated** as a result of technological advances that **permeate society**. Know whether or not, from **very early** in our lives, music is an **important, ubiquitous form of human expression** and **experience**. Know whether or not, from its **earliest days**, rock music has differentiated into **deep, often more intense genres** such as rap and heavy metal. Know whether or not, as the teen **enters adolescence, choices, morals, and loyalties** are replaced by **fact-finding** and **knowledge-building** involving television and books. Know whether or not it is true that, common to the **heavy metal and rap**

genres is the idea of **musical prowess**. Know whether or not, on average, those who listen to heavy metal and rap **listen to music longer** and register or even **memorize the lyrics** more often than **nonlisteners**. Know whether or not **thrash and death metal groups** are similar in their adherence to **turning inward** and **isolating or alienating** the self from a world **rife with corruption** and destined for destruction. Know whether or not **Abomination, Ancient Rites, and Autopsy** are examples of names of **death metal bands**. Know whether or not the **bystander** trying to understand the meaning of **nihilism** and emphasis on the **macabre** may easily be shocked and **miss the underlying message**. Know whether or not, **unlike** the hopelessness and internal retreat espoused in heavy metal, rap music speaks to **mobilizing anger** to incite **action and protest**. Know whether or not the **common theme of misogyny** in both rap and heavy metal is **peculiar** to these forms of popular music. Know whether or not the **sensory experience** is **divorced** from the **graphic content of the lyrics** of both rap and heavy metal artists. Know whether or not **heavy metal music** has differentiated into **many subgenres** that differ in the character of the **distorted sound, tempo, audience culture, and themes** expressed in their lyrics. Know whether or not the **more mainstream popular** heavy metal bands **avoid hairspray** and tend to wear **jeans or plain clothes**. Know whether or not seeing **government and power as corrupt** is a theme that has remained **constant** in the development of metal. Know whether or not listeners to rap know the music is composed largely by **minorities with a common historical oppressor** and **focus for their rage**. Know whether or not **hip-hop music** is largely **borrowed samples** of musical phrases from almost any source played back on a **phonograph used as an instrument**. Know whether or not many rappers argue they are **merely reporting** the reality of **inner city street life**. Know whether or not one **explanation for misogyny** in lyrics arises from the **extreme narcissism** of the performer. Know whether or not it is true that, implicit in the autobiographies **recorded in rap lyrics** are statements of **power, prowess, and grandiosity** that closely align to conditions "**on the street.**" Know whether or not, in one study of **percentage of musical references to antisocial behavior**, **50%** were found to refer to **killing**. Know whether or not "**industrial**" is a subgenre of **rap music**. Know whether or not the **themes of early metal** abandoned the **anti-establishment stance** of late **'60s rock**. Know whether or not heavy metal listeners may use the **rancid and the grotesque** as metaphors for what is **rotten in society**. Know whether or not the **majority of metal listeners** belong to the **Caucasian middle class**, the **largest socioeconomic group** in American culture. (p. 051-055)

2. Know whether or not, with the move to **thrash, punk, and speed metal**, audience participation in the form of "**slam dancing**" is more common. Know whether or not much of the **lyrical content** of metal music is acted out in the **performers' individual lives**. Know whether or not Nirvana frontman Kurt **Cobain murdered his girlfriend** while intoxicated and then **committed suicide**. Know whether or not there is an **ever-growing list of rap artists** who have been arrested for **firearms possession or assault, wounded by gunfire, or murdered**. Know whether or not **Ice-T created his own recording label** to avoid pressure to **curb the explicit material** in his music. Know whether or not, in **winning battles** for free speech and overcoming the odds **against material and social success**, hip-hop artists become the **heroes** of their audience. Know whether or not heavy metal genres with **heavy satanic lyrical content** use demons, occult symbols, and alien creatures as the **backdrop** to album covers and **performances**. Know whether or not the **gang warfare** sustained by rap music resulted in a **union between East and West coast factions**. Know whether or not the **visual presentation** of a musical group can say as much as the **words and sound**. Know whether or not rap artist performances on stage and in video demonstrate **gang war or scenes** of uprising against **police or authority**. (p. 055-056)
3. Know whether or not the **rap audience** has been found in studies to be **high sensation seekers**. Know whether or not the rap audience is associated with **suicide**, rather than **external violence**. Know whether or not the lyrics of rap songs often serve as a source of **common street slang**, and legions of fans **emulate the baggy clothing and heavy jewelry** of the performers who sing to them. Know whether or not **allegiance** to a form of music is **allegiance to the individuals** who make it, a way to **friendship and kinship with others**, and a road to personal **identity through belonging**. Know whether or not, in adolescence, heavy metal music provides a **seemingly novel outlook** of **hopelessness and chaos** that may be consonant with the **teen's depressed mood**. Know whether or not the way adolescents find the particular **theme, style, and sound** that best speaks for them is as **complex** as are the many musical **genres, groups, and popular fashions** that surround them. Know whether or not the Parents Music Resource Center estimates that, between the **7th and 12th grades**, American teens listen to rock music about **500 hours more** than the total time **they spend in school** during grades 1 through 12. Know whether or not, in the wake of national disasters such as **Columbine and Oklahoma City**, the adult has turned a **glaring eye** on the **music industry**. Know whether or not whether the **music chooses the**

adolescent or the **adolescent chooses the music** is a debated question that **accurately reflects** the **complexity** of the reality. Know whether or not the adolescent may find **needed self-validation** in the **resonance** between his own **hopelessness and rage** and that found in the **themes of heavy metal music**. Know whether or not, in all **rebellious rhapsodies**, the music provides a tool for the adolescent to **re-examine and re-question** assumptions of **earlier stages of development** in the service of **separation and individuation**. Know whether or not it is likely that the complex web of **culture, temperament, and relational style** for any adolescent group arises within **the particular music it creates**. Know whether or not **rap and heavy metal** are similar in that the **vast majority of listeners are male**. Know whether or not, as the listener **matures** from the **latency stage of development** into adolescence, **more and more time** is spent **watching television** in lieu of **listening to music**. Know whether or not **hopelessness about the future** and a **brutal rage at opportunity denied** may arise in the most **vulnerable of adolescents**. (p. 056-059)