CONFERENCE SCHEDULE

THURSDAY

8:30  Welcome by Melissa Harris-Perry  LBC 213
8:45  Performance: "She Who Makes Her Meaning Known"  LBC 213
9:30  Hip-Hop in the Classroom: Activism, Pedagogy and Critical Media Literacies  LBC 213
11:15 Lunch Plenary: Bounce and the NOLA Context  LBC 213
12:45 B-Girls, Femcees and Sistas on the Mic  LBC 203
2:15  Hip-Hop, The Body and Desire  Rogers Memorial Chapel
     Hip-Hop in Style and Performance  LBC 203
7:00  Keynote Address by Joan Morgan  Dillard University

FRIDAY

8:30  Welcome by Melissa Harris-Perry  LBC 212
8:45  Performance: "Our Precious Wings"  LBC 212
9:30  Gender Bending: Non-Traditional Roles of the Female MC  LBC 212
11:00 Poster Session  LBC 201
11:45 Lunch Plenary: For Our Daughters: Hip-Hop Culture, Sexism and Gender Understood  LBC 212
1:30  Contested Manhood: Masulinity in Hip-Hop  LBC 203
     In & Out: Women MCs Creating New Sexual Spaces  LBC 201
     When Hip-Hop Refuses to Conform  LBC 212
3:30  Hip-Hop As Sex Ed?  LBC 201
     Hip-Hop and the Other  LBC 203
     Hey Nicki! Hey Nicki!  LBC 212
5:00  Closing Performance: The FM Supreme Project  LBC 212
"Hip-Hop at 40: Continuing Challenges of Gender & Sexuality"

Joan Morgan is an author and cultural critic who coined the phrase "hip-hop feminism" with the publication of the bestselling *When Chickenheads Come Home to Roost: My Life as a Hip-Hop Feminist*.

Since she published the book in 1999, Morgan has been a widely sought after lecturer and commentator on hip-hop and feminism. An award-winning journalist, a provocative cultural critic and a self-confessed hip-hop junkie, she began her professional writing career freelancing for *The Village Voice* before having her work published by *Vibe*, Madison, *Interview*, *MS*, *More*, *Spin*, and numerous others. Formerly the Executive Editor of *Essence*, she’s taught hip-hop journalism at Duke University and has been a visiting scholar at Vanderbilt University.

In January 2013, she was a Visiting Lecturer at Stanford University's Institute for the Diversity of the Arts where she taught the course “The Pleasure Principle: A Post-Hip Hop Search for a Black Feminist Politics of Pleasure.” Morgan is currently pursuing her doctorate as a McCracken Fellow enrolled in the American Studies Program at New York University.
WELCOME BY MELISSA HARRIS-PERRY
Kendall Cram Lecture Hall – Lavin Bernick Center 213

OPENING PERFORMANCE
Kendall Cram Lecture Hall – Lavin Bernick Center 213

This spoken word collection of poems will examine poetics and the queering and restructuring of language by re-centering the voices of those women who are missing from “the archive.” The performance features two persona pieces in the voices of Anna Julia Cooper and Phillis Wheatley, sharing their experiences as women on the margins of historical memory despite their prominent influence. The poems will use embodied performance of lyric to restructure our historical imagining of women of color and grow closer to the truth and meaning that is missing from the center.


OPENING PLENARY - HIP-HOP IN THE CLASSROOM: ACTIVISM, PEDAGOGY AND CRITICAL MEDIA LITERACIES
Kendall Cram Lecture Hall – Lavin Bernick Center 213

Panelists on this plenary will explore the utility of hip-hop as a pedagogical tool by discussing their experiences using practical applications of hip-hop in classrooms ranging from middle school to college campuses. Given the connection between youth and hip-hop culture, hip-hop can offer an entryway to teach youth critical media literacy skills and consider issues of social justice. The panel will also examine one example of students pushing back against messages they disagree with in hip-hop music, and the response their actions elicited from their peers.

"Examining the Cycle: How Hip-Hop Lyrics Inform Youth Identities and Online Performativity" Della V. Mosley, University of Kentucky

"Using Top10songs.com in the Classroom: Introducing Hip Hop Videos for Coursework and Discussion in Women’s Studies" Sandra George O’Neil, Curry College

"Trill: A Cross-Generational Dialogue on Gender, Race and Resistance · and Lack Thereof · at Spelman and Morehouse Colleges" Cynthia Spence and David Rice, Spelman College and Morehouse College

Moderator: Nghana Lewis, Tulane University

LUNCH PLENARY - BOUNCE AND THE NOLA CONTEXT
Kendall Cram Lecture Hall – Lavin Bernick Center 213

This plenary session will connect bounce music with a history of performance
traditions in New Orleans created by those at the margins of sexuality. Local scholars will dissect the symbolic and performative space that bounce music currently occupies in the city, and question whether that space is liberatory and linked to social justice and community development, or whether changing demographics have led to a fetishization of the genre that has resulted in changed dynamics and impact.

"Talk that Stuff: Bounce, Community, and Justice" Valerie Meiners Comeaux, Louisiana State University

Post-Katrina New Orleans Music Landscapes: ‘Sissy Bounce’ and the Demographics of Change" Holly Hobbs and Alison Fensterstock, Tulane University and the New Orleans Times-Picayune

"Using Local Performance Traditions to Create Visibility: The Case of the Million Dollar Baby Dolls and ‘Sissy Bounce’" Kim Marie Vaz, Xavier University

Moderator: Matt Sakakeeny, Tulane University

12:45 - B-GIRLS, FEMCEES AND SISTAS ON THE MIC
2:00 Stibbs Conference Room – Lavin Bernick Center 203

This panel will analyze the spaces that women MCs create and have created for them, and ask whether there are any fundamental differences in the way hip-hop artists are represented based upon their gender. Does it make a difference to have women on the mic? Does what we call women on the mic matter? Should we expect them to perform differently than male artists? And do women-identified artists have an obligation to convey “positive” representations of their gender, or to include a women-positive, feminist messages in their lyrics and demeanor? This panel will question how we name, respond to and build expectations for women-identified artists, and the implications for women in hip-hop.

"The World Taught Me How to Be a Girl: B-girls Taught me How to be a Feminist: Examining the Feminist Potential of Hip-Hop Culture" Debora Friedmann, McGill University Montreal


"Who You Callin’ a Femcee? Analyzing the Marginalization of Women-Identified Artists" Darline Morales, University of Wisconsin-Madison

"I Wish Her Heart Still Was in Rhyming: Hip-Hop Feminist Ethics in a World of Wanksta Feminists" Nicole Symmonds, Emory University

"Femcees - Development in Changing the Masternarrative of Hip-Hop by Female Rappers: A Study in the Discourse of Renewal" Erica C. Taylor, Howard University

Moderator: Melissa Harris-Perry, Tulane University
PANEL A: HIP HOP, THE BODY, AND DESIRE

Women’s bodies are described both as sources of agency and liberation as well as sites of exploitation in hip-hop. Panelists will discuss the varying representation of women’s bodies and sexual desire in hip-hop music, and question whether embedded scripts exist that police women’s performance of gender and sexuality. The panel will examine the reduction of women to their physical body parts within hip-hop music and culture, and trace the historical origins of the commodification of women’s bodies. It will also analyze the impact of colorism on how women’s bodies are viewed and represented.

"Slim, Trim and Also Light Skin: Exploring the Intersections of Race, Gender, Sexuality and Color-Coding in Hip-Hop" Abby Dobson and Kendra Ross, Independent Scholar/Singer-Songwriter and Universal Music Group

"Look Back At It: Hip-Hop's Booty Complex & The Male Gaze" Aziza Harding, New York University

"You Can't Turn a Ho into a Housewife, Fool! Amber Rose, Hip Hop, and Contemporary Feminism" Qrescent Mali Mason, Temple University

"The Kaleidoscope of Desire - Femininity, Sexuality, and Hip Hop in Precious" Alisha L. Menzies, University of South Florida

Moderator: Trimiko Melancon, Loyola University

PANEL B: HIP-HOP IN STYLE AND PERFORMANCE

Stibbs Conference Room – Lavin Bernick Center 203

Does the perception of twerking change based upon the gender, race, and sexuality of the performer? This panel will look at ratchet behavior, fashion choice, and drill and step team performances to question how raced and gendered expectations and stereotypes influence the interpretation of style of performance in hip-hop. How do we read Miley Cyrus’s “We Can’t Stop” video differently from performances by the “Twerk Team”? How can the queering of gender in fashion and behavior be employed both in conjunction with and against hypermasculinity? And does performance remain a space of creative expression and empowerment amidst gendered perceptions and cultural expectations about its physicality and style?


"Feet Don’t Fail Me Now: Gender Styles and Creativity in African American Drill and Step Team Performance" Brenda W. Lacey, Erie Community College

"Lending Sugar, Stylin Out: Queer Pimp Aesthetics and Hip Hop Dandyism" Justin Zullo, Northwestern University

Moderator: Kyra D. Gaunt, Baruch College-City University of New Orleans
FRIDAY

8:30  WELCOME BY MELISSA HARRIS-PERRY
      Kendall Cram Lecture Hall – Lavin Bernick Center 213

8:45 - OPENING PERFORMANCE
       Kendall Cram Lecture Hall – Lavin Bernick Center 213

Guided by the works of Joan Morgan, Dream Hampton, and Bettina L. Love, this performance by the Breaking Silence: Passing the Mic to Our Daughters Project will take a multi-generational look at women in hip-hop by exploring the common triggers and complex issues facing women and exploring how younger and older generations of women can support and inform each other’s experiences and well-being. This interactive and video presentation explores the complicated space in which young women today navigate their self-understanding within hip-hop culture through a cross-generational lens.

"Our Precious Wings: Exploring Gaps in Hip-Hop Feminism Through the Eyes of Our Young Sisters" Autumn Robinson and Jasmine Brito, Breaking Silence: Passing the Mic to Our Daughters Project

9:30 - OPENING PLENARY – GENDER BENDING: NON-TRADITIONAL ROLES OF THE FEMALE MC
       Qatar Ballroom, Lavin Bernick Center 212

This opening plenary will dissect hip-hop and its role in society as it relates to gender and sexuality from the perspective of young, female MCs, activists, educators, students and cultural critics who are members of Black Youth Project 100, a radically inclusive coalition of black activists from across the country. The discussion will begin with an original rap performance, then use digital media to address rape culture and misogynistic behavior in hip-hop, and question race and the role of racism when gender bending is performed in hip-hop. It will conclude with a call to action to create solutions that combat hateful gender and sexuality-based messages.

Jessica Disu aka FM Supreme, Black Youth Project 100
Jazz Hudson, Black Youth Project 100
Tiara Phalon, Black Youth Project 100
Nicole Tinson, Black Youth Project 100
Je-Shawna Wholley, Black Youth Project 100
Enchanta A. Jackson, Black Youth Project 100
Aja Holston, Black Youth Project 100

Moderator: Charlene Carruthers, Black Youth Project 100

11:00 - POSTER SESSION
       Race Conference Room – Lavin Bernick Center 201

"I Am Not My Sister’s Keeper: Shifting Themes in Female Rap Videos" Natasha Howard, Montgomery College

"Beyond Macklemore: Social Criticism and White (Male) Privilege in Hip Hop" Nelson Igunma, City University of New York
This panel will explore the intersection of hip-hop culture, sexuality and gender in the African Diaspora, online, and in the news. Utilizing an array of methodological approaches including original experimental data, participant observation, and interviews, panelists will each look at different elements of hip-hop culture and evaluate their relationship with gender, sexuality, misogyny and oppression. Panelists will discuss the way female gospel rap artists are included in the subgenre of gospel rap, the creation of online platforms that examine hip-hop culture in reference to black women, and the relationship between dancing and the image of the black body.

"Sonic Bridges: Gendered and Sexual Identities in the African Diasporic Performances of Female Holy Hip-Hop Artists" Shanesha Brooks-Tatum, Agnes Scott College

"Crunk Feminism and Digital Resistance to Sexism in Hip Hop" Brittney Cooper, Rutgers University

"Twerk Hard, Twerk Harder: Hip Hop Generation Feminist Politics of the Moving Black Female Body" Treva B. Lindsey, Ohio State University

Hypermasculinity in hip-hop is often discussed solely in relation to its impact on representations of women in lyrics and videos. This panel will question the characterization of masculinity in hip-hop in relationship to men, considering black masculinity as a public and resistant performance pushing back against criminalization and disenfranchisement. Panelists will also examine expressions of sensitivity among black men in hip-hop, and question how queer black male-identified performers navigate hypermasculinity in hip-hop.

"Men or Monsters? The Applied Uses of the Commercial Rap Artist" Joy Boggs, DePaul University

"Typologies of Black Male Sensitivity in R&B and Hip Hop" Cassandra Chaney and Krista Mincey, Louisiana State University and Xavier University

"Check the System: Acts of Subversion and Self-Assertion in Black Gay Male Rappers" Kimber Chewning, Florida State University

"The Mark of Criminality: Black Masculinity and Resistance in Gangsta Rap" Bryan J. McCann, Louisiana State University
PANEL B: IN & OUT – WOMEN MCS CREATING NEW SEXUAL SPACES (ends at 2:30)
Race Conference Room – Lavin Bernick Center 201

Do women-identified hip-hop artists use their craft to redefine ascribed normatives of gender and sexuality? This panel will look at how changing attitudes towards LGBT communities influence some women artists, and how they, in turn, may influence that change. Does gender play among women MCs open a dialogue about diversity of gender and sexual identities? Does a rejection of respectability politics prevent an MC’s influence from gaining traction, or allow her more space to play with identity? The panel will also look at the creation of alter egos amongst women-identified artists as a potential method of creating a divide between public and private self.

"Who You Callin’ Basic? Nicki Minaj and Bad Bitchery" Setti Kidane, Wilfrid Laurier University

"Nicki Menages Urban Black and Latina Sexual Identities" Sabia McCoy-Torres, Cornell University

"The Curious Case of Female Alter Egos: The Double Consciousness of Women in Music" Rajul Punjabi, Long Island University

Moderator: Melissa Harris-Perry, Tulane University

PANEL C: WHEN HIP-HOP REFUSES TO CONFORM
Qatar Ballroom, Lavin Bernick Center 212

What spaces are available for hip-hop artists who embody difference, either through gender presentation and identification or sexual practices, and are they pushed back towards the center? This panel will look at gender non-conforming women in hip-hop and queer-identified artists and how they both challenge and reinforce dominant narratives about gender and sexuality. Panelists will also look at the reception these artists receive within hip-hop culture and question the importance of diverse representations of identity in hip-hop and the media.

"Commanding Respect: How Have Voices of Gender Non-Conforming Women in Hip-Hop Reshaped Deployment of Power and Authority" Kimberly B. Bonner, Canisius College

"Nicki Minaj and the Permissibility of Feminine Bisexuality in Homophobic Hip-Hop" Myisha Cherry, City University of New York

"Mykki Blanco: Subversive Hip Hop Realness" Carol Crouch, Yale University

"Hip-Hop, Digital Media, and Politics of Intersectional Queer Hyper/In/Visibility in Between Women" Amber Johnson and Robin Boylorn, University of Alabama & Prairie View A&M

Moderator: Trimiko Melancon, Loyola University
3:30-4:45  PANEL A: HIP-HOP AS SEX ED?
Race Conference Room – Lavin Bernick Center 201

This panel will investigate the influence hip-hop music has on youth sexual behavior, and question what messages youth receive from the genre about sexual health, contraception and sexual practices. Panelists will then provide examples of current work being done that uses hip-hop as a pedagogical tool to inform sexual health education for youth. They will discuss current applications of programs using hip-hop to promote HIV awareness, prevention, and treatment information, and share information about the methods of those programs and suggestions for their further implementation.


"Neural and Digital Networks of Hip-Hop: Considerations for Feminism, the Global South and the Global Order" Vernita Pearl Fort, University of Illinois at Urbana-Champaign

"Examining the Association between Listening to Mainstream Rap Music and Engagement in Sexual Behavior among an Ethnically Diverse Sample of Preadolescents" Kimberly A. Johnson, University of Texas

"Not Everyone Likes To Twerk: How Hip Hop Can Inform Sexual Health Education Among African American Youth" Scyatta A. Wallace, St John’s University

Moderator: Theresa Fox, What Every Child Needs

PANEL B: HIP HOP AND THE OTHER
Stibbs Conference Room – Lavin Bernick Center 203

When hip-hop artists seek to establish that they belong in and are embodiments of hip-hop, they often do so by constructing themselves against an “other” who deviates from normative gender or sexuality. This panel will look at what identities become “others” when artists seek to establish sameness, and how some artists have attempted to challenge those representations. Panelists will question if process of constructing self against “other” compromises the transformative potential of hip-hop.

"If I Was Gay I Would Think Hip-Hop Hates Me" Aishia Brown and Brandy Kelly Pryor, Texas A&M University

"Blurring the Lines of Producerist Values in Hip Hop: 2Pac's "White Man's World" Read Against the Landscape of Jay-Z" Tarrell Campbell, St. Louis University

"Rapping Identity, Constructing The 'Other" Wind Dell Woods, University of California-Irvine

Moderator: Rosanne Adderley, Tulane University
Barbie? Boy? Bad bitch? Nicki Minaj’s rise to fame has come as her work and performed persona play with gender, sexuality and race. This panel will question the politics, identity and influence of Nicki Minaj in hip-hop, asking whether she is reinforcing stereotypes and ideologies or challenging them in an effort to shift the center. Is Nicki positioned within or outside of black female respectability? Panelists will situate Nicki’s upbringing, music, lyrics and performances within theory to analyze her influence and its intentionality.

"Powerful Mothers/Dutiful Daughters: Caribbean Femininity in the Works of Nicki Minaj and Jamaica Kincaid" **Oneka LaBennett, Cornell University**

"Nicki Minaj and the Politics of Play and Performance" **Melinda Mills, Castleton State College**

"Who is Nicki Minaj? Queer-making and Reconstructing Gender in Hip-Hop" **Sonita Moss, University of Pennsylvania**

"A King Named Nicki: Strategic Queerness and the Black Female Subject" **Savannah Shange, University of Pennsylvania**

Moderator: **Melissa Harris-Perry**

5:00 - **CLOSING PERFORMANCE**

6:00 **Qatar Ballroom, Lavin Bernick Center 212**

Our conference will close with an original rap and inspirational songs written by Jessica Disu aka FM Supreme between 2009 and 2013. FM is the 2x champion of Louder Than A Bomb, Chicago citywide poetry slam festival and is an alumnus of Brave New Voices international youth poetry slam Future Corps program. FM Supreme has toured and performed across the United States, United Kingdom, The Netherlands and in December 2013, will journey to SE Asia as co founder of The Peace Exchange: Chicago - Asia 2013 (www.ChicagoYouthPeace.Org). She can be found on twitter at @FMSupreme. #PUSH

"The FM Supreme Project" **Jessica Disu aka FM Supreme**
Named for the foundational black feminist intellectual, activist, and educator of the early 20th century, the Anna Julia Cooper Project is an LLC based in New Orleans that supports programs, courses and research at the intersections of gender, race and politics in the South. It is led by founding director Melissa Harris-Perry, Professor of Political Science at Tulane University and host of "Melissa Harris-Perry" on MSNBC.

This conference is supported by:

Dillard University

Tulane University Department of Political Science