

ENGLISH

Timothy Thackray

The Poetry Monthly Podcast: Black Lives Matter Edition

REFLECTION STATEMENT

We die. That may be the meaning of life. But we do language.

That may be the measure of our lives.¹

(Toni Morrison)

In 2016, when the Nobel Committee deemed Bob Dylan's works as "new poetic expressions"² and awarded him the Nobel Prize for Literature, even I, an avid Dylan listener, was perplexed for "[t]he Times", they truly were "A'Changin'³". More recently, the propulsion of the Black Lives Matter movement in May propelled us to reconsider the recognition of African Americans expression, including rap. As an integral linguistic medium of African American culture, my episode of *The Poetry Monthly Podcast* became not only an inquisition into the denial of rap's legitimacy as a poetic form, but an exposé of its effect in contributing to potential systematic racism through the silencing of the African American voice.

The Poetry Monthly set out to evaluate the extent to which rap qualified as a poetic form but further, the degree to which this outcome silenced the African American voice. My scope needed to capture an entire musical genre through the colossal lens of poetry, and refined through a filter of African American culture. My primary audience is those who would read poetry and would listen to podcasts such as *The New Yorker: Poetry Podcast*, the general

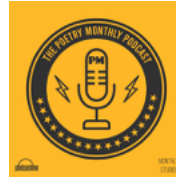
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- 1 Toni Morrison - Nobel Lecture 1993. NobelPrize.org. Nobel Media AB 2020. Wed. <<https://www.nobelprize.org/prizes/literature/1993/morrison/lecture/>>
 - 2 The Nobel Prize in Literature 2016. NobelPrize.org. Nobel Media AB 2020. Thu. 20 Aug 2020. <<https://www.nobelprize.org/prizes/literature/2016/summary/>>
 - 3 Bob Dylan - Album: *The Times They Are A-Changin'* (Track 1 - *The Times They Are A-Changin'*), Think Common Music Inc - 2011.

reading public. A range of poetry podcasts like *Have You Heard George's Podcast*⁴, *Poem Talk*⁵, *Chris Abani vs. Entanglement*⁶, *Rhymes And Poetry*, *The Floetic Poetry Show*, *Strange Fruit*⁷ attracts a general, adult audience with an interest in poetry. The 'Black Live Matter Edition' element of the podcast further generates an audience of politically-minded individuals who understand the link between literary expression, its recognition and social agendas.

PODCAST

The Poetry Monthly Podcast

By Poetry Monthly



ABOUT

Join editor of the Poetry Monthly Magazine, Don Shair on a monthly themed exploration of the diverse world of contemporary poetry.

Season II, Episode 3: AUGUST (Part 1)

Rap, Poetry and Black Lives Matter

Common and Timothy Brennan, whose works feature in this month's magazine, join Don to discuss the potential silencing of the African American voice, resultant of rap's denial of poetic legitimisation from the contemporary poetry scene in the U.S.

COMING SOON

Season II, Episode 3: AUGUST (Part 2)

Rap, Poetry and Black Lives Matter

Join members of A.B. Original, Briggs and Trials, whose works feature in this month's magazine, and editor Don Shair to discuss the potential silencing of the African American voice,

4 *Have You Heard George's Podcast* - Copyright © 2020 BBC. Available at: <<https://www.bbc.co.uk/programmes/p07915kd/episodes/downloads>>

5 *Poem Talk*, Podcast. © 2020 Poetry Foundation. Available at: <<https://www.poetryfoundation.org/podcasts/series/74633/poemtalk>>

6 *VS*, Podcast © 2020 Poetry Foundation. Available at: <<https://www.poetryfoundation.org/podcasts/series/142241/vs-podcast>>

7 *Strange Fruit*, Podcast - Louisville Public Media. Available at: <<https://www.npr.org/podcasts/440577316/strange-fruit>>

resultant of rap's denial of poetic legitimation from the contemporary poetry scene in Australia.

TRANSCRIPT:

*Excerpt: Theme Music*⁸

H: This is the Poetry Monthly Podcast for August 2020. I'm Don Shair, editor of the Poetry Monthly Magazine.

*Excerpt: News Reports (play underneath upcoming speech)*⁹

H: The death of George Floyd on the 25th of May as a result of police brutality has ignited a global reassessment of our contemporary race relations. **In this issue**, we investigate the recent eruptions of the Black Lives Matter Movement through the lens of rap, to examine the potential silencing of African American voices by the under-recognition of this poetic form.

*Excerpt: Theme Music*¹⁰

*Excerpt: I Used to Love H.E.R (fade into low volume)*¹¹

H: Welcome to part one of the BLM special. Today we're joined by guests situated at the heart of the movements in the U.S. Our first guest, Common, is an awarded lyricist, activist and actor yet to be fully recognised for his literary talents and is being celebrated for his *rap-as-poetry* performance from here in the Poetry Monthly studio. To hear the full performance visit PoetryMonthly.com.

*Excerpt: I Used to Love H.E.R (raise volume to full then fade out) - [3 seconds]*¹²

*Excerpt: Common At The White House: NPR Music Tiny Desk Concert*¹³

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- 8 Booker, Ervin - 'Exultation!' (Track 1 - 'Mooche Mooche'), *Prestige Records* - 1963
 - 9 Hill, E., Tiefenthäler, A., Triebert, C., Jordan, D., Willis, H. and Stein, R., 2020. *How George Floyd Was Killed In Police Custody*. [online] Race and America - The New York Times. Available at: <<https://www.nytimes.com/2020/05/31/us/george-floyd-investigation.html>> [Accessed 19 July 2020].
 - 10 Booker, Ervin - 'Exultation!' (Track 1 - 'Mooche Mooche'), *Prestige Records* - 1963
 - 11 Common - 'Resurrection' (Track 2 - 'I Used to Love H.E.R'), *Relativity Records Inc* - 1994
 - 12 Ibid.
 - 13 Boilen, B., 2016. *Common At The White House: NPR Music Tiny Desk Concert*. [online] Youtube.com. Available at: <<https://www.youtube.com/watch?v=2AChGszRGwI&t=525s>>

“Southern leaves, southern trees we hung from
Barren souls, heroic songs unsung
Forgive them Father they know this knot is undone
Tied with the rope that my grandmother died...
...We let go to free them so we can free us
America’s moment to come to Jesus”¹⁴

C: You just heard ‘Letter to the Free’, a song I wrote for a powerful film directed by Ava DuVernay called ‘13th’¹⁵. It scrutinizes the Thirteenth Amendment¹⁶, which in the U.S Constitution, abolished slavery and involuntary servitude, except as punishment for crime.¹⁷ Slavery was never really “abolished”. The American people have been re-enslaved by increases in discrimination, inequality, police brutality and ultimately imprisonment, especially towards black people.¹⁸ It all stems back to why we’re having this conversation today, the repossession of the silenced black voice and the recognition that Black Lives Matter.

H: Now, let’s talk rap. Rap has never been officially recognised as poetry. Is it a coincidence that the form also derives from African American culture; and has this silenced the African American voice?

C: Well, many may bluntly argue that rap is music and therefore should not be considered poetry. But what comes to mind, when I hear these positions is the 2016 Nobel awarding ceremony, when Bob Dylan was awarded the prize for Literature for having created “new poetic expressions”¹⁹.

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- 14 Genius Media Group Inc. 2020. *Genius Lyrics - Common, ‘Letter To The Free’*. [online] Available at: <<https://genius.com/Common-letter-to-the-free-lyrics>>
 - 15 Television Academy. 2017. *Outstanding Original Music And Lyrics Nominees / Winners 2017*. [online] Available at: <<https://www.emmys.com/awards/nominees-winners/2017/outstanding-original-music-and-lyrics>>
 - 16 In-text: (Greene and McAward, 2016) Greene, J. and McAward, J., 2016. *National Constitution Center*. [online] Constitutioncenter.org. Available at: <<http://constitutioncenter.org/interactive-constitution/amendments/amendment-xiii>>
 - 17 Blakin, Jack M. and Levinson, Sendord. *The Dangerous Thirteenth Amendment* - Columbia Law Review. Vol. 112, No. 7, Symposium: The Thirteenth Amendment: Meaning, Enforcement, and Contemporary Implications (NOVEMBER 2012), pp. 1459-1499
 - 18 Prisoners in 2015. By E. Ann Carson, Ph.D., *BJS Statistician*. And Elizabeth Anderson, *BJS Intern*. December 2016. Bureau of Justice Statistics.
 - 19 Bob Dylan - Facts. NobelPrize.org. Nobel Media AB 2020. Sat. 18 Jul 2020. <<https://www.nobelprize.org/prizes/literature/2016/dylan/facts/>>

H: And I guess that is true of his 1976 song ‘Hurricane’²⁰, which emphasised the wrongful imprisonment of Rubin the “Hurricane” Carter, and contributed to his eventual release in 1985²¹.

C: Yeah, and on the other hand, even since the BLM movement began, Anderson Paak, who has established a strong following has spoken out about inequality and the BLM movement in his newest release *Lockdown*. A plethora of rap pieces have been produced by rappers in combat of racial inequality but none have been recognised in the same way as Bob Dylan. Unfortunately, where rap has been accepted into white culture, it’s still not fully recognised by it.

H: And one of the foundational figures who has been recognised from the African American community was Langston Hughes, who you reference in ‘The Believer’, from your 2011 album ‘The Dreamer, The Believer’²²...

“That ain’t the way that Langston Hughes wrote us
Soul controllers on the shoulders of Moses and Noah
We go from being Precious to Oprah”²³

H: We pulled that recording from your poetic version of your rap when you visited the White House last November. Clearly Hughes has had an influence on our nation but also constitutes some local meaning on your writing personally. Tell us about your archival choice:

C: I’ve chosen Langston Hughes’ Night Funeral in Harlem. I’d like to share the first and last stanzas in particular.

H: Take it away.

C:

Night Funeral
In Harlem:
Where did they get

20 Bob Dylan - ‘Desire’ (Track 1 - ‘Hurricane’), Columbia Records - 1976

21 Corbett, B., 2019. *The Story Of Bob Dylan’s ‘Hurricane’*. [online] LiveAbout. Available at: <<https://www.liveabout.com/the-story-behind-bob-dylans-hurricane-1321615>>

22 Common - ‘The Dreamer, The Believer’ (Track 11 - ‘The Believer’), *Think Common Music Inc* - 2011

23 Youtube.com. 2011. *Common’s Performance At The White House Poetry Night*. [online] Available at: <https://www.youtube.com/watch?v=K_9rtsQz0n8> (lyrics: Genius Media Group Inc. 2020. Genius Lyrics - Common, ‘The Believer’. [online] Available at: <<https://genius.com/483251>>)

Them two fine cars?

Insurance man he did not pay -
His insurance lapsed the other day -
Yet they got a satin box
for his head to lay.

The street light
At his corner
Shined just like a tear— That boy that they was mournin'
Was so dear, so dear
To them folks that brought the flowers,
To that girl who paid the preacher man—
It was all their tears that made
That poor boy's
Funeral grand.
Night funeral
In Harlem.²⁴

C: Hughes was a poetic revolutionary in that his verses infused the African American idiom and the rhythm and lexicons of jazz and blues music into his works. “Night Funeral” explores the funeral of an impoverished African American man whose ceremony is made “grand” by the strength within his community. It elucidates the harsh inequalities of African American life where “the insurance lapsed the other day” and so there is no payment for any funeral arrangements. Despite this, his girlfriend is “Charged Five Dollars” for the “preacher man” to “preach away” and the “flowers came from that poor boy’s friends”. So, ultimately, “It was all their tears that made / That poor boy’s / Funeral grand”, highlighting the harsh realities of inequality which endure even into death where something as important as honouring the funeral process is made a challenge.

In the words of Thomas Davies “a people without a language of its own is only half a people”²⁵. Hughes’ works were a breakthrough for black lives in that they infused ways of expression in black communities into an art form traditionally dominated by white people. His harnessing of the blues form in *The Weary Blues* incorporated African

24 Hughes, L., 1926. ‘Night Funeral in Harlem’ from *The Collected Poems of Langston Hughes*, published by Alfred A. Knopf, 1994 *The Estate of Langston Hughes*, Poets.org. Available at: <<https://poets.org/poem/madam-and-her-madam>>

25 Davis, T., 1945. *Thomas Davis: Essays And Poems. With A Centenary Memoir. 1845-1945.* Foreword By An Taoiseach, Éamon De Valéra.. Dublin: M.H. Gill & Son.

American language into poetry in phrases like “Ain’t”, “ma self”, “no mo’”,²⁶ and “It’s gwine to quit ma frownin”. He cleverly uses abbreviations from African American vernacular to substitute rhythmic schemes, already familiar to poetry, with a blues meter, integrating and formalising black cultural thought.

On the contrary, a new language birthed in black communities was rap. In ‘Letter to the Free’, when I say “Forgive them Father they know this knot is undone / Tied with the rope that my grandmother died”, the knot is symbolic of the servitude of African slaves; assumed to be untied in the ratification of the 13th Amendment in 1865. By highlighting the irony that this knot has remained “tied” while rapping in iambic pentameter, I meld traditional poetic devices with contemporary ways of rapping. Like Hughes but in a reversed manner, I infuse white expression into black delivery. Integral to both Hughes’ poems and my raps is speaking what must be spoken to the wider society through cultural fusion.

H: Although you bring some intriguing thoughts, some listeners might still be adamant that the cohesion of words and sound in rap distinguishes it from poetry. As critics like Micah Mattix writes “The only sense in which rap is poetry is as incomplete poetry, which doesn’t do either rap or poetry any favours”²⁷ or Adam Kirsch who claims “when rap is defined as a form of written poetry, virtuosic rhyming becomes more important than other qualities... which translates less well to the page”²⁸. How would you respond to that?

C: To that, I would actually agree. There is a difference between the written form of rap when it is only viewed as a written piece. However, what changes between rap and poetry is simply delivery but that’s all that form is; a way of delivery.²⁹ It’s undeniable that one must consider the “embodied experience” to understand a play.³⁰ Meaning each element, whether it be sound effects, props, or even music contributes to one’s

26 Hughes, L., 1926. *The Weary Blues* By Langston Hughes. [online] Poets.org. Available at: <<https://poets.org/poem/weary-blues>> From *The Collected Poems of Langston Hughes*, published by Alfred A. Knopf, Inc. Copyright © 1994 the Estate of Langston Hughes.

27 Micah Mattix, ‘Is Rap Poetry?’ ‘The American Conservative’, 2014. Web. Available at: <<http://www.theamericanconservative.com/prufroick/is-rap-poetry/>>

28 Adam Kirsch, ‘How Ya Like Me Now? Does Rap’s Suspended Adolescence Keep It From Serious Consideration?’, *Poetry Magazine* (2011), 48

29 Savon, Kim - *Why Intonation is So Important: We Communicate Meaning Through Tone of Voice in American English* ENGLISH WITH KIM. Available at: <<https://englishwithkim.com/intonation-communicates-meaning/>>

30 Sanders, Tal. *Props and Effects*. 2018 *Tualatin Books* (imprint of Pacific University Press). Published by Pacific University

overall understanding of a play.³¹ Therefore, one should also consider poetry in the same manner. We even account for the speaker's articulation in spoken word poetry yet exclude rap from being considered in the same manner.³² For example, in Hughes' 'Madam and her Madam', the experience embodied in the piece changes when you rap it to a beat. How about I show you, watch how this beat transition alters the delivery of the piece.

H: Go for it!

C: Here's the first beat:

*Excerpt: Jurassic 5, Work it Out - [Instrumental]*³³

I worked for a woman,
She wasn't mean—
But she had a twelve-room
House to clean.

Had to get breakfast,
Dinner, and supper, too—
Then take care of her children
When I got through.

Wash, iron, and scrub,
Walk the dog around—
It was too much,
Nearly broke me down.

H: That was quite fun! Certainly

C: Now, here's beat two:

*Excerpt: You Got Me, The Roots - [Instrumental]*³⁴

31 Mcgrail, Lauren. *Using Your Character's Surroundings: The Importance of Props and Foreshadowing*. Lights Film School [online] Available at: <<https://www.lightsfilmschool.com/blog/surroundings-props-screenwriting>>

32 Page, J., 2015. 'Verses Versus Verse': Examining Segmentivity In Rap & Contemporary American Poetry. Sydney, Australia: Macquarie University. pp. 73 ("To acknowledge [rap's] poeticity is not to minimise its innovation, nor to pretend it is identical with contemporary American page poetry. Rather, it is to bring light to its core functioning, and in doing so begin to redress an unjustified cultural imbalance between 'high' and 'low' art.")

33 Jurassic 5 - Feedback' (Track 7 - 'Work it Out'), *Interscope Records* - 2006

34 The Roots - 'Things Fall Apart' (Track 15 - 'You Got Me'), *DGC Records* - 2004

I said, Madam,
Can it be
You trying to make a
Pack-horse out of me?

She opened her mouth.
She cried, Oh, no!
You know, Alberta,
I love you so!

I said, Madam,
That may be true—
But I'll be dogged
If I love you!³⁵

H: Your examples might as well be two separate poems!

C: Exactly! Because the first beat was a C MAJOR, it connotes happiness and somewhat trivialises the piece to a comedic delivery. However, the second beats D MAJOR scale, delivered the piece in a melancholic tone, altering the perception of the words.³⁶

H: The beat functions as an underscore.

C: Exactly. Thanks to the complex fusion and manipulation of beats, harmony and language to deliver meaning in rap, it has blossomed into an entirely unique branch of communication.

H: So, instead of considering rap like spoken word poetry, it should be taken into account for its unique poetic merit?

C: Well, it's been said that language is delivery of thought and is the demiurge of nationalism... a vehicle for expansion... an attribute of empowerment and cultural identity³⁷... it provides the most immediate link among people. Denying rap poetic

35 Hughes, L., 1926. 'Madam and Her Madam' from *The Collected Poems of Langston Hughes*, published by Alfred A. Knopf, 1994 the Estate of Langston Hughes, Poets.org. Available at: <<https://poets.org/poem/madam-and-her-madam>>

36 Eerola, Tuomas and Vuoskoski, Jonna K. *A Review of Music and Emotion Studies: Approaches, Emotion Models, and Stimuli - Music Perception: An Interdisciplinary Journal Vol. 30, No. 3 (Feb. 1, 2013), pp. 307-340 (34 pages) Published by: University of California Press*

37 Aspachs-Bracons, O., Clots-Figueras, I. and Masella, P., 2013. Education, Language And Identity: The Effect Of Language At School On Identity And Political Outlooks. *The Economic Journal - Royal Economic Society*, p.(pp. F354).

legitimation is essentially, depriving a culture of the ability to express identity, which is otherwise known as?

H: Oppression. Wow.

Any final words?

C: Rap should be considered poetry to encourage true equality and equalize the voices of African Americans to a greater extent. The voice of African Americans has been silenced through their denial of legitimation.

*Excerpt: Theme Music*³⁸

H: Our next guest is Timothy Brennan, author of 'Rap and Poetry: Drawing the Line' which featured in this month's 'Critical Thoughts' section. Thanks for being here Timothy.

T: Morning Don, thanks for the invitation!

H: We're always glad to have you here Timothy. Now, based on a previous piece you authored- 'World Music Does Not Exist', your piece adopts the position that rap should not be recognised as poetry. In light of the riots that are still continuing across the U.S, do you hold to your position?

T: Well firstly, I wouldn't like the argument in my piece to be reduced too simplistically. I would want to explain that while the two forms are similar, they hold similarities in the same way that walking and running are similar; rhythm, rhyme or punctuation are simply common features, quite like moving your legs or swinging your arms. They both occur, but very differently.

H: As discussed with Common, is that not to silence this African American art form and worsen racial inequality?

T: Well, I think the real question is what is meant by silencing? One can never have a voice if it belongs to someone else and language can be regarded not only as a communication tool but also as an attribute of empowerment and cultural identity.³⁹ Accordingly, to surrender the richness of rap fully to the mainstream, would be to constitute a cultural imperialism model, which would narrow the African American

38 Booker, Ervin - 'Exultation!' (Track 1 - 'Mooche Mooche'), *Prestige Records* - 1963

39 Napoleon, quoted in Reisner (1922, pp.35)

dialect in rap and ultimately disempower the African American voice.⁴⁰ My point is really that while you could argue that rap is a form of poetry, one should not consider rap as poetry unless one intends to destroy, even further, years of rich African American history. Rap in-of-itself is already being threatened through cultural appropriation by Anglo-Saxon rappers.⁴¹ Ultimately, I believe that rap has its own auditory aesthetic and contains merits of its own to be recognised.

H: This is an interesting position, which is why you were chosen in this month's issue. For those who haven't read your piece yet, you mention in your article that "although the two forms are highly similar, they are also distinguishable." You touched on distinguishing features like form, but what exactly do you mean by this?

T: Rap is a relatively young form of art which developed within African American communities through remixing and rhythmically singing over funk and disco music, which are also genres of music created by African Americans. Rap is therefore a cultural practice which encapsulates African American history.⁴² To answer a question with a question, what then is the need to further dilute this culture into mainstream Eurocentric society? I actually don't understand the appeal of labelling rap as poetry. When hip-hop became a global phenomenon with hits like 'Rappers Delight'⁴³ in 1979, the struggle to define rap was not confined within the boundaries of an art world, but spilled into the mainstream, generating discursive themes that framed the contention over the music.⁴⁴ The press and public commentators had been equating rap as a whole but with only a small branch of it - the form known as "gangsta rap".⁴⁵

H: What about poetry, why shouldn't it encompass rap?

T: Well Don, I believe that music is a symbolic vehicle for drawing the boundaries between those who belong and those who would otherwise threaten the purity of the

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- 40 Brennan, Timothy - *World Music Does Not Exist -Discourse*, Vol. 23, No. 1, IMPERIAL DISCLOSURES: Part II (Winter 2001), pp. 51
- 41 Caramanica, J., 2016. *White Rappers, Clear Of A Black Planet*. [online] Nytimes.com. Available at: <<https://www.nytimes.com/2016/08/21/arts/music/white-rappers-geazy-mike-stud.html>>
- 42 MacDonald, George F. *What Is Culture?* -The Journal of Museum Education Vol. 16, No. 1, Current Issues in Museum Learning (Winter, 1991), pp. 9-12. Published by: Taylor & Francis, Ltd.
- 43 Sugarhill Gang - 'Sugarhill Gang' (Track 10 - 'Rappers Delight'), Sanctuary Records Group Ltd. - 1979
- 44 Appelrouth, Scott and Kelly, Crystal. *Rap, Race and the (Re)production of Boundaries - Sociological Perspectives* Vol. 56, No. 3 (Fall 2013), pp. 304 (26 pages) Published by: Sage Publications, Inc.
- 45 Brennan, Timothy - *World Music Does Not Exist -Discourse*, Vol. 23, No. 1, IMPERIAL DISCLOSURES: Part II (Winter 2001), pp. 54

group. That's why there are so many variations of music genres and sounds between cultures and groups.⁴⁶ "Perhaps discursively constructing the spectacle of the "other" is itself essential to constructing, reproducing and contesting the aesthetic and social boundaries that provide both the order and dynamism of social life. Whether the intent is to oppress or empower, an act of degradation or resistance... the "differences that contingently forge the bases for collective identities must first be created. If they already exist between rap and poetry, then rap will forever be known as the "other" type of poetry".⁴⁷ In the words of Theodore Kallifatides: "there cannot be a firmly established political state unless there is a teaching body with definitely recognised principles ... the state will not constitute a nation; it will rest on uncertain and shifting foundations; and it will be constantly exposed to disorder and change"⁴⁸. So, to deem rap as poetry would evoke a systematic volatility where the true features of rap are overlooked in substitution for poetic merits, deducing from both one's understanding and the authenticity of the overall work.

H: What would you say to critics like Scott Appelrouth who suggest "Greater accessibility creates the potential for expanding the size, scope and autonomy of audiences, and thus the impact on social boundaries"⁴⁹

T: That rap is already vastly accessible, especially in today's technologically dominated age.⁵⁰

H: We owe this segment to Akala, the British rap artist and activist who addresses poetry, rap and racism, but just to finish off, I thought we'd play a little game of his famous, 'Shakespeare or hip-hop?'.
T: (laugh) Sounds engaging.

H: I'll play a clip with a line from either Shakespeare or hip-hop and you tell me which you think it is.

46 Creanza, Nicole & Kolodny, Oren & Feldman, Marcus W. 2016. *Cultural evolutionary theory: How culture evolves and why it matters*. [online] PNAS. Available at: <<https://www.pnas.org/content/114/30/7782>>

47 Appelrouth, Scott and Kelly, Crystal. Rap, Race and the (Re)production of Boundaries - Sociological Perspectives Vol. 56, No. 3 (Fall 2013), pp. 304 (26 pages) Published by: Sage Publications, Inc.

48 Kallifatides, Theodor. *Language and Identity - Harvard Review* - No. 4 (Spring, 1993), pp. 113-120 (8 pages) - Published by: Harvard Review

49 Appelrouth, Scott and Kelly, Crystal. Rap, Race and the (Re)production of Boundaries - Sociological Perspectives Vol. 56, No. 3 (Fall 2013), pp. 304 (26 pages) Published by: Sage Publications, Inc.

50 Patrick, Ryan. USA Today. Rap overtakes rock as the most popular genre among music fans. Here's why. [online] Available at: <<https://www.usatoday.com/story/life/music/2018/01/03/rap-overtakes-rock-most-popular-genre-among-music-fans-heres-why/990873001/>>

H: Here's clip one:

*(Question 1)*⁵¹

"Too many storms have come and gone leaving a trace of not one God-given ray."⁵²

H: Shakespeare or hip-hop?

T: I'm not recognising it as Shakespeare... hip-hop?

H: Correct! That was from TLC's famous 'Waterfalls' in 1994. What about this one?

*(Question 2) Excerpt: The Poet's Pen Turns Them To Shapes - Shakespeare Unlimited*⁵³

"Maybe it's hatred I spew. Maybe it's food for the spirit"⁵⁴

T: Spew... that's very Shakespearean... Shakespeare?

H: That's actually from a track called Renegade by Eminem.

T: Wow, I wouldn't have known!

H: *(laugh)* And what about this one?

*(Question 3) Excerpt: Hip-Hop & Shakespeare? Akala at TEDxAldeburgh*⁵⁵

"The most benevolent king, communicatin' through your dreams"⁵⁶

T: Has to be Shakespeare.

H: That was actually by the RZA, the leader of the Wu-Tang Clan.

T: Quite poetic, but not poetry *(laugh)*.

H: *(laugh)* Finally, Shakespeare or hip-hop?

51 ABC News. n.d. *Shakespeare Quiz*. [online] Available at: <<https://www.abc.net.au/news/interactives/quiz/?quiz=1461290538.0432&v=4.2.0>>

52 TLC - 'Crazysexycool' (Track 8 - 'Waterfalls'), LaFace Records LLC - 1994. *(lyrics available at: <<https://genius.com/Tlc-waterfalls-lyrics>>*

53 Paul, R., 2017. *The Poet'S Pen Turns Them To Shapes*. [Podcast] Shakespeare Unlimited . Available at: <<https://www.folger.edu/shakespeare-unlimited/akala-hip-hop-shakespeare>>

54 Eminem - 'Curtain Call' (Track 23 - 'Renegade' feat. JAY Z), Aftermath Entertainment / Interscope Records - 2005. *(lyrics available at: <<https://genius.com/Jay-z-renegade-lyrics>>*

55 Youtube.com. 2011. *Hip-Hop & Shakespeare? Akala at TEDxAldeburgh, TEDx Talks*. [online] Available at: <<https://www.youtube.com/watch?v=DSbtLkA3GrY>>

56 Wu-Tang Clan - 'Wu-Tang Forever' (Track 14 - 'Impossible feat. Tekitha), RCA Records - 1997. *(lyrics available at: <<https://genius.com/Wu-tang-clan-impossible-lyrics>>*

*(Question 4)*⁵⁷

“Flout ‘em and scout ‘em. And scout ‘em and flout ‘em. Thought is free.”⁵⁸

T: Well, “em” is a fairly colloquial piece of language. It sounds quite urban. I’m going to have to go for hip-hop.

H: That was actually taken from a little play known as ‘The Tempest’.

T: Wow! Now that is surprising!

H: Timothy, thank you so much for being here, you’ve made some very interesting points, and thanks for being such a great sport.

*Excerpt: Theme Music*⁵⁹

H: Thanks for tuning into Part 1. I think it’s fair to say that our magazine’s forward recognition of Common’s rap as poetry is a small, historic movement in the Black Lives Matter movement. Yet, Timothy Brennan helps us to question whether this is truly what African American poetic expression needs to legitimise its voice. Stay tuned next week for Part 2, where we explore the poetic implications of the rap and the BLM here in Australia. Until then, stay poetic.

57 ABC News. n.d. *Shakespeare Quiz*. [online] Available at: <<https://www.abc.net.au/news/interactives/quiz/?quiz=1461290538.0432&v=4.2.0>>

58 Shakespeare, William, 1564-1616. *The Tempest (Act 3, Scene 2)*. Cambridge :Harvard University Press, 1958

59 Booker, Ervin - 'Exultation!' (Track 1 - 'Mooche Mooche'), Prestige Records - 1963