

Tkach, Colleen

From: Inform
Subject: EM: RLST 83 Hip-Hop, Religion and Revolution & RLST 125 Race and Religion in Hollywood Film

Sent on behalf of Prof. Gaston Espinosa

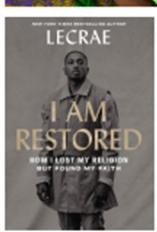
Spring 2024

RLST 83 - Hip-Hop, Religion and Revolution

Prof. Gastón Espinosa - Wednesday, 2:45-5:30 PM, CMC Roberts South 105



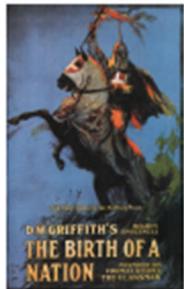
This interactive seminar explores the revolutionary intersections of race, religion and Hip-Hop from 1960-Present. It examines how Black and racial-ethnic Hip-Hop, R&B, and other artists (Latino, Muslim, others) have kept alive the civil rights and black power critiques of anti-Black racism, challenged racist narratives, stereotypes, and the social construction of race-ethnicity, and used their music as a form of religious, political, and social protest, criticism, and commentary. It explores how they leveraged their superstar power and platforms to promote racial justice, cultural empowerment, religious expression, and revolutionary social change and then assesses their struggles with commercialization, domestication, and harmful social practices. We will also explore theories about music, religion, and social change, spiritual intelligence (can spirituality intelligence help explain why some activists and artists are more successful than others?), and music as vehicle for civil rights and social protest against racism and other forms of social injustice. The class will be divided up into three parts. First, we will explore the theoretical foundations and intersectionality of race, religion, music, and social change. Second, we examine the critical role of resistance music in the Black civil rights and Black Power movements from the 1950s-1970s through the life, activism, and lyrics of key artists like Mahalia Jackson, Sam Cooke, Nina Simone, and Bob Dylan and then how this musical activism helped give birth to and shape the spiritual dimension of Motown and Soul Music, all of which helped lay the foundation for R&B and Hip-Hop today. Third, we will draw on these theoretical insights and historical trajectories to analyze the racial and spiritual dimensions & messaging of Hip-Hop and R&B artists like Tupac, NWA, Ice-Cube, Jay-Z, Kanye West, Kendrick Lamar, Beyoncé, Nicki Minaj, Drake, Latifah, The Weeknd, Usher, DJ Khaled, Lacrae, Talib Kweli, Eminem, and Daddy Yankee, and many others. We will explore how they often serve as both contradictory transformational and problematic leaders within communities and among the masses. Short response papers, presentations, and a final paper or a Hip-Hop song that explores faith, race, and social change. For permission to add, send a perm request or email to gston.espinosa@cmc.edu.



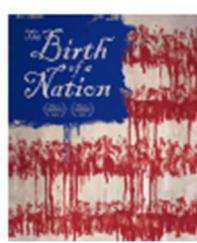
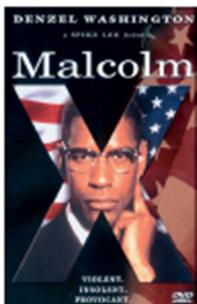
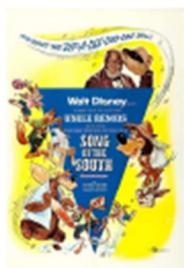
Spring 2024
RLST 125 – Race and Religion in Hollywood Film

Prof. Gastón Espinosa

Tuesday, 6-10 PM, CMC Roberts South 105



This course critically examines how Blacks, Latinos/as, and Native Americans have been depicted and socially constructed in Hollywood-distributed films over the past century. We start by exploring screenwriting and critical theories about film, race, religion, gender, and social change and then how Hollywood has served as a vehicle for both affirming racial-ethnic stereotypes and/or challenging and resisting them in their desire to rewrite the visual narrative of American history. We analyze and interpret how film can function as a vehicle for racial, religious, political, gender, and social commentary, conscientization, protest, and reconciliation. After briefly examining film structure and screenwriting, the course analyzes the intersection of race and religion via leaders, traditions, motifs, and sensibilities in genres such as (subject to change): Science Fiction (Avatar), Action-Adventure (Indiana Jones Temple of Doom, Live & Let Die), Drama (Birth of a Nation, Mi Familia, Malcolm X, César Chávez, Selma, Bury My Heart at Wounded Knee, Birth of a Nation (Nat Turner)), Animation (Song of the South, Pocahontas). We interpret film as an historical artifact and a cultural canvas that imparts not only the writer and director's vision and commentary about the social construction of race, religion and society, but also those of the masses that consume them. This course can count for RS GE, Religious Studies, or Media Studies credit. We will bring in writers and film folks as guest speakers. For permission to add, send a perm request on the portal and/or an email to gaston.espinosa@cmc.edu.





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Mon-Thurs 8-5pm; Friday 8-12pm