

MUSIC TRIPOS Part II

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SPECIMEN PAPER

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Paper 14

PLANET RAP: GLOBAL HIP HOP AND POSTCOLONIAL  
PERSPECTIVES

*You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.*

*Answer **three** questions. Avoid significant overlap between your answers.*

*Write your number, **not** your name, on the cover-sheet of the Answer Booklet.*

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

**You may not start to read the questions  
printed on the subsequent pages of this  
question paper until instructed that you  
may do so by the Invigilator**

- 1 Discuss how Gramsci's idea of the 'war of position' might help explain the Parisian hip hop duo Blackara's '*Arriviste*' [Hustler] ideology.
- 2 'Ay yo we made it / 45 caliber proof / And your teachers ain't believe / That you can handle the truth'. (MC GEO)  
Discuss this Filipino American hip hop lyric with regard to the concepts of 'benevolent assimilation' and 'model minority'. (MARK VILLEGAS)
- 3 'Uneven power differentials produced by the history of colonial domination and imperialism, therefore, play a significant part in the practice of cultural appropriation, particularly in post-apartheid South Africa.' (ADAM HAUPT)  
Discuss with regard to the South African hip hop duo, *Die Antwoord*.
- 4 What does the phrase 'Terrorist Chic' tell us about the media's response to the music of MIA's first album, *Arular*?
- 5 Using the musical, textual, and visual details of **one** track from lectures or your work from supervision, perform a 'contrapuntal reading'. (EDWARD SAID)
- 6 'Addressing his fellow Nuyoricans directly, KT reminds them that if one pitfall is the straight-jacket of fixed codes and canons, the other is "the sauce", the undifferentiated hodgepodge of contemporary cultural blending under the sway of the commercial media and pluralist ideology.' (JUAN FLORES)  
To what extent is this statement applicable to hip hop cultures outside of the Puerto Rican context?

**END OF PAPER**