

ETHN 128/MUS 152
Hip Hop: The Politics of Culture
T/Th 2:00 – 3:20 pm WLH 2204
Fall 2006

Instructor: Monika Gosin
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Overview:

Hip hop has dramatically transformed the cultural landscape of the United States. This class investigates hip hop as a cultural form, with a critical focus on race, gender, popular culture, and the politics of creative expression. We will explore the history and development of hip hop; discuss controversies over ownership and authenticity; and analyze cultural shifts in the US and in the world in relation to hip hop culture. The course will examine the technology, lyrics, and dance of the genre, and its influences on film, music video, and advertising, with an overall emphasis on the socio-historical and political contexts of this creative expression as both a commercial enterprise and as a tool for self-representation and resistance.

Required Texts (available at Groundworks):

Rose, Tricia. Black noise: rap music and black culture in contemporary America. Wesleyan University Press: England, 1994.

Quinn, Eithne. Nuthin' but a "G" thang: the culture and commerce of gangsta rap. New York: Columbia University Press, 2005.

Course Reader (available at Soft Reserves)

Grading:

Final grades are based on the successful completion of class requirements as weighted below. Students must complete **all** assignments to pass the course. No late assignments or make up exams will be acceptable without documentation of a serious emergency.

Exam format: Short answer and essay questions.

Paper requirements (more details to be presented throughout course): 10 type written pages on an analysis of a research topic relevant to the course. Paper must include **at least 5** references from class and 4 additional **academic** sources. Paper must also include a bibliography and proper citation of sources.

Class Participation: is based on student's contributions and engagement with the class and may include group work and short written assignments. Absenteeism will be reflected in the final grade.

Readings are to be completed **prior** to class to aid discussion.

Percentage Breakdown

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|----------------|------------|
| Paper Proposal | 10% |
| Final Paper | 25% |
| Midterm Exam | 25% |
| Final Exam | 30% |
| Participation | <u>10%</u> |
| | 100% |

Cheating and Plagiarism:

Cheating and Plagiarism will result in a failing grade for the assignment. Plagiarism includes copying or paraphrasing any work (such as information from the internet, your own written work from other classes, papers written by other students, and information from books, magazines, articles, etc.) without full attribution. Sources must be indicated with footnotes or other citation formats. Use quote marks around any text directly copied from another source.

UCSD Rule of Community and Code of Conduct:

This course is designed to promote intellectual engagement and discussion of sensitive and sometimes controversial topics. Rude, disrespectful conduct or speech directed towards the Instructor or other students will not be tolerated. Varying viewpoints are encouraged, therefore we may not always agree. UCSD Principles of Community will guide our discussions, especially: “We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality and respect.”

Class Schedule

| <u>Date</u> | <u>Topic</u> | <u>Readings</u> |
|-------------|--|---|
| Sept. 21 | Introductions and the Origins of Hip Hop | Rose: Chaps. 2, 3 Reader: <i>Rivera</i> Chap. 3 |
| Sept. 26-28 | Hip Hop as a Black Art Form | Reader: <i>Rickford, Perry</i> |
| Oct. 3-5 | Marketing Black Culture and Image | Reader: <i>Goings, Smith, Gray, Garafolo</i> |
| Oct. 10-12 | Protest, Social Consciousness, and Pop Culture | Reader: <i>Lipsitz, Martinez, Kelley</i> , Rose: p. 62-74, 80-96 |

Paper Proposal due Thursday Oct. 12

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|------------|---|---------------------------------------|
| Oct. 17-19 | Whose Hip Hop? Ownership and Authenticity | Reader: <i>Bynoe McCleod, Kitwana</i> |
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| Oct. 24 | Gangsta Rap and Masculinity | Quinn, Chaps. 2-7; Reader: <i>Kelley</i> |
| Oct. 26 | Midterm Exam | |
| Oct. 31; Nov. 2 | Women in Hip Hop | Rose, Chap.5 Reader: <i>Guevara, Perry, Stephens</i> |
| Nov. 7, 9 | Beyond Black and White: Latino Voices | Reader: <i>Del Barco, Rivera Chap. 8, Delgado</i> |
| Nov. 14-16 | Beyond Black and White: Asian Voices | Reader: <i>Espiritu, DeLeon, Wang</i> |
| Nov. 21 | The Global Impact of Hip Hop | Reader: <i>Osumare, Fernandes</i> |

Final Paper due Nov. 21

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|-----------------|---|--|
| Nov. 23 | Thanksgiving Holiday—No Class | |
| Nov. 28-Nov. 30 | The Future: Prospects and Challenges | |
| Dec. 5 | Final Exam 3:00 – 6:00 p.m. WLH 2204 | |

ETHN 128/MUS 152 Hip Hop: The Politics of Culture
COURSE READER (Fall 2006)

Week 1 Introductions and the Origins of Hip Hop

Rivera, Raquel Z. "It's Just Begun: The 1970's and Early 1980's." in Rivera, Raquel Z. New York Ricans from the hip hop zone. (New York, N.Y.: Palgrave Macmillan, 2003), pgs. 49-77.

Hip Hop as a Black Art Form

Perry, Imani. "My Mic Sounds Nice: Art, Community, and Consciousness" in Perry, Imani, Prophets of the Hood: Politics and Poetics in Hip Hop. (Duke University Press, 2004), p. 38-57.

"Singers, Toasters, and Rappers" in John Russell Rickford and Russell John Rickford, Spoken Soul: The Story of Black English. (New York: Wiley, 2000), pgs. 73-88.

Week 2 Marketing Black Culture and Images

Goings, "The Birth and Adolescence of Aunt Jemima and Uncle Moses."

Gray, "The Politics of Representation in Network Television."

Erna Smith, "Transmitting Race."

Garafolo, Reebee, "Crossing Over" in Kelley, Norman, ed. R&B (Rhythm and Business): The Political Economy of Black Music. (New York: Akashie Books, 2002), pgs. 112-137.

Week 3 Protest, Social Consciousness, and Pop Culture

George Lipsitz, "Popular Culture: This aint no sideshow" in Time Passages: Collective Memory and American Popular Culture. (Minneapolis: University of Minnesota Press, 1990), pgs. 3-20.

Robin D. G. Kelley, "Looking to Get Paid" in Yo Mama's dysfunctional- Fighting the Culture Wars in Urban America. (Boston: Beacon Press, 1997), pgs. 43-77.

Martinez, T. A. (1997). "Popular Culture as Oppositional Culture." *Sociological Perspectives*, 40 (2): 265-286.

Week 4 Whose Hip Hop? Ownership and Authenticity

McCleod, K. (1999). "Authenticity Within Hip-hop and Other Cultures Threatened with Assimilation." *Journal of Communication*, p. 134-149.

Bynoe, Yvonne. "Money Power and respect." in R&B (Rhythm and Business): The Political Economy of Black Music, p. 220-234.

Kitwana, Bakari. "Why White Kids Love Hip Hop." in Kitwana, Bakari. Why White Kids love Hip Hop. (Cambridge, MA: Basic Civitas Books), 2005, p. 17-51.

Kitwana, Bakari. "Fear of a Culture Bandit: Eminem, the Source and America's Racial Politics" in Kitwana, Bakari. Why White Kids love Hip Hop. (Cambridge, MA: Basic Civitas Books, 2005), p. 135-162.

Week 5 Gangsta Rap and Masculinity

Kelley, Robin D.G. "Kickin' Reality, Kickin' Ballistics: Gangsta Rap and Postindustrial Los Angeles" in William Eric Perkins, editor. Droppin Science. (Philadelphia: Temple University Press, 1996), pg. 117-149.

Week 6 Women in Hip Hop

Guevara, Nancy. "Women Writin' Rappin' Breakin'" in William Eric Perkins, editor. Droppin Science. (Philadelphia: Temple University Press, 1996), p. 49-62.

Perry, Imani, "The Venus Hip Hop and the Pink Ghetto" in Prophets of the Hood: Politics and Poetics in Hip Hop. (Duke University Press, 2004), p. 155-190.

Stephens, D. P. & Phillips, L. (2003). [Freaks, Gold Diggers, Divas and Dykes: The Socio-historical development of African American adolescent females' sexual scripts](#). *Sexuality and Culture*, 7, 1, 3- 47.

Week 7-8 Latino and Asian Voices in Hip Hop

Lakandiwa De Leon. "Filipinotown and the DJ scene: cultural expression and identity affirmation of Filipino American youth in Los Angeles." in Jennifer Lee and Min Zhou, eds. Asian American youth: culture, identity, and ethnicity. (New York: Routledge, 2004), p. 191-205.

Espiritu, Yen Le. "Pan-Asian American Ethnicity: Retrospect and Prospect" in Yen Le Espiritu, Asian American Panethnicity: Bridging Institutions and Identities. (Philadelphia: Temple University Press, 1992), p. 161-176.

Wang, Oliver. "Sounds of Success: Money, Status, and the 'Filipino Factor'" in Spinning identities: A social history of Filipino American DJs in the San Francisco Bay Area (1975--1995) (California). Thesis (PhD). University of California, Berkeley, 2004, pgs. 173-197.

Del Barco, Mandalit, "Rap's Latino Sabor." in William Eric Perkins, editor. Droppin Science. (Philadelphia: Temple University Press, 1996), p. 63-82.

Rivera, Raquel Z. "Navigating Blackness and Latinidad through Language." In New York Ricans from the hip hop zone, pgs. 151-163.

Delgado, F. P. (1998). "Chicano Ideology Revisited: Rap Music and the (Re) articulation of Chicanismo." *Western Journal of Communication*, 62 (2):95-113.

Week 9 Hip Hop and the Global Impact

Halifa Osumare. "Global Hip hop and the African Diaspora" in Harry J. Elam Jr. and Kennell Jackson eds. Black Cultural Traffic. (Ann Arbor: The University of Michigan Press, 2005), p. 266-286.

Fernandes, Sujatha. "Fear of a Black Nation: Local Rappers, Transnational Crossings, and State Power in Contemporary Cuba." *Anthropological Quarterly*, 2003, 76, 4, fall, 575-608.