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

Instructor: Monika Gosin
Office: 222 Social Science Building
Office Hours: T/TH 12:00 – 1:30 pm
Email: mgosin@ucsd.edu
Phone: Ethnic Studies Department- (858) 534-3276
Office: (858) 822-2824

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):


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

Paper Proposal 10%
Final Paper 25%
Midterm Exam 25%
Final Exam 30%
Participation 10%
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

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tr>
<td>Sept. 21</td>
<td>Introductions and the Origins of Hip Hop</td>
<td>Rose: Chaps. 2, 3 Reader:</td>
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<td><em>Rivera Chap. 3</em></td>
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<td>Sept. 26-28</td>
<td>Hip Hop as a Black Art Form</td>
<td>Reader: <em>Rickford, Perry</em></td>
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<tr>
<td>Oct. 3-5</td>
<td>Marketing Black Culture and Image</td>
<td>Reader: <em>Goings, Smith, Gray, Garafolo</em></td>
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Paper Proposal due Thursday Oct. 12

Oct. 24    Gangsta Rap and Masculinity    Quinn, Chaps. 2-7; Reader: Kelley

Oct. 26    Midterm Exam

Oct. 31; Nov. 2    Women in Hip Hop    Rose, Chap. 5
                    Reader: Guevara, Perry, Stephens

Nov. 7, 9    Beyond Black and White: Latino Voices    Reader: Del Barco, Rivera Chap. 8, Delgado


Nov. 21    The Global Impact of Hip Hop    Reader: Osumare, Fernandes

Final Paper due Nov. 21

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
Week 1 Introductions and the Origins of Hip Hop


Hip Hop as a Black Art Form


Week 2 Marketing Black Culture and Images


Erna Smith, “Transmitting Race.”


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.


Week 4 Whose Hip Hop? Ownership and Authenticity


Week 5 Gangsta Rap and Masculinity


Week 6 Women in Hip Hop


Week 7-8 Latino and Asian Voices in Hip Hop


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


Week 9 Hip Hop and the Global Impact
