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 Bookstore):


Course Reader: AS Softreserves

Grading and Assignments:
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 accepted. Readings are to be completed prior to class in order to aid discussion.

Percentage Breakdown
Attendance and Participation 10%
Critical Reflection Papers (2) 40%
Presentation 15%
Final Exam 35%
100%
Class Participation: is based on student’s contributions and engagement with the class and will include group work and short written assignments. Because of the condensed nature of summer session, attendance is crucial. **2 or more unexcused absences will result in a failing grade.**

Critical Reflection Papers (more details to be presented during course): These 5-6 page double-spaced papers require a critical assessment of topics discussed in class. You are expected to argue a point or analyze class materials rather than simply summarize information. Some questions to consider might be: do the authors we are reading present an effective argument? Why or why not? How do the readings relate to observations you have made about popular culture, current events and/or public opinion? These papers should emphasize your own original thinking and analyses. Papers must include at least 3 references from class plus 1 additional outside academic source. Paper must also include a bibliography and proper citation of sources.

Presentation (more details to be presented during course): You will give a 15 minute group presentation on September 4 about the Global Impact of Hip Hop and how the Hip Hop movement is manifested in countries in Africa, Asia, the Caribbean, Europe, Latin America or the Middle East. Presentation must include a critical focus on the politics of this creative expression (in regards to race, gender, imperialism, militarism, capitalism, for example).

Final Exam Format: Take-home Exam will consist of short answers and essay questions, and will cover material from all five weeks of class.

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 [proper citation] full attribution. Sources must be indicated with footnotes or other citation formats. Use quotation 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
(subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>WEEK 1 (Aug 5-7)</td>
<td>Introductions/ the Origins of Hip Hop</td>
<td>Rose: Chaps. 2, p. 85-96</td>
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<td>Hip Hop as a Black Art Form</td>
<td>Reader: <em>Rickford, Perry</em></td>
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<td><em>Film: Rhyme and Reason</em></td>
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<td>WEEK 2 (Aug 12-14)</td>
<td>Marketing Black Culture and Image</td>
<td>Reader: <em>Goings, Bynoe</em></td>
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<td><em>Film: Ethnic Notions</em></td>
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|              | Protest, Social Consciousness, and Pop Culture               | Reader: *Lipsitz, Martinez,*  
|              |                                                               | Rose: p. 99-114           |
|              | *1st Critical Reflection Paper due August 14*                |                           |
| WEEK 3 (August 19-21) | Whose Hip Hop? Ownership and Authenticity | Reader: *Garafolo*  
|              |                                                               | McCleod, Kitwana         |
| WEEK 4 (August 26-28) | Gangsta Rap and Masculinity | Quinn, Chaps. 2, 3, 5-7  |
|              | *Film: Baadasssss cinema*                                   |                           |
|              | Women in Hip Hop                                            | Rose, Chap.5             |
|              |                                                               | Reader: *Perry*           |
|              | *2nd Critical Reflection Paper due August 28*                |                           |
| WEEK 5 (September 2-4) | Beyond Black and White: Latino and Asian Voices | Reader: *Rivera, Delgado*  
|              |                                                               | Espiritu, DeLeon         |
|              | The Global Impact of Hip Hop                                | Reader: *Osumare, Fernandes*  
|              | *Film: La Fabri K*                                          |                           |
| Sept 5       | Final Exam                                                  |                           |
|              | Due 3:50 p.m. Ethnic Studies Office  Social Science Building, Room 249 | No Exceptions!           |
Hip Hop as a Black Art Form


Marketing Black Culture and Images


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.


Whose Hip Hop? Ownership and Authenticity


Women in Hip Hop


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.


Hip Hop and the Global Impact
