

ETHN 128/MUS 152
Hip Hop: The Politics of Culture
T/Th 2:00 – 4:50 pm
HSS 2321
2nd Summer Session 2008

Instructor: Monika Gosin
Office: SSB 249
Office Hours: T/TH 12:00- 1:30 pm
Email: mgosin@ucsd.edu
Phone: Ethnic Studies Department- (858) 534-3276
Office: (858) 822-0651

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):

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: 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	<u>35%</u>
	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)

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

COURSE READER

(AS Softreserves)

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.

Marketing Black Culture and Images

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

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

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.

Whose Hip Hop? Ownership and Authenticity

Garafole, 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.

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

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.

Women in Hip Hop

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.

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.

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.

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.