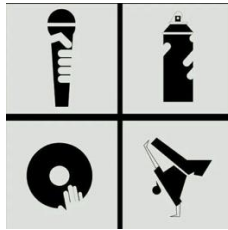


ETHN 128

Hip Hop: Politics of Culture



Spring Quarter 2021
MWF 12-12:50pm PST
Location: Mande B - 104

Instructor: Alexander D. Huezo, PhD

Email: ahuezo@ucsd.edu (include 'ETHN 128' in the subject line)

Office Hours: Mondays 1-2pm + appointments

Zoom Link for Hybrid Days: <https://ucsd.zoom.us/j/93319293659>

Course Description

This course explores the following:

- I. the origins of hip hop's core elements, which include DJing, MCing, breakdancing, and graffiti writing as well as a fifth element, critical consciousness - Why is 1970s New York city the birthplace of hip hop? How has hip hop has changed over time? How has hip hop materialized across the United States and globally?
- II. the kinds of politics associated with hip hop music/performance/lifestyle/aesthetics -What does the 'politics of popular culture' entail? When did hip hop become political? Why is hip hop often associated with 'counterculture' or 'counternarratives'? What are the politics of hip hop scholarship?
- III. the identities/communities/agencies forged through hip hop - What does it mean to label hip hop a 'Black American' art form? What kinds of identities and communities have been marginalized and re-invented through hip hop? Why is hip hop an important art form across various intersectional identities? What kinds of agency are promoted in hip hop?
- IV. the potential of hip pedagogies – Why have many educational entities, particularly in marginalized communities, gravitated towards 'hip hop education'? How is hip hop utilized as a form of self-education, liberation and means to promote alternative forms of literacy? What do hip hop pedagogies look like?

Weekly Expectations

Mondays – group discussions focused on student questions and projects (agenda posted in Canvas)

READ/LISTEN TO ASSIGNED MATERIALS BEFORE EACH CLASS SESSION

Wednesdays – lecture and class discussion focused on assigned readings

Fridays – lecture and class discussion focused on assigned readings

Readings

You are not required to purchase texts for this course. All required readings – PDFs and links to articles or podcasts – will be available in Canvas in the modules for each week of the course.

Communication

Reach out to me through **email** (**not through Canvas**) whenever you need to talk about ideas or concerns in this class. Make sure you read over the syllabus and any announcements carefully before you ask any questions.

Follow proper email etiquette when sending me an email:

- a) include '**ETHN 128**' in the subject heading of the email
- b) provide a salutation (e.g., "Dear Alex" or "Hello Alex")
- c) end the email properly (e.g. "Sincerely", "Kind regards"...etc.)

Absences

If you are feeling ill, please do not attend a live class session (we all thank you!)

If you need to miss class because you have tested positive for COVID 19 or otherwise are not able to attend class:

- please provide documentation of your absence if you would like it to be excused
- there is no need to inform me that you will miss class unless it will be a sustained absence, or it is a day when you will be presenting to the class
- live class meetings (in person) will be recorded and available for viewing in the 'Media Gallery' in Canvas

Course requirements (100 points total)

Attend & Participate (20 points)

- attendance will be taken randomly throughout the quarter
- make sure you actively participate in discussions to get full credit

Post Discussions in Canvas (24 points total: Weeks 1-5¹, 6-8, 10²)

You will be placed in small groups for these discussions in Canvas and your group will change each week. Directions will be posted in Canvas.

- 1st POST – **due Friday (11:59pm PST)** every week (1pt)
- 2nd POST – **due Sunday (11:59pm PST)** of every week (2pts)

Reflect (20 points)

Midterm directions will be posted in Canvas during Week 5.

Produce/Present/Write (36 points total)

This is a group project (2-4 people per group) based on three potential options:

1. Hip Hop Mix/Media
2. Hip Hop Curriculum
3. Hip Hop Art Exhibit

With each of these options you will:

- PRODUCT: Create a product for the rest of us to look at/listen to (20 points)
- PRESENTATION: Explain what you created for the class (4 points)
- PAPER: Cite course materials and outside sources to explain how your product builds on *what we have learned* and/or *what we could learn* from this course (12 points)

Academic Integrity

Each student is expected to abide by UCSD's Code of Academic Integrity. When submitting work, please use your own ideas or to credit/cite your sources when borrowing from others. If you have any doubts or questions about what counts as plagiarism, please consult UCSD's Academic Integrity Office (<http://academicintegrity.ucsd.edu>) or talk to me in office hours.

Learning Resources

Writing Hub; Supplemental Instruction; Tutoring; Mental Health Services

¹ Week 5 – Because of midterm, you will only post a question and not a response (worth one point).

² Week 10 – Final Discussion is only a response (worth two points)

Community Centers

Learn about the different community centers on campus (Raza Resource Centro, Black Resource Center, LGBT Resource Center, etc.) <https://students.ucsd.edu/student-life/diversity/index.html>

Accessibility

Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD), which is located in University Center 202 behind Center Hall. Students are required to present their AFA letters to Faculty (please make arrangements to contact me privately) and to the OSD Liaison in the department in advance so that accommodations may be arranged. Contact the OSD for further information: <https://disabilities.ucsd.edu/> | osd@ucsd.edu | 858. 534.4382

Majoring or Minor in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: 858-534-3277 or ethnicstudies@ucsd.edu or visit www.ethnicstudies.ucsd.edu.

DISCLAIMER:

THINK OF THIS SYLLABUS AS AN ORGANIC DOCUMENT THAT WILL INEVITABLY CHANGE THROUGHOUT THE QUARTER. ALWAYS CHECK FOR THE LATEST VERSION OF THE SYLLABUS IN CANVAS. DAYS HIGHLIGHTED IN GREEN WILL BE CONDUCTED VIA ZOOM.

Week 1	Origins & Elements
Mon 3/28	Syllabus/Questions/Discussion Guidelines
Wed 3/30	Audio Excerpt from <i>Can't Stop, Won't Stop</i> (Chang 2005)
Fri 4/1	"Hip-Hop's Founding Fathers Speak the Truth" (George 2004) "The Politics of Graffiti" (Castleman 2004) "Breaking: The History" (Holman 2004) "The Culture of Hip-Hop" (Dyson 2004)

Week 2	The Politics of Popular Culture?
Mon 4/4	Discussion
Wed 4/6	"Politics" (Chuh 2014) " 'Fear of a Black Planet': Rap Music and Black Cultural Politics in the 1990s" (Rose 1991)
Fri 4/8	"Black Youth and the Ironies of Capitalism" (Watkins 2004)

Week 3	Consciousness & Positionality
Mon 4/11	Discussion
Wed 4/13	"My Mic Sounds Nice: Art Community and Consciousness" (Perry 2004)
Fri 4/15	"Emcee Ethnographies: A Brief Sketch of U.S. Hip-Hop Ethnography" (Holt 2019)

Week 4	Counterculture & Counternarrative
Mon 4/18	Discussion
Wed 4/20	“Other People's Property: Hip-Hop's Inherent Clashes with Property Laws and its Ascendance as Global Counter Culture” (Smith 2007)
Fri 4/22	“ ‘Music fit for us minorities’: Latinas/os' Use of Hip Hop as Pedagogy and Interpretive Framework to Negotiate and Challenge Racism” (Pulido 2009)

Week 5	Identity
Mon 4/25	Discussion Midterm Reflection: directions posted at 9am PST
Wed 4/27	“Hip Hop’s Mama: Originalism and Identity in the Music” (Perry 2004)
Fri 4/29	“Racial Authenticity in Rap Music and Hip Hop” (Harrison 2008) Midterm Reflection: due at 11:59pm PST

Week 6	Community
Mon 5/2	Discussion + Group Formation
Wed 5/4	“Moving the crowd, ‘crowding’ the emcee: The coproduction and contestation of black normativity in freestyle rap battles” (Alim et al. 2011)
Fri 5/6	“The politics of Black and Brown solidarities: race, space, and hip-hop cultural production in Los Angeles” (Magaña 2022)

Week 7	Agency
Mon 5/9	Discussion
Wed 5/11	“Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance (Keyes 2004)

	"A Ratchet Lens: black Queer Youth, Agency, Hip Hop, and the black Ratchet Imagination" (Love 2017)
Fri 5/13	"It's Complicated: Black Hip Hop Feminist Art Commentary on US Democracy" (Davis & Kenney 2020)

Week 8	Pedagogy
Mon 5/16	Discussion
Wed 5/18	"Complex Personhood of Hip Hop & the Sensibilities of the Culture that Fosters Knowledge of Self & Self-Determination" (Love 2018)
Fri 5/20	"Critical Hip Hop Pedagogy as a Form of Liberatory Praxis" (Akom 2009)

Week 9	Final Discussion + Student Presentations
Mon 5/23	Discussion
Wed 5/25	Student Presentations (your group project is due the day you present)
Fri 5/27	Student Presentations (your group project is due the day you present)

Week 10	Student Presentations
Mon 5/30	No Class (Memorial Day)
Wed 6/1	Student Presentations (your group project is due the day you present)
Fri 6/3	Student Presentations (your group project is due the day you present)