

CES 209: HIP HOP AROUND THE GLOBE
SPRING 2015 – TTH 1:25-2:40 PM – FNA 5062

Professor Lisa Guerrero

Office: Wilson 121

Phone Number: 335-4182

E-mail: laguerre@wsu.edu

(E-mail is the preferred method for reaching the professor. It is also the method that will yield the quickest response.)

PROFESSOR'S OFFICE HOURS:

Tuesdays and Thursdays 10:30 am – 11:30 a.m. and by appointment

The thing about hip-hop is that it's from the underground, ideas from the underbelly, from people who have mostly been locked out, who have not been recognized.

Russell Simmons

I think hip-hop could help rebuild America, once hip-hoppers own hip-hop...We are our own politicians, our own government, we have something to say. We're warriors. Soldiers.

Nas

Hip-hop has globalized a conception of blackness that has had a political impact, whether or not it had a political intent.

Michael Eric Dyson

Hip-hop is the last true folk art.

Yasiin Bey (formerly Mos Def)

Well, hip-hop is what makes the world go around.

Snoop Dogg

Course Description:

This course is designed as a critical examination of the development of the force that is hip-hop culture. We will begin our consideration by tracing the history of its growth as

a cultural movement in the United States. From there we will examine how the movement has been translated globally and become both a political expression and a capitalist phenomenon. Throughout our examination we will think about how hip hop culture has participated in the construction of popular representations of blackness in the American public imagination and abroad, and how “blackness” as embodied by hip hop culture has been used by hip hop artists outside of the U.S. Additionally, we will focus on the questions of creative power and responsibility, audience, and the influence of popular culture and consumer culture generally, and for social change specifically. We will rely on core themes and ideas of Ethnic Studies to support our analysis of hip hop culture, and work to build a critical understanding of the relationship of hip hop to race, gender, class, sexuality, and geography.

The class is organized to provide students with an analytic framework for understanding: 1) the historical development of hip hop in the United States, 2) the interrelatedness of culture and resistance as it shapes the influence of hip hop, and 3) the place, significance, and complexities of race and performance to the critical impact of hip hop culture. To accomplish this we will be reading a common literature and creating common conceptual language and categories for understanding privilege, oppression, culture, performativity, and resistance.

Course Expectations:

You are expected to be present intellectually as well as physically in the classroom. This means that not only must you attend, but that you must endeavor to contribute to the flow and body of the course. You will be expected to prepare carefully for each class by completing the required readings by the day on which they are listed in the course schedule.

This course asks you to read texts closely and responsively. This means that if you want to do well you will actively engage with your books by writing questions in the margins, circling key terms, looking up words you do not know, and underlining themes or issues you find intriguing. Responsive readers think of themselves as having a dialogue with the author and use reading as the basis for formulating their own interesting ideas, questions, and arguments. This approach will likely assist you with comprehending the material and it may give you ideas for your contributions to the class and its discussions.

Read and dialogue in a politically engaged way. Cultural systems and phenomena, for our purposes here, reflect **power**. Power dynamics are situational and relational. You may have power in some spaces and lack it in others, all depending on social location. Ask yourself these questions while reading and discussing within this classroom space: Is this analysis leaving anyone relevant out? For what reasons? Where is this analysis coming from? Whose knowledge base is being explored, privileged, or advanced?

Speak with evidence and “facts” on your side in both your written and verbal work and exchanges in this course. While there are not *wrong* responses, per se, when we are considering cultural analysis, there are definitely incomplete, problematic, superficial, surface, uncritical, and unsubstantiated responses. Reflect on your own responses and the basis of your conclusions.

Your level of readiness to participate in a conversation about issues of race and culture is predicated upon a number of issues such as one's personality, awareness of issues, experience, and classroom climate. I also recognize that time constraints and size of the class will limit the number of people who participate. Ultimately though, while it is understood that not everyone contributes to the same degree or in the same manner, total silence during the course of the semester will affect your evaluation.

Note: Some of the reading on this syllabus may feature material of a sexual or violent nature, including explicit language; you should not remain in this class if you are uncomfortable reading works that may include this material.

Learning Outcomes:

- (1) To understand the history of the development of hip-hop as a cultural movement in the United States.
- (2) To identify the ways in which race, class, and gender are performed and consumed within hip hop culture, and the social impact of these representations.
- (3) To examine the critical connections between historical eras and events and the formation of cultural narratives within hip hop.
- (4) To understand how racial and ethnic groups have resisted and struggled to recreate their own identities in relation to each other and dominant groups through hip hop forms, leading to both conflict and community empowerment.
- (5) To understand how hip hop culture has been transformed and differently translated through the process of globalization, and how global ethnic and racial identities have been constructed and reconstructed by hip hop artists and audiences over time and through different contexts.
- (6) To develop and sharpen critical communication and writing skills through the concerted participation in class discussions and course assignments.

THIS IS YOUR ONLY WARNING: Benjamin Franklin once said, "Seek first to understand, then to be understood." In this course, there will likely be a wide range of opinions often rooted in personal histories and experiences. Rather than judge or dismiss opinions other than your own, seek to understand the logic behind those opinions then express your own thoughts and opinions in a respectful and considerate manner. In this course, you will have various opportunities to engage your fellow students and me and you should be constantly vigilant that your contributions, opinions, and responses, while intellectually critical, are respectful of the differences in position, perspective, and experience we all have. A good learning environment should stimulate you to think for yourself, examine other perspectives, challenge established paradigms, and raise critical questions. This will be accomplished if we first listen, then think, and finally respond in a respectful and productive manner. This should be kept in mind for both your verbal and written responses in this course. If your beliefs are so

strong that you cannot tolerate the opinions of others, please begin to practice tolerance now, or choose another class.

Note #1: The reading load in the course is rigorous. Also, as writing is a means of discovery and a pathway to understanding, it is an important activity in this class in conjunction with the reading. Indeed, you should think of your writing as a mode of reading that will help you begin to understand the literature at hand. Be prepared to spend much time carefully reading, considering, discussing, and writing about the texts in the course. If you cannot devote the time necessary to keep up with the assignments, and to do so in a critical manner, you will not do well in this class and may want to consider if this is the right class for you.

Note #2: Regarding terminology in this course: in both your written and verbal engagement in this course it is **NOT** permissible to use either of the following terms:

- **Colored person/people/man/woman, etc.** – Things are *colored*. People are *of color*, or alternatively, African-American, Black, Latino, Asian American, etc. *Colored people* is an offensive, derogatory, archaic term that was meant to linguistically create an inferiority about non-white peoples, and **DOES NOT** mean the same thing as people of color.

- **The white man** – There is **NO** one, singular white man on which racism and inequality can be blamed, so the term has no critical meaning. The use of the term

demonstrates a relatively unsophisticated, uncritical understanding of the historical systems of race domestically and globally, and at this point, in an upper-division course on race, you should possess a much more complex understanding of racial systems. You may refer to any number of things, including: empire, colonization, white privilege, capitalism, white supremacy, etc., all of which are much more specific and critical.

Any use of either of these terms in either your written or verbal engagement will result in a points reduction in the specific written assignment in which occurs, or your participation grade, respectively.

The **ONLY** exception to the above policy is when you are using or referring to a **DIRECT QUOTE** from an author, in which case the quote should be properly cited to determine its origin.

Required Texts (alphabetically by author):

1. Jeff Chang. Can't Stop, Won't Stop: A History of the Hip Hop Generation. [CHANG below]
2. Ian Condry. Hip Hop Japan: Rap and the Paths of Cultural Globalization [CONDY below]
3. Sujatha Fernandes. Close to the Edge: In Search of the Global Hip Hop. [FERNANDES below]
4. Tricia Rose. The Hip Hop Wars: What We Talk About When We Talk About Hip Hop – And Why It Matters. [ROSE below]
5. Nitasha Tamar Sharma. Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness. [SHARMA below]

In addition, throughout the semester there will be supplemental readings assigned by the professor. The professor will announce any such additions during lecture. All texts are available at The Bookie and Crimson & Gray. They are also readily available for order on Amazon, or other online outlets. If you choose to order your books online please be VERY aware of the date each book is scheduled for discussion in class. An untimely order IS NOT a legitimate excuse for not being prepared for class.

Also note, many of the books are available as e-books. While you are welcome to use e-book versions of the course texts be aware that the pages listed on the “Schedule of Classes” correspond to the paper versions of the texts and may not match up directly to the e-book pages; so make sure to verify the point to which you should be reading for each class.

Assessment and Evaluation:

Taking classes is your job here at the university. Thus, you should treat the work and requirements accordingly. In the workplace things such as absences, tardiness, and not doing your work properly have negative consequences. This is the case in my class as well. Many students' low grades are a result of not following directions or policies as well as not expending enough effort. It is your responsibility to be aware of the policies on this syllabus. If you miss class it is your responsibility to check with your classmates to find out what you have missed. And though you are always welcome to follow up with me if you are absent, **do not** ask me if you "missed anything important."

Your grade is dependent on a number of factors that, together and holistically, inform the evaluation and assessment of your performance. In summary, these criteria include: in-class assignments, reflection essays, reading questions, quizzes, midterms, and the successful completion of the final project.

Course Requirements:

• CLASS ATTENDANCE

Though your attendance will not be formally used to calculate your final grade, you are expected to attend class every day, arrive on time and participate in an informed and consistent manner. Anything less will not be tolerated and will result in problems in this class. Despite not being a formal component of your course evaluation, attendance does have the potential to affect your grade. During the course of the semester you are allowed **four (4) absences. Every additional absence after that, and up to 6, will reduce your overall course grade by 5 points. ONLY** approved and documented university excuses will be exempt from this rule. (For athletes, this means forms from the Athletic Dept. handed in **before** the absence). **This means that illness, even with a doctor's note, is counted within the 4 allowed absences.** This may seem punitive but (1) class discussions are one of the most important elements of class; (2) there will be several in-class assignments given randomly. Moreover, students missing any class meeting are responsible for missed lectures and media material shown/discussed in their absence. **Any in-class assignments cannot be made up. No exceptions.**

Make sure you sign the attendance sheet, which will be distributed at the beginning of each class meeting. If you come to class late and don't sign the attendance sheet at the end of class you will be considered absent on that particular day. **Finally, you will automatically FAIL the course if you miss more than 6 classes, regardless of what your course grade is up to that point.**

• IN-CLASS ASSIGNMENTS (5% OF FINAL GRADE)

Students will receive credit for various in-class assignments and activities throughout the term. **Students must complete these assignments in class.** Full credit will be awarded to those students who attend class and complete the assignments. **NO** points will be awarded to students who opt out of the assignments/activities or who are not in class. These assignments will not be announced and they **CANNOT BE MADE UP. NO EXCEPTIONS.**

- **READING QUESTIONS (5% OF FINAL GRADE)**

During the second week of class a sign-up sheet will be circulated during class. Students must sign up to submit a question related to a certain day's reading. You need to pose a question for class discussion, AS WELL as respond to it. Both your question and response MUST be typewritten and single-spaced. Your response to the question must be a minimum of ½ a page to be eligible to receive full credit. You will turn your question in at the beginning of class on the day for which you signed-up. The professor will pose the question(s) throughout the class to advance discussion. When your question is posed, you will be asked to read your response to the class.

As the questions are related to a specific day's reading, it's important for you to be present on the day you signed-up for. If you are absent on the day for which you are meant to submit a question, you will be marked down by **5 points**, though still allowed to turn in your question and response.

- **REFLECTION ESSAYS (10% OF FINAL GRADE)**

Throughout the term the professor will assign supplemental essays to add to our discussions of course texts and topics. Students are required to write **TWO** reflection essays on two of the supplemental essays of their choice. The essays should not be summaries of the essays, but rather should be engagements with the author(s)' ideas, arguments, and perspectives, and should be situated within the discussions we are having in class. **Make sure to put the title of the essay on which you are reflecting in the heading of your assignment so that it is clear which essay you are responding to.**

Each essay MUST be **typewritten, 1-2 pages, single-spaced.** (Any essays that are less than 1 page will NOT receive credit.) You may turn your two essays in any time throughout the term, but no reflection essays will be accepted after the **LAST DAY OF CLASS, APRIL 30. No exceptions.**

- **QUIZZES (15% OF FINAL GRADE)**

During the semester there will be quizzes that will accompany the readings in Jeff Chang's Can't Stop, Won't Stop: A History of the Hip Hop Generation, as well as quizzes on the course films throughout the term. All quizzes will include various types of questions that may include: multiple choice, fill-in, short answer, and/or reflective response.

You will be allowed to make up **only ONE quiz** during the term. **No exceptions.**

- **MIDTERM (30% OF FINAL GRADE)**

There will be **TWO (2)** in-class midterm exams. **EACH** exam will be worth **15% of your final grade.** The exams will be made up alternately of true/false, multiple choice, fill-in, definitions, and short essay questions. The questions will be based on material from the readings, the lectures, and the films. The midterms are not cumulative; rather they will cover the material addressed only in the weeks preceding each of the

respective exams. **PLEASE BRING BLUEBOOK(S) FOR THE DEFINITIONS/ESSAY PORTIONS OF THE EXAM.**

• **FINAL PAPER (35% OF FINAL GRADE = 10% for abstract; 25% for final essay)**

For your final paper you may focus on one of the following: 1. A hip-hop artist* from outside the United States **OR** 2. A hip-hop collaboration between a U.S. artist and an artist from outside the U.S. (*Remember: A hip hop artist isn't necessarily ALWAYS an MC or rapper.)

Your paper should **not** be a simple biography of the artist(s) and/or a summary of the details of their collaboration. The discussion of your essay should focus on: the unique aspects of their artistry; the political context of their art; how they are situated within hip hop culture; how their art informs our understanding of the meaning of "global hip hop," and how their art informs our understanding of globalization and consumer culture generally. The paper should make strong connections to our course materials and discussions while also providing new information and insight that may not have been covered in class.

10% of your grade for your final paper is for an abstract of your paper that will be turned in midway through the semester. An abstract is a concise, but detailed paper proposal outlining your topic and direction of your essay. We will talk more about the specifics of writing an abstract and an abstract assignment sheet will be passed out in class during the second week of class.

For your paper you will be required to use a **MINIMUM** of **FIVE (5)** varied, outside resources, meaning your 5 resources cannot be all of the same type of resources. These resources may be books, book chapters, academic articles, popular media articles (e.g. newspaper articles, magazine articles), TV/radio interviews, and institutional/professional websites. These resources **MAY NOT BE** online encyclopedias or individuals' personal blogs. While you can do much of your research in finding resources through basic internet searches, it is **HIGHLY** recommended that you use library search tools to help you find more quality and reliable sources. Part of your project evaluation will take into account the type of research you did and the quality of resources you utilized.

Your paper must be **4-5 pages in length, not including your "Works Cited" page.** Any papers that are 3 ½ pages or shorter will be marked down by an entire letter grade. Your paper must be typed and double-spaced, and must include a title. You will need to use a proper citation form (e.g. MLA, APA, or Chicago) throughout your paper and within your "Works Cited" page.

MAKE SURE TO CITE ALL REFERENCES TAKEN FROM OTHER SOURCES THAT ARE USED IN YOUR PAPER. This includes: 1) direct quotes or passages from books and articles, videos, TV shows, blogs, etc.; 2) any information (e.g. statistics, biographical detail,

political/geographic history) that isn't common knowledge; 3) any idea that you paraphrase from an author. Changing one or two words in a sentence that is otherwise completely taken from the author is plagiarism. It's stealing. If you do not provide appropriate references, you are plagiarizing which is a problem you don't want.

Written Work & Evaluation Criteria:

• Written Work Guidelines:

- Written work to be graded should be typed using a 12-point font, double-spaced (unless otherwise specified), spell checked, and proofread.
- **I DO NOT ACCEPT PAPERS VIA E-MAIL, (unless otherwise stated in class). NO EXCEPTIONS.**
- I WILL NOT ACCEPT formal assignments that are not typed. If you turn in a paper for a formal out-of-class assignment that is not typed, I will not grade it.
- **DO NOT PUT ANY ASSIGNMENTS UNDER MY OFFICE DOOR UNDER ANY CIRCUMSTANCES.**
- Always keep copies of all important formal assignments – including **print** copies of electronic files – until after you receive your final grade in the course. Your professor will retain your final exam, and may retain the originals or copies of your other papers, but the responsibility for document preservation (for grade appeals or other reasons) is yours.
- In your written assignments, both formal and informal, please avoid extensive summary and background (unless otherwise requested to do so). Remember, all of us in class, most particularly the professor, have read (or should have read) the material for discussion.
- You are encouraged to *discuss* the course content and assignments with other students, but you must submit your work in your own words. I reserve the right to reject any apparently plagiarized or dishonest work. (*See the Academic Integrity Policy below*)

• Evaluation of Written Work:

All papers will be evaluated on 4 elements. Depending on the assignment, the elements will be worth different points, although letter grades and their numerical equivalent are used to determine your actual grade. Your papers will be evaluated on the basis of content, clarity, organization, style and grammar, and insight. The specific criteria for the grading scale are as follows:

Content Here I will evaluate how well you cover the issues, integrate classroom readings into your paper, construct arguments to defend your position, critique other points of view, and put forth an effort to write a good paper.

Clarity The main question here is whether your paper is clear and can be read by a neutral person.

Organization Do you follow and develop a single line of reasoning or explanation before shifting to another issue or point? Is the paper logical consistent and well organized throughout? Is the writing discursive or rambling? Are your paragraphs well organized, substantive, and are there appropriate breaks between paragraphs?

Style and Grammar Proofread your paper. Check your paper to make sure it is free of misspelled words and grammatical errors. Insure that it is neat, has appropriate margins, page numbering, and any appropriate citations.

• Grading Scale:

100-94=A 93-90=A-	Suggests that a student's work is outstanding to excellent; the student's work reflects an engaged comprehension of the course content and shows thoughtful insight into the complexities of the course. Student shows an attentive engagement with the course. Student's work is consistently well-considered and well-written.
89-87=B+ 86-83=B 82-80=B-	Suggests that a student's work is very good to good; the student's work reflects a very strong, engaged, and solid understanding of course material. Occasionally, the student's work doesn't go the extra step in critical analysis. Student's work is mostly well-considered and well-written.
79-77=C+ 76-73=C 72-70=C-	Suggests that a student's work is adequate; the student's work reflects a fair, but essentially disengaged, grasp of the course material and doesn't go very far in comprehension, or reflects a lack of understanding of the issues represented in the material. Student's work is un- or underconsidered and unclearly written. Class attendance may be a problem.
69-60=D 59-0=F	Suggests that a student's work shows some, but very little effort; the student's work does not reflect a comprehension of the course material, is disengaged, or reveals a lack of reading, attention, and/or attendance.

• **Late Work Policy:**

- If you are unable to complete any paper by the due date you must notify me at least **ONE DAY BEFORE** the due date and negotiate an extension. **ONLY ONE EXTENSION WILL BE GRANTED DURING THE SEMESTER.**
- If you do not submit the assignment by the agreed upon extension date your assignment grade will be reduced by **ONE GRADE** for each additional day it is late and **WILL NOT BE ACCEPTED** after one week past the agreed upon extension date.
- If you do not notify me about late work at least one day before the due date to negotiate an extension, your grade for the assignment will immediately be reduced by one half grade for each day it is late and **WILL NOT BE ACCEPTED** after one week past the original due date.
- **NO EXTENSIONS WILL BE GIVEN FOR THE FINAL PROJECT.**

General Information:

• **Academic Integrity Policy:**

In all instances, you must do your own work. Otherwise, you are being dishonest. There is no excuse for plagiarism, or for submitting another's (including fellow students') work, ideas, or wording as your own, or for not doing your own work. In

simple terms, plagiarism is the act of using another person's words or work without giving them credit for it. Relatedly, academic dishonesty involves not doing the work you are supposed to do on your own. If you do not understand the seriousness of plagiarism and/or academic dishonesty, and the importance of avoiding those behaviors, you are encouraged to read *WSU's Academic Integrity Policy* (WSU Student Handbook, WAC 504-26-202—Acts of Dishonesty and WAC 504-26-010—Definitions).

Plagiarism and academic dishonesty, whether intentional or unintentional, may result in a grade of "F" for the assignment in

question, or a grade of "F" for the entire course, at my discretion. Should there be any suspicion of plagiarism or any other form of academic dishonesty, I will discuss the situation with you first and then with the Chair of Comparative Ethnic Studies. I may then alert the Office of Student Conduct, which could result in an academic integrity hearing and university sanctions against you. If you are at any time unclear about what constitutes plagiarism, cheating, or academic dishonesty, contact me and I will clarify it for you. ***The rules for plagiarizing or other forms of cheating are not negotiable. Remember that your grade depends on your understanding of these policies.***

- **Access Accommodation:**

Students with Disabilities: Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center (Washington Building 217; 509-335-3417) to schedule an appointment with an Access Advisor. All accommodations MUST be approved through the Access Center. Please notify me during the first week of class of any approved accommodations needed for the course.

- **Campus Safety:**

Washington State University is committed to maintaining a safe environment for its faculty, staff, and students. Safety is the responsibility of every member of the campus community and individuals should know the appropriate actions to take when an emergency arises. In support of our commitment to the safety of the campus community the University has developed a Campus Safety Plan, <http://safetyplan.wsu.edu>. It is highly recommended that you visit this web site as well as the University emergency management web site at <http://oem.wsu.edu/> to become familiar with the information provided.

- **Grade Problems**

During the semester use my office hours to talk to me about any problems you are having with your progress and/or evaluations for the course so we can try to fix any bad situation **early**, before it's too late.

You must communicate any problems you may be having that are affecting your coursework early on so that I am aware of the situation as I continue to evaluate your work. Any explanations for poor performance, relevant or not, will not be accepted at the end of the semester and will have no effect on your final grade. Accordingly, do not come to me at the end of the semester when you are receiving a low grade saying that you "wanted to get an A in the course," and "is there anything you can do to raise your

grade?” You had all semester to work on raising your grade. Also, please do not come to ask me to change your grade after you have failed the course, or ask me to give you an “I” because you are failing or have failed the course. Reasons for these requests including: being kicked off a team; being put on probation in a fraternity or sorority; being kicked out of a major; or jeopardizing scholarships, are all reasons you were aware of ALL semester. Be vigilant about your academic career.

- **Reality Check Clause:**

I am a pretty busy person, and as a professor, my role is to teach you about race and race relations and to generally prepare you for the professional world. As such, the decisions you choose to make regarding your personal life outside of the classroom are not my problem. For instance, if you tell me that your parents are going on a vacation to Cabo San Lucas during the week we are having a midterm exam, and they want you to come along (and already bought your tickets), that isn’t my problem. It is your decision. Similarly, if your best friend is getting married in California and you want to go to the wedding the day of a film or a midterm review, that isn’t my problem. Or, if your roommate/friend needs a ride to the Spokane airport and you decide to take him and miss class: not my problem! Thus, before you raise any issue with me, understand that your personal matters should bear no effect on me or on how this class is conducted. And NO special accommodations will be made in these types of cases. It is your responsibility to conform to and abide by the schedule and the syllabus. Ultimately, you need to consider that if you decide to bask under the Mexican sun, or eat wedding cake in sunny California, or go to Spokane during class time, that choice will come with a cost to your grade. It is ultimately up to you to make your own decisions, but bear in mind that decisions always have consequences attached to them.

- **General Course Policies:**

- ALWAYS bring your book, readings, and/or reader to class.
- Turn cell phones off upon arrival to class – Absolutely no texting or phone calls DURING CLASS. Please note that if I see you using your cell phone/other handheld device in any manner once class has begun whether because you’ve decided to text message, check scores/Facebook/Twitter, show a friend a picture or listen to messages, **You will lose 5 points, the equivalent of ½ a grade, from your overall grade FOR EACH INSTANCE IN WHICH IT OCCURS.**
- **The only digital devices allowed to be out during class are E-READERS, AND THEY MUST ONLY BE OPENED TO THE COURSE TEXT DURING CLASS. No laptops will be allowed in class except in cases of authorized accommodation.**

- The following are unwelcome and unacceptable within this class. If you absolutely must do these things then don't come to class.
 - a. Sleeping, daydreaming or otherwise tuning out during class
 - b. Doing work for other classes
 - c. Habitual tardiness. If you come into class 5 minutes after class has begun, you **MUST SIT IN THE FIRST ROW AND SPEAK WITH ME AT THE CONCLUSION OF CLASS.**
 - d. Packing up your notebook and other materials prior to the end of class
 - e. Reading the newspaper, another book, or otherwise focusing on something other than class
 - f. Chatting to classmates while either: 1) I am speaking to the class; 2) another student is speaking to the class; 3) we are watching a video; 4) people are working on a class assignment (e.g. weekly reading questions or midterms)
 - g. Leaving class early, unless otherwise discussed with me by the beginning of class

- Do not wear headphones, earbuds, etc. in class.

- Also, the classroom is not the appropriate time for complaining about the class, the workload, your grade, etc. This includes before class, after it ends, and during any break we might take. If you have a problem, you should come to my office hours or schedule a time to discuss it with me in private.

- Also, in this regard, I am available **ONLY** during my stated office hours (unless I have announced otherwise) **OR** if I have made another appointment with you. I will not be in my office for consultation at any other times, so please don't expect my availability to be on a daily, 8-5 basis.

- **Netiquette**

You should consider your university classes as professionalization experiences for your future professional endeavors. As such, I expect you to observe the following proprieties in your email messages, as you would with any professional colleague:

- Emails must have a specific salutation: "Dear Dr. Guerrero"/"Dear Professor Guerrero," or "Good Morning/Afternoon/Evening Professor Guerrero," or

”Professor Guerrero”/”Dr. Guerrero” are all appropriate and acceptable ways to begin an email.” “Hi,” “Hey,” “Ms./Mrs. Guerrero” or no salutation at all, while fitting for friends or informal acquaintances, are not acceptable, and are inappropriate ways to begin an email to me, and I may or may not respond to emails that lack these minimal aspects of professional courtesy.

- Emails must close with a signature (“Sincerely,” “Thank you,” etc.)
- Emails should be grammatically correct, clear, and *concise*. In other words, texting language is inappropriate, and if your question/request is so involved that you must write several long paragraphs then you should come talk to me in person during my office hours.
- Emails should not be sent to request info you can get elsewhere with minimal effort (e.g., my office hours, office location, phone number, due dates, etc. All of these things are listed on the syllabus. I will not respond to such emails.)
- Assume that your response will come within 24 hours; if it hasn’t come by then, do feel free to remind me of your message.
- If you have a complaint or concern about something, you should always come to see me about it in person. Email is not an appropriate forum for anything important enough to be dealt with in an extended conversation, or for a discussion in which email, because it can’t convey tone, might allow for misinterpretation.
- Please don’t email me to ask if I will be in office hours. Unless I have specifically stated in class that I won’t be there, I will always be available during office hours on a drop-in basis or by appointment.

Finally, your continued enrollment in this course after the first week means that you have read and understand the information contained within this syllabus, and that you agree to follow the procedures and rules explained within it. The failure to adhere to any of the above rules may result in the student being asked to leave and/or the deduction of points (at my discretion and without notifying you) from your overall course grade for each respective class in which it occurs.

CLASS SCHEDULE

- Schedule subject to change. Any modifications will be announced in class.
- This schedule tells you the dates by which you need to have the material read.

TUE JAN 13: **Introductions**

THU JAN 15: **The significance of hip-hop in the 21st century**

TUE JAN 20: READ: CHANG – Intro, Prelude, and “Loop 1: Babylon is Burning: 1968-1977”

THU JAN 22: READ: CHANG – Chps. 5, 6, 7, and 8

TUE JAN 27: VIEW IN CLASS: “And You Don’t Stop: 30 Years of Hip Hop”

THU JAN 29: READ: CHANG – Chps. 9, 10, 11, and 12

TUE FEB 3: READ: CHANG – Chp. 13, 14, and 15

THU FEB 5: READ: CHANG – Chps. 16 and 17

TUE FEB 10: READ: CHANG – Chps. 18 and 19

THU FEB 12: VIEW IN CLASS: “Letter to the President”
DUE IN CLASS: Final Project Abstract

TUE FEB 17: READ: FERNANDES – Preface, Intro, and Chp. 1
VIEW IN CLASS: “Letter to the President”

THU FEB 19: READ: FERNANDES – Chps. 2 and 3

TUE FEB 24: READ: FERNANDES – Chp. 4 and Epilogue

THU FEB 26: VIEW IN CLASS: “Bling”

TUE MAR 3: READ: CONDRY – Intro and Chp. 1
VIEW IN CLASS: “Bling”

THU MAR 5: READ: CONDRY – Chps. 2 and 3

TUE MAR 10: **IN CLASS – MIDTERM #1**

THU MAR 12: READ: CONDRY – Chps. 4 and 5

TUE MAR 17: **NO CLASS – SPRING BREAK**

THU MAR 19: **NO CLASS – SPRING BREAK**

TUE MAR 24: READ: CONDRY – Chps. 6, 7, and Conclusion
VIEW IN CLASS: “No Sleep ‘Til Shanghai”

THU MAR 26: READ: SHARMA – Intro and Chp. 1

TUE MAR 31: READ: SHARMA – Chps. 2 and 3

THU APR 2: READ: SHARMA – Chp. 4

TUE APR 7: READ: SHARMA – Chp. 5 and Conclusion

THU APR 9: READ: ROSE –Intro, Chps. 1 and 2

TUE APR 14: READ: ROSE – Chps. 3, 4, 5, and 6

THU APR 16:READ: ROSE – Chps. 7, 8, 9, and 10
VIEW IN CLASS: “Slingshot Hip Hop”

TUE APR 21: READ: ROSE – Chps. 11, 12, and 13
VIEW IN CLASS: “Slingshot Hip Hop”

THU APR 23: **IN CLASS – MIDTERM #2**

TUE APR 28: **Course wrap-up, final thoughts, and course evaluations**

THU APR 30: **NO CLASS – Research Day**

**FINAL PROJECT IS DUE IN THE PROFESSOR’S MAILBOX (WILSON 111)
ON TUESDAY, MAY 5, 2015, BY 4 P.M. NO LATE PROJECTS WILL BE
ACCEPTED. NO EXCEPTIONS.**

