

# Hip-Hop Around the Globe

CES 209.01 (3cr)

MWF 2:10-3:00PM

CUE 319

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## OVERVIEW

CES 209.1 is a critical exploration into the roots, development, and enduring impact of Hip-Hop for people across the globe. Hip-Hop, understood from here on out as a sociocultural movement with direct ties to the South Bronx, cuts deep into the historical fabric and consciousness of America. Through its aesthetics, lyricism, and energy, the four elements of Hip-Hop (MCing, DJing, B-boy/B-girling and Graffiti) have morphed into a global language and political force.

In fact, Hip-Hop assists marginalized communities discover a voice and unleash their empowerment. As a “neutral” cultural performance, Hip-Hop can defy everyday forms of injustice, be they ideological or institutional in nature.

Together, we will discover the ways that Hip-Hop – as a politicized art form – is capable of either maintaining and/or exposing common-sense ideas and practices central to racism, poverty, immigration, globalization, sexism, homophobia, incarceration, cultural appropriation, and authenticity. More specifically, we will locate the ways youth from around the world have re-appropriated and re-imagined Hip-Hop to ensure, contest, and bridge human differences of racial, gendered, sexual, economic, or imperial makeup.

## REQUIRED TEXTS

*In addition to the required texts below, students will be assigned supplementary readings (SR) that can be found via hyperlinks and/or by logging onto Angel.*

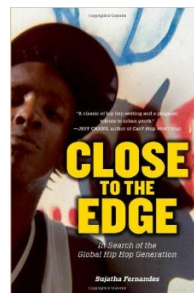


That's the Joint!: The Hip-Hop Studies Reader (2<sup>nd</sup> edition) edited by Murray Forman and Mark Anthony Neal (2011)

[ISBN-13: 978-0415873260](https://www.amazon.com/dp/0415873260)

The Hip-Hop Generation Fights Back: Youth, Activism and Post-Civil Rights Politics by Andrea Clay (2012)

[ISBN-13: 978-0814717172](https://www.amazon.com/dp/0814717172)



Close to the Edge: In Search of the Global Hip Hop Generation by Sujatha Fernandes (2011)

[ISBN-13: 978-1844677412](https://www.amazon.com/dp/0415873260)

## LEARNING OBJECTIVES

*Students will be invited, encouraged, and guided to:*

- Develop the critical reading and critical thinking skills necessary to comprehend subject matter that the field of Ethnic Studies & Cultural Studies questions and analyzes.
- Contextualize the important role that popular culture plays in US society.
- Understand the historical development and impact that Hip-Hop – as music, art, and movement – has had for communities of color in the US and across the world.
- Historicize the emergence and development of Hip-Hop alongside shifts and changes in U.S. politics, racial relations, globalization, and the emergence of corporate-rap.
- Learn about the relationship between Hip-Hop and social movements, particularly as they inform the identity and politics of urban youth of color.
- Apply sociocultural theory to analyze contemporary issues central to race, gender, class, sexuality, and imperialism.
- Enhance academic-level thinking via group work, public speaking, and open dialogue.

## KEY CONCEPTS

- |  |                            |                          |
|--|----------------------------|--------------------------|
| • Social Construction of race, gender, sexuality, capitalism | • Systems of Hegemony      | • Cultural Appropriation |
| • Racialization & racism                                     | • Post-Civil Rights Era    | • Hip-Hop Profiling      |
| • Patriarchy & sexism  | • Global Hip Hop Nation    | • Popular Culture        |
| • Hetero-normativity & hetero-sexism                         | • Urban Youth of color     | • Cultural Diaspora      |
|  | • Idealized Cultural Image | • Hip-Hop Generation     |
|  |                            | • Multicultural Ideology |

## REQUIREMENTS & ASSIGNMENTS

### Attendance & Participation

My approach to teaching and the learning experience is an interactive one. That is to say, this class will not be one of writing down *every single word* on a PowerPoint, nor of regurgitating historical dates; rather, this class will be a critical, engaged, and open-ended conversation about the histories, experiences and conceptual realities of Hip-Hop. In other words, not only will students be *expected to do the reading*, but also held *accountable to do the learning*. As such, you are expected to attend class every day, arrive on time, and participate in an informed and consistent manner. Throughout the semester, students will actively participate in class by discussing assigned readings, documentary films, and other group activities. Below are a few examples that will also generate participatory points:

- Post on the course weblog a question, comment, and/or thought for general discussion.
- Email me a question, comment, and/or critique on a class reading for general discussion.
- Bring a related news event, topic, and/or thought(s) about assigned readings for general discussion.

Understandably, one must attend class to ensure full participation. Attendance will be taken at the discretion of the instructor. **If you are absent from class, it is your responsibilities to check on announcements made and/or retrieve lecture notes while you were away. Every unexcused absence will result in the deduction of 10 attendance & participation points. Students with 5 unexcused absences will automatically lose all possible points here.** Prior notification and official documentation must be provided upon requesting an excused absence.

### Essay 1: “Hip Hop and Me”

For this essay, I am requesting you do a self-inventory (think autobiography) of your own social location in relation to Hip-Hop. What is Hip-Hop to you? What do you enjoy about Hip-Hop? Are you an active or passive consumer of Hip-Hop? How old were you when you first came across Hip-Hop? Where were you? Which artist(s) do you enjoy? Why? Is there a connection between politics (equality, freedom, sovereignty) and Hip-Hop? What would you say is the role of Hip-Hop in American culture and society? While this essay is mostly anecdotal (a narrative about you), you’re expected to take a critical approach to your own social make-up: gender, race, class, sexuality, and nationality, in relation to what some scholars have described as the Hip-Hop Generation. Below are some basic guidelines for successful completion:

- Situate your subject position to better contextualize Hip-Hop history and culture.
- 2 pages double spaced (4-5 paragraphs), 12pt Times New Roman, 1” margins
- Reference a knowledge of social location via below readings:
  - <http://everydayfeminism.com/2014/12/the-privileged-oppressed/>
  - <http://everydayfeminism.com/2013/08/racist-against-white-people/>

### Origins Story<sup>1</sup>

Much of the reading argues that one of the greatest challenges to understanding hip-hop culture is attaining knowledge of its broader history and context. In other words, hip-hop should (must) not be understood as an example of an essential or pure manifestation of blackness, but rather a result of history (a confluence of cultures, social practices, political movements, etc.) and agents of history. In this regard, you are to create an “origins story(ies)” of hip-hop. An origin story is best described as “how a particular culture came into being.” It is the backstory, crucial to understanding the aesthetics and development of a cultural production.

However, your task is NOT developing an origin story(ies) exclusively through written narrative, but rather through creation of a poster, scrap book, or another method of visual communication. You are to use images, pictures, artifacts, words, lyrics, your own artistic schools etc. that might serve the creation of an origin poster on hip-hop. Think globally and think beyond the immediate rise of hip-hop within the context of 1960s and 1970s New York as to divorce casual relationship within such an origin story. In order to successfully complete this assignment, students must conduct library research, examining the various histories offered by hip-hop historians. Likewise, students must consult the valuable online archives dedicated to hip-hop memory. Besides [\*And You Don’t Stop: 30 Years of Hip Hop\*](#), you can retrieve possible sources here:

<http://www.hiphoparchive.org/> <http://rnc.library.cornell.edu/hiphop/>  
<http://www.daveyd.com/daveyhistorylinks2002.html>

### Essay 2: “Exploring American Society thru the Rap Industries”

For this essay, you will be expected to write up a critical assessment to one of the aspects discussed in relation to the commercialization and consumption of corporate rap. This assignment is intended to let you explore a particular aspect of the Rap industry as it correlates with issues of racism, sexism, and/or homophobia. While ultimately you have autonomy to choose the angle of your argument, you must follow the below guidelines:

- Have an original, defensible argument (Thesis/Evidence/Implications)
- Focus on one (or two) ways Corporate Rap influence and/or informs stereotypes
- Offer a critical analysis to your chosen topic by referencing at least 2 assigned readings in TTJ or SR in Section II and/or III.
- 4 pages double-spaced, 12 pt. Times New Roman, 1” margins
- Works-cited page. (Does not count for the required 4 pages)

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<sup>1</sup> Rubrics, descriptions and elements borrowed with permission from Professor David Leonard, Washington State University.

### Group Reading Facilitation

As we progress into the semester, you will be required to work with other students and become active facilitators in the day's discussion. On these particular dates, student groups will provide the discussion points and general questions for the class to respond/engage with. You will present as a group for about 25 minutes, and open up a discussion for the classroom to engage with for the remainder 25 minutes. Additionally, each student will be required to submit a typed-document: 1 question and 1 quotation from that day's reading assignment. While you will be working with a group, you will be graded individually in relation to the context and content of your contribution to the general presentation. All quotes and questions are due the day of your assigned facilitation and turned in via hard copy. Follow the format below:

Name:

Date:

"Title of Reading Assignment" by Author Name (First, Last)

*Question:* According to Kevin Johnson, why is it important to talk about racism in America? (After reading passage about \_\_\_\_\_ on page 4)

*Paragraph 1:* Explain how you came to this question and why you deem it important.

*Quote:* "Problems of perception and defensiveness apply not only to the language of race but also to an entire set of social differences that have become the basis for a great deal of trouble in the world." (Johnson, p. 2)

*Paragraph 2:* Explain why you chose this quote and its significance/connection to chapter.

### Final: Hip-Hop Around the World Mixtape<sup>2</sup>

For your final, you will be required to create a "mixtape" of sorts, inclusive of nine (9) tracks, that in your opinion reflect the major themes and issues covered in this course. To accompany your "mixtape", you will create an insert that will explain the significance of each track. You will then make a YouTube playlist and upload it to the course weblog.

*Translation:* Pretend the person who will get the Playlist did not take this course and is not familiar with the major themes and issues we discussed throughout the semester. Your Playlist will be their introduction to these issues. To accompany the Playlist, you will turn in a 10-page "paper" – the first page will be a summary of your "mixtape" to include a list of track titles and one-two paragraphs explaining the issues your mixtape addresses and why you believe it provides a good summation of this course; the rest of the paper will include one page per song in which you explain the importance of the particular song, identify the key issue(s)/theme(s) that it reflects/addresses, connect it to at least 1 reading from the course, and justify why you believe it reflects/addresses these key issue(s)/theme(s). At least three (3) of your selected tracks must incorporate an artist(s) from outside the United States.

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<sup>2</sup> Rubric, descriptions and elements borrowed with permission from Professor Stephanie Sears, University of San Francisco.

## GRADING

Assignment	Total Points	% Of Grade	Due Date
Participation & Attendance	250	25%	Everyday
Essay 1	100	10%	Friday Jan. 23
Origins Story	100	10%	Friday Feb. 6
Midterm Exam	100	10%	Wednesday Feb. 25
Essay 2	100	10%	Friday, Mar. 27
Group Reading Facilitation	100	10%	TBD
Final Project	250	25%	Tuesday, May 5
<b>TOTAL POINTS</b>	<b>1000</b>	<b>100%</b>	

### Grading Scale

<b>A</b>	100 – 93	Student’s work reflects a great understanding of the course material. The student delivers outstanding to excellent work. Student shows attentive engagement with the course. Participates in class discussion and is always prepared.
<b>A –</b>	92 - 90	
<b>B +</b>	89 – 87	Student’s work reflects good understanding of the course material. Does not go the extra step in critical analysis, but writing is well constructed.
<b>B</b>	86 - 83	
<b>B –</b>	82 - 80	
<b>C +</b>	79 – 77	Student’s work reflects adequate understanding of the course material. The work needs more comprehension and/or the student may not fully understand the material. Writing is unclear and difficult to understand at times. Attendance may also be an issue.
<b>C</b>	76 – 73	
<b>C –</b>	72 – 70	
<b>D +</b>	69 – 67	Student’s work reflects some, but little effort, in understanding of the material. Student is not engaged in class, and/or is disruptive in class, and/or reveals a lack of reading preparation. Student has a poor attendance record.
<b>D</b>	66 - 63	
<b>D –</b>	62 – 60	
<b>Below 60%</b>		Student’s reflects no understanding of the material, and/or is not engaged in class, and/or is disruptive in class, and/or is not prepared for class discussions. Student has a very poor attendance record.

## POLICIES

1. Read prior to class. Read with the intent of raising consciousness and as a means to develop critical thinking. Read to question, to disagree, and to learn.
2. Be and/or work to be a professional student by clinging to the following:
  - a. Be Consistent: Know the expectations & deadlines of this class.
  - b. Clear Communication: In understanding class content and finishing assignments.
  - c. Be Critical: Go beyond common assumptions and stereotypes.
3. Email Correspondence. Typically, I will respond to student emails within 24 hours. To ensure a response, adhere to the following:
  - a. Use a subject heading, salutation, and closing.

- b. Emails with the general premise “I was absent in your class, what did I miss?” or emails requesting information that can be found on the course syllabus (i.e. “I didn’t know we had a quiz today”) **will not** receive a reply.
- c. See course website for further instructions on proper Email Correspondence
- 4. The following are unwelcome and unacceptable within this class:
  - a. Cellphone usage.
  - b. Computer usage.
  - c. Excessive talking to your peers while instructor is in the middle of a lecture.
  - d. Getting up during class; leaving class early; packing up prior to end of class.
  - e. Showing signs of dis-respect by turning/tuning off; daydreaming; sleeping.
- 5. Submission of Assignments: I will only accept a hard copy of all written assignments. Unless otherwise stated, I do not accept assignments through e-mail or other electronic/digital means, so plan accordingly.
- 6. **No Extra Credit. No late assignments.**

### **EXPECTATIONS**

1. Be respectful.
2. Reflect on your social location.
3. Racism, sexism, heterosexism, ageism, classism, and other institutionalized forms of oppression exist. Spending class-time to argue otherwise will be a waste of time.
4. See this class as a way to (un) learn all systematically taught information.
5. Read in an engaged way: with a purpose. Read actively: with an open mind.
6. Be aware of your own subject position, ideologies, privileges, and prejudices.
7. Listen to others. (Learn to listen to someone/something that makes you feel uncomfortable).
8. Recognize our choice of language (body, verbal, etc.) in and outside of class reinforces and/or ruptures systematic forms of oppression/privilege.
9. Do your part to create a safe environment for an open discussion.
10. Take risks. (“Step up/step down”)
11. Speak with evidence and “facts” on your side.
12. Go beyond an either/or dichotomy. Incorporate a *both/and* approach rather than *either/or*.
13. Recognize the knowledge base of your peers. Discussion in this class isn’t about proving, embarrassing, showing off, winning, losing, convincing, holding one’s argument to the bitter end—it’s about dialogue, debate and self-reflections.

### **ON UNIVERSITY RESOURCES + ACADEMIC DISHONESTY**

#### **Access Center**

Washington State University supports members of our community who request disability accommodations. Comparative Ethnic Studies provide accommodations for students requiring testing/attendance accommodations. Reasonable accommodations are available for students with a documented disability. If you require some kind of accommodation in order to fully participate in this class, please visit the Disability Resource Center (DRC). All accommodations **MUST** be approved through the DRC (Washington Building, Room 217). Please stop by or call 509-335-3417 to make an appointment with a specialist.

*Note: Please contact me no later than the first two (2) weeks of class for any requirements needed for the course.*

#### **University Writing Resource Centers**

Please consult campus resources available to you for additional resources and guidance. As college-tuition paying students, you should take advantage of any/all resources the university is able to fund

because of your tuition checks. The WSU Undergraduate Writing Center provides walk-in tutoring sessions for students, located at CUE 403. Similarly, WSU Multicultural Student Services (MSS) provides valuable mentorship and additional resources for undergraduate students, located at the fourth floor of the CUB. Please consult their web sites, respectively, for more information:

- <http://universitycollege.wsu.edu/units/writingprogram/units/writingcenter/undergrad/>
- <http://mss.wsu.edu/services/academic-enrichment-center/>

### **Campus safety plan/emergency information**

In the interest of campus safety and emergency procedures, please become familiar with the information available on the following WSU-provided websites:

- <http://safetyplan.wsu.edu> (Campus Safety Plan);
- <http://oem.wsu.edu/emergencies> (Emergency Management Website); and
- <http://alert.wsu.edu> (WSU Alert Site).

### **Cheating**

Don't do it! Plagiarism becomes a serious offense in the academy after there has been an intentional decision to take ideas, words, or essays without giving proper citation to the original author and claiming their work as your own. This can be done by lack of proper citation for work including information on websites, books, blogs, etc. This can also be done by COPYING work from your fellow or previous students. Students who violate WSU's policies on plagiarism and academic dishonesty will be subject to disciplinary action including but not limited to: failure of the specific assignment and/or failure of the class. If you are at any time unclear about what constitutes plagiarism or cheating, check in with me. For more information, please consult the Academic Dishonesty policies found at:

<http://conduct.wsu.edu/academic-integrity-policies-and-resources/>

### **COURSE SCHEDULE**

*Instructor reserves the right to change reading schedule as semester progresses. All assigned readings must be completed prior to arriving to class.*

That's the Joint – TTJ

Supplementary Reading – SR

<b>DATE</b>	<b>TOPIC</b>	<b>READING</b>
M 12 Jan	Intro to Course & each other	Review Syllabus
	<b>SECTION I: HISTORY,</b>	<b>AESTHETICS, &amp; POLITICS</b>
W 14 Jan	What is Hip-Hop? (pt. I)	(SR) <a href="#">The History of Hip-Hop by Davey D</a>
F 16 Jan	What is Hip-Hop (pt. II)	(SR) <a href="#">An Introduction to Hip-Hop by KRS-One</a>
M 19 Jan	Dr. Martin Luther King Jr. Day of Reverence	No Class
W 21 Jan	Beyond Hip-Hop as Celebration	TTJ # 6

F 23 Jan	“Hip-Hop’s Founding Fathers”	TTJ # 4 <b>[Essay 1 Due]</b>
M 26 Jan	The Four Elements – DJing	TTJ # 3 & TTJ # 39 <a href="#">View: Scratch</a> (87 minutes)
W 28 Jan	The Four Elements – b-boying & b-girling	TTJ # 5 <a href="#">View: The Freshest Kids</a> (96 minutes)
F 30 Jan	The Four Elements – graffiti writing	TTJ # 1 <a href="#">View: Style Wars</a> (70 minutes)
M 02 Feb	The Four Elements – MCing	TTJ # 33 <a href="#">View: Freestyle: The Art of Rhyme</a> (71 minutes)
W 04 Feb	Crisis of Hip-Hop Intellectual	(SR) by Anthony Ratcliff pp. 195- top of 203
F 06 Feb	Crisis of... (pt. II)	(SR) Ratcliff pp. 203-213 <b>[Origins Story Due]</b>
	<b>SECTION II: HIP-HOP &amp; FLOWS</b>	<b>OF CONSUMPTION &amp; CAPITALISM</b>
M 09 Feb	The Rap Career	TTJ # 40
W 11 Feb	The Business of Rap	TTJ # 41
F 13 Feb	Black Youth & the Ironies of Capitalism	TTJ # 43
M 16 Feb	U.S. President’s Day	No Class
W 18 Feb	Dead Prezence’	TTJ # 38
F 20 Feb	Gangsta Rap as Cultural Commodity	TTJ # 44
M 23 Feb	Catch up & Review	
W 25 Feb	Midterms	<b>Exam One</b>

	<b>SECTION III: HIP HOP &amp; RACE,</b>	<b>GENDER, SEXISM, &amp; HOMOPHOBIA</b>
F 27 Feb	Race & Gender & Sexuality as Intersectional Social Constructions	(SR) <a href="#">On Macklemore's White Straight Privilege by Hel Gebremlak</a>
M 02 Mar	Whiteness & White Privilege	TTJ # 14 & (SR) <a href="#">"Iggy Azalea's post-racial mess: America's oldest race tale, remixed" by Brittney Cooper</a>
W 04 Mar	On Hyper-masculinity, Sexism, & Homophobia	TTJ # 23 In-class film: TBA (55 minutes)
F 06 Mar	On Hip-Hop Feminist & Feminism	TTJ # 27
M 09 Mar	Queer Women of Color	TTJ # 22 <a href="#">View: Pick up the Mic</a> (94 minutes)
W 11 Mar	TBD	TBD
F 13 Mar	Research Day/ No Class	<b>[Essay 2 topic &amp; readings to Angel by 3P Due]</b>
16-20 Mar	Spring Break	No Classes.
	<b>SECTION IV: YOUTH</b>	<b>&amp; HIP-HOP ACTIVSIM</b>
M 23 Mar	From Cultural Movement to Political Power	TTJ # 30
W 25 Mar	Civil Rights vs. Hip-Hop	TTJ # 29
F 27 Mar	Youth: Crisis, Rebellion, & Identity	Clay # 1 <b>[Essay 2 Due]</b>
M 30 Mar	The Contemporary Struggle	Clay # 2
W 01 Apr	Negotiating Race/Gender in Urban Settings	Clay # 3

F 03 Apr	Kickin' Reality in the Local Scene	Clay # 4
M 06 Apr	Tackling Homophobia Post-Stonewall	Clay # 5
W 08 Apr	Activism Past & Present	Clay # 6
F 10 Apr	Sampling Activism	Clay # 7
M 13 Apr	<b>SECTION V: HIP HOP</b> Hip Hop as Global Imprint	<b>AROUND THE GLOBE</b> (SR) by Morgan & Bennett pp. 176-186
W 15 Apr	Global Imprint... (pt. II )	(SR) Morgan & Bennett pp. 186-end. Begin viewing of – Slingshot Hip-Hop
F 17 Apr	Palestinian Hip-Hop	(SR) We Ain't Missing by Sunaina Maira Finish viewing of – Slingshot Hip-Hop
M 20 Apr	Hip Hop Globe	Fernandes Intro
W 22 Apr	Made in Havana City	Fernandes # 1
F 24 Apr	Down & Underground in Chi-Town	Fernandes # 2
M 27 Apr	Blackfulla Blackfulla	Fernandes # 3
W 29 Apr	In the Mouth of the Wolf	Fernandes # 4
F 01 May	Global Rage	Fernandes Epilogue
	<b>Final Project Due</b>	<b>Tuesday, May 5<sup>th</sup> from 8-10A in WLSH 115</b>

*I reserve the right to make changes to this syllabus. Your continued enrollment in CES 209 acknowledges you understand and will abide by the rules and expectations expressed within this syllabus.*