

CES 209: Hip-Hop around the Globe
Tu & Th 4:15-5:30, CUE 119, Fall 2015, 3 Credits

Instructor – Bruce Lee Hazelwood
Office – Wilson 122
Phone – TBD
Email: bruce.l.hazelwood@email.wsu.edu
Office hours – Tu/Th 3-4

**The greatest B-Boy of all time, started from small crimes While others had big tops I was
slingin' small dimes Tryin' to make the come up, the blow used to numb up A few Gs a
week, my clique used to sum up...**

RZA, "You Can't Stop Me Now"

**I looked up today and didn't fall prey to none of that pistol play But who is to say tomorrow
they won't be blazin' this away I'm puffin' spliffs of hay still upset about this drama here At
this time of year I'm wipin' away my dead homey's momma's tears...**

Bun B, "Diamonds & Wood"

**Y'all don't hear me though, these record labels slang our tapes like dope You can be next in
line and signed and still be writing rhymes and broke You would rather have a Lexus or
justice A dream or some substance A Beamer, a necklace, or freedom...**

stic.man, "Hip Hop"

Course Description – This course is designed to provide students with both an understanding of the birth of and evolution of hip-hop. Beginning with the birth of hip-hop as a cultural movement, the course will examine how hip hop* originally was the "CNN for black people." From there, the course will analyze hip-hop's spread both locally and globally through both capitalistic endeavors and political movements. In addition, this course will explore the equating of blackness with hip-hop, how this came to be, and how this translates globally. If hip-hop is so closely associated with blackness, what does it mean for a Palestinian or Hmong to take up hip hop? Lastly, this course will explore the creative power and implications of hip-hop. What responsibility to creators of hip-hop have to the themselves/community/nation/world? Students will also be creating hip-hop throughout the semester.

The analyses in this course done through a few core tenets of critical race theory (CRT). One, that racism exists and is normal; two, interest convergence (explained throughout semester); and intersectionality, the examination of issues through multiple lenses (race, gender, sexuality, etc.). It is critical to students' learning to understand these tenets as any examination of hip-hop will be lacking a certain criticality.

***Note:** course material will use both "hip-hop" and "hip hop"

Learning Outcomes –

- 1) To understand the origins and development of hip hop as a cultural movement in the United States

- 2) To explore and identify the intersectional components of hip hop and how these are performed, consumed, and the implications
- 3) To understand how social groups across the globe have taken to hip hop as forms of resistance to dominant groups and a reclamation of identity
- 4) To analyze how capitalism has transformed hip hop (for better or worse) and how the process of globalization translates hip hop based on area
- 5) To become critical consumers of hip hop
- 6) To develop and become critical producers of hip hop, at the same time increasing students' verbal, writing, and creative skills

TAKE NOTE – Despite the size of the class, I encourage students to actively participate in class. As such, this is a discussion-based class. That being said it is important that everyone comes to class with an open mind. We will meaningfully engage in intellectual conversations, and because everyone has a different background, it is crucial we respect and listen to each other. You have every right to agree or disagree with anything that is read or spoken in class, but you do not have a right to be disrespectful. This means no racist, homophobic, sexist, or other derogatory language will be used in class or within any assignments offered within the course.

Required Texts –

Chang, Jeff. *Can't stop won't stop: a history of the hip-hop generation* [below as **CSWS**]

Giovanni, Nikki. *Hip hop speaks to children: a celebration of poetry with a beat (a poetry speaks experience)*
[Below as **HHSTC**]

Selected readings from *That's the joint!* and *The hip hop wars* to be emailed throughout the semester, among others

Course Requirements/Assignments –

- **Attendance/Participation** (50 points)
Attendance will be taken periodically throughout the semester. While there is no set limit on number of absences, remember, you earn the grade you receive. Students will receive participation points completing in class assignments, asking thoughtful questions in class, emailing questions/comments or giving a note at the beginning of the class with questions/comments. Attendance is required for in-class assignments, which cannot be made up if absent. In-class assignments can range from movie review sheets, small group discussions, as well as student presentations (to be discussed below).

Students may also gain points by emailing me hip-hop artists from around the world and giving a brief 3-5 minute presentation on the artist the beginning of class. Please avoid well-known international artists such as Drake, Pitbull, or Psy; and Korea, as I have that covered.

- **Movie Review Sheets** (50 points)
Throughout the semester, a few movies/documentaries will be shown in line with the course objectives. For each film, a worksheet with questions from the movies will need to be

completed. Review sheets will also serve as attendance for the day. As these will be shown in class, they cannot be made up if absent.

- **Production of Hip-Hop** (50 points each, 200 points total)

In lieu of standard exams and papers, this course will take a more non-traditional road to assessment and evaluation. Instead, students will produce their own hip-hop, one production for each of the four elements of hip-hop. These elements are **rapping (MC), scratching (DJ), breaking (break dancing), and graffiti.***

First, students will develop their own rap of 16 bars (or lines). Next, in groups of 4-5, students will produce their own beats of 3-4 minutes by using the sampling technique. These same groups and beats will be used for you to create a short video (up to one minute) of the group members breaking to your created beat**. Don't worry, these videos will only be for my viewing unless students want to show it to the class. Finally, in groups of 1-3, students will create their own work of "graffiti." This piece of art should relate to hip-hop on the global scale and the course discussions. Also, your groups should consist of students other than those you worked with for the sampling assignment. Instructions and more details to come well before these are due.

***Note:** for those who decide not to participate in these activities, the optional assignment for each element is a 6-8 page research paper using at least **3** outside sources. Further instructions for those who choose these papers.

****Note 2:** for students who may be physically unable to perform break dancing, meet with me individually to discuss alternative options.

- **Final Project** (100 points)

The final project will be an extension of the hip-hop projects above. Maybe a student wants to take their 16 bars and make it 64, turning it into a spoken word; or another creates their own music video incorporating multiple elements; another may be a practiced B-Boy or B-Girl; others may want to develop a larger piece of graffiti or make an extended beat. *Hip hop speaks to children* may strike a student to develop a children's or picture book. There is also the option of doing a traditional research paper on variety of topics in hip hop. Students will turn in a maximum one-page proposal the first week of November detailing their plan of action, which will then be returned with feedback and possibly asked to meet with me to further discuss your proposal.

Course Policies –

- **Academic Integrity Policy** – in all instances, you must do your own work. Otherwise, you are being dishonest. There is no excuse for plagiarism, for submitting another person's 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 and claim you did. If you do not understand the seriousness of plagiarism and/or academic dishonesty, and the importance of avoiding those behaviors, I would recommend that you please see the Standards for Student Conduct WAC 504-26-010

(3). 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. The Office of the Dean of Students will then be notified. Bottom line: do not cheat. For those unfamiliar with the policy or what constitutes cheating/plagiarism, also visit the Office of Student Standards & Accountability website at <http://standards.wsu.edu/>.

- **Disability Accommodation** – Reasonable accommodations are available in online classes for students with a documented disability. All accommodations must be approved through your WSU Disability Services office. If you have a disability and need accommodations, we recommend you begin the process as soon as possible. For more information contact a Disability Specialist on your home campus: **Pullman or WSU Online:** 509-335-3417 <http://accesscenter.wsu.edu>, Access.Center@wsu.edu

- **Campus Safety** – in the interest of campus safety and emergency procedures, please become familiar with the information available on the WSU-provided websites.

<http://safetyplan.wsu.edu> Campus Safety Plan

<http://oem.wsu.edu/> Emergency Management Website

<http://alert.wsu.edu> WSU alert site

- **Late Work Policy** – late work is not accepted in this class (except in uncontrollable circumstances). Most assignments will be in class and therefore cannot be made up. ***Any late assignments or finals will receive a 0.*** So be in class, pay attention to due dates, and try your best not to procrastinate.
- **Cell Phones and other Electronic Devices** – the policy is generally no phones, laptops, tablets, iPads, Kindles, or anything else. HOWEVER, there will be times when readings are emailed to students and rather than waste paper, students will be allowed to bring their laptop or tablets to view the article in class. Also, students may need devices if presenting one of their four elements to the class, though keep in mind there is a classroom computer available. If you are seen on your devices or browsing instead of focusing on course material, your name will simply be written down and given a check, and each subsequent check resulting in more loss of points. **Once a student runs out of participation points due to violating this policy, a deduction of points on movie sheets will follow. If a student somehow runs out of movie sheet points, then a deduction of points on the four elements will follow.**
- **Earning Your Grade** – the only way to earn a high grade in this class is to do the assigned readings, come to class, ask questions when needed, and demonstrate your understanding of hip-hop and course discussions in your assignments. That being said, you yourself are the determining factor between an “A” or a “C.” If you have questions, clarifications, or confusions, ask in class or come to the assigned office hours. Email is also effective. If you have problems, let me know. If you come to me at the end of the semester with reasons why your grade is low, my response will be, “I’m sorry, but I can’t change your grade.” Let me know if there are exigent circumstances **WHEN THEY HAPPEN**, not at the end of the semester to save your grade.

Grade Breakdown –

94-100 = A

90-93 = A-

87-89 = B+

83-86 = B

80-82 = B-

77-79 = C+

73-76 = C

70-72 = C-

67-69 = D+

60-66 = D

0-59 = F

- **Final Note:** we all have busy lives outside of academia. That being said, it is your duty as a student to keep up with the readings, assignments, and be in class. Remember, in-class assignments cannot be made up, and late work receives a 0. There are certain circumstances where accommodations can occur, but please try to let me know as soon as possible in these circumstances.

- **Classroom Conduct/Expectations –**
 - It is imperative for students to come to class prepared, meaning having critically read the material for the day's class. The discussion will revolve around many of the topics in class, oftentimes intersecting, but learning is not just a top-down process. I may be the instructor, but I also learn from students and the comments, questions, and worldviews brought to class.
 - Respect - Please refrain from talking or interrupting when I or another student is talking or when viewing a video. This also means insensitive language will not be tolerated.
 - Listen, listen some more, and listen even more. Listening to other thoughts and viewpoints should help you better understand the course material
 - We will go forward in this course with the acknowledgement that racism, sexism, classism, heterosexism, and other institutionalized forms of oppression exist, i.e. we do not live in a post-racial world
 - ALWAYS bring your book/articles to class and engage the readings
 - Everyone in this class has their own unique experiences and worldviews. Please recognize your own status, ideologies, privileges, prejudices, and position
 - Reflect on these issues outside of the classroom in what you see, hear, and do

- DO NOT work on other assignments, read the newspaper, sleep, etc in class. First, I will ask you to pay attention and if these actions persist, you will then be asked to leave the class resulting in the loss of points for the day
- Class begins at 4:15 and ends at 5:30. This means find a seat and be ready for class before 4:15 and no packing up or leaving until 5:30. If you have to arrive late, leave early, or miss class entirely, ***let me know at least one day before class, not the day of.***
- If you choose to eat and/or drink, please remember we are not the only ones using this room and to clean up after yourselves
- If you have complaints about the class, work/reading load, your grade, etc. ***the classroom is not the space for that.*** You should email me to set up a private meeting to discuss your concerns
- **If you fail to adhere to any of the rules of the class, you will be asked to leave the class and lose points for each occurrence.**

Email Guidelines – When sending an email to me, please adhere to these tips as you would with work/professional colleagues:

- Always have a distinct subject, such as “Question on Chapter 1” or “Meeting appointment?” Please do not leave it blank or leave a vague subject.
- I don’t care if it just says Bruce, but please do not just start your email right away or start with something like “Hey.” Always start emails with who you are addressing your email!
- I will be asking for all of your email addresses at the beginning of the course. Please select the email address you check frequently, as I will be sending any readings or class updates to these addresses
- Please provide a proper closing such as “Sincerely,” “Thank you,” etc.
- DO NOT email me for info that is readily available to you, such as anything listed on the syllabus unless you need further clarification
- I should respond within 48 hours. If you email me just before the weekend or during the weekend, I may take a bit longer to respond. If I have not responded to you after these times, please let me know.

Class Schedule

Note: Syllabus is tentative and subject to change

8/25: Class introduction, syllabus review, emails

8/27: Readings: “The challenge of rap music from cultural movement to political power” by Bakari Kitwana from *That’s the joint!* (to be emailed)
Terms lecture

9/1-9/3: Readings: CSWS Intro-Chapter 2
Movie: *Beyond beats and rhymes* (Movie review sheet)
Any student presentations?

9/8-9/10: Readings: CSWS Chapters 3-4, HHSTC Intro-“Music for fun and profit” (use the CD!), Robert Ford, Jr.’s *Billboard* articles from *That’s the joint!* (to be emailed)
Movie: *Something from nothing: the art of rap* (Movie review sheet)
Instructions for rap/spoken word assignment
Any student presentations?

9/15-9/17: Readings: CSWS Chapters 5-7, “Bring it to the cypher’: hip-hop nation language” by H. Samy Alim from *That’s the joint!* (to be emailed)
In-class videos: *Def Poetry Jam*
In-class activity: begin your 16 bar rap/spoken word!
Any student presentations?

9/22-9/24: Readings: Part Two of *The hip hop wars* (to be emailed), HHSTC “Audition”-“from *Umi says*”
Movie: *And you don’t stop: 30 years of hip hop* (Movie review sheet)
Any student presentations?

9/29-10/1: Readings: CSWS Chapters 8-10, HHSTC “Taking action”-“Harlem hopscotch”
In-class video: TBD
DUE: 16 bar rap/spoken word at the beginning of class on 10/1
Instructions for sampling/DJing assignment and grouping
Any student presentations?

10/6-10/8: Readings: “Airshafts, loudspeakers, and the hip-hop sample” by Andrew Bartlett & “Sampling ethics” by Joseph Schloss from *That’s the joint!* (to be emailed), HHSTC “from *The creation*”-“from *I have a dream*”
Movie: *Scratch* (Movie review sheet)
Any student presentations?

10/13-10/15: Readings: CSWS Chapters 11-12, “Physical graffiti: the history of hip-hop dance” by Jorge “Popmaster Fabel” Pabon from *That’s the joint!* (to be emailed)
Movie: *The freshest kids: the history of the b-boy* (Movie review sheet)
Instructions for breakdancing group assignment
Any student presentations?

10/20-10/22: Readings: CSWS Chapter 13, “The politics of graffiti” by Craig Castleman & “My mic sound nice: art, community, and consciousness” by Imani Perry in *That’s the joint!* (to be emailed)

Movie: *Style Wars* (Movie review sheet)

DUE: Sampling/DJing group assignment at the beginning of class on 10/22

Any student presentations?

10/27-10/29: Readings: CSWS Chapters 14-15, “Arabic hip-hop: claims of authenticity and identity of a new genre” by Usama Kahf & “‘The king of the streets’: hip hop and the reclaiming of masculinity in Jerusalem’s Shu’afat refugee camp” by Ela Greenberg in *That’s the joint!* (to be emailed)

Movie: *Slingshot hip hop* (Movie review sheet)

Any student presentations?

11/3-11/5: Readings: CSWS Chapters 16-17, “Hip-hop Chicano: a separate but parallel story” by Raegan Kelly & “Rapping and repping Asian: race, authenticity, and the Asian American MC” by Oliver Wang in *That’s the joint!* (to be emailed)

Movie: *Uprising: hip hop and the LA riots* (Movie review sheet)

Any student presentations?

11/10-11/12: Readings: CSWS Chapter 18-19, “On the question of nigga authenticity” by R.A.T. Judy; “Race...and other four-letter words: Eminem and the cultural politics of authenticity” by Gilbert B. Rodman; & “An exploration of spectacular consumption: gangsta rap as cultural commodity” by Eric K. Watts from *That’s the joint!* (to be emailed)

Movie: *Straight Outta L.A.* (Movie review sheet)

Instructions for final project

DUE: Breakdancing group assignment video by the beginning of class on 11/12

Any student presentations?

11/17-11/19: Readings: “‘Dead prezence’: money and mortal themes in hip-hop culture” by James Peterson; “The business of rap: between the street and the executive suite” by Keith Negus; & “Black youth and the ironies of capitalism” by S. Craig Watkins from *That’s the joint!* (to be emailed)

Movie: *The U Part I* (Movie review sheet)

Any student presentations?

11/24-11/26: Thanksgiving break NO CLASS

12/1-12/3: Readings: “‘Cover your eyes as I describe a scene so violent’: violence, machismo, sexism, and homophobia” by Michael Eric Dyson & Byron Hurt; “Scared straight: hip-hop, outing, and the pedagogy of queerness” by Marc Lamont Hill; & “Hip-hop feminist” by Joan Morgan from *That’s the joint!* (to be emailed)

In-class video: TBD

Any student presentations?

12/8-12/10 Dead Week: Readings: “Postindustrial soul: black popular music at the crossroads” by Marc Anthony Neal & “Rise up hip-hop nation: from deconstructing racial politics to building positive solutions” by Kristine Wright from *That’s the joint!* (to be emailed)
In-class video: TBD
Class evaluations
Any last student presentations?

12/15-12/17 Finals Week: Final projects DUE by 5:00 pm on 12/17