



ETHN128/MUS152: Hip Hop: The Politics of Culture

UCSD | Summer 1 2016

SOLIS 109 | Tuesdays/Thursdays 5:00-7:50pm

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Office hours: Tuesdays/Thursdays 3:00-4:30 and by appointment

Course Description

This course will engage in hip hop's "politics of authenticity" while also offering a primer on the participation and contributions of a variety of sexual, gender, and racial/ethnic constituents in U.S. hip hop. Rightfully centering and honoring the genre's Afro-diasporic influences, we will examine debates involving gender, sexual, and racial boundaries in hip hop. Overall, this class will prompt students to untangle hip hop's seemingly contradictory ethos of "keeping it real" while simultaneously promoting broader ideals of cosmopolitanism and global commodification.

Learning Objectives

- Narrate hip hop's links to Black historical and contemporary communities, aesthetics, culture, and politics, while also envisioning the dynamism and versatility of blackness.
- Interpret hip hop as a contested political terrain involving claims to authenticity and power.
- Learn by doing: actively create/curate artifacts and original research that explore debates over U.S. hip hop representations.

Required Textbooks/Literary books

- Sohail Daulatzai, *Return of the Mecca: The Art of Islam and Hip Hop* (Razor Step Media, 2014)
- Mark Villegas, DJ Kuttin Kandi, and Roderick Labrador (eds.), *Empire of Funk: Hip Hop and Representation in Filipina/o America* (Cognella, 2014)

Course Blog

<https://sites.google.com/site/hiphopucsd2016/home>

Grading Criteria

Online Responses with Peer Comment / Record Sleeve Design (45%, 3 at 15 points each)

- Your **500-800 word** original Online Response is due by **5:00pm** the day listed on the syllabus. Your "Peer Comment" will be due by **noon** on the day of our class meeting. Your Online Responses will be posted in your "**Discussion**" section of your assigned group.
 - The Online Response will invite you to engage in a debate. Within your group, you will be asked to take a "side", even if you don't personally agree with that "side."
 - Peer Comment: You will then comment on a group member's post, and play the role of your debate "persona." This group member then has the choice to comment on your comment. During your debate, feel free to "step in and out" of your persona.
- Record Sleeve Design: Substitutes for one of your "Online Responses", this group endeavor requires you to create a visual record album to be posted on our **course blog**.
 - The design will keep in mind the themes of the course so far. Use *Return of the Mecca* as a visual guide.
 - The sleeve will have **two** sides: the side that states the title and is visually rich and descriptive of the record's content and the side that **lists the songs** contained in the record (this side also has visuals).

- Your group will **justify** your choice of design and your list of songs. What do these songs represent for your record? What “story” does it tell? On the course blog, write a “curator’s statement” and in class, your group will present your entire piece.

- One **grading rubric** will be applied to both the Online Responses and Record Sleeve project.

Criticism: Popular Hip Hop Dance Movie or approved alternative (25%-- [Abstract 5% of this])

- In your group, you will watch a movie from the genre of “Popular Hip Hop Dance,” which re-emerged in the early-2000s. Your group will create a 2-minute movie trailer for the film you studied, playing the role of promoting the film, but satirically. Training on how to “cut” scenes from the film will be given.
- You will post your video on our **course blog** and provide a “critical explanation” of your trailer.
- These six films are on Course Reserve and available for online streaming: *You Got Served* (2003), *Step Up* (2012), *Step Up 2: The Streets* (2008), *Planet B-boy* (2008), *B-girl* (2010), *Battle of the Year* (2013)
- Your group can also choose to participate in an approved alternative project.
- Abstract of your project will be due on Tuesday of Week 3 and is worth **5%** of your grade.

Final Online Response (20%)

- Comparative in nature, the final online response will ask you to **synthesize** the course’s material.
- The word count is between **800-1000** words.
- The final online response prompt will be given Week 5.
- In addition to assigned readings, you can incorporate discussions from class and online responses, and findings from you or your peers’ presentations/projects.
- A grading rubric will be revealed.

Class Participation/Attendance (10%)

- Students will be graded based on their attendance of class. The missing of more than two meetings justifies the failure of the entire course.
- You must present proper and legitimate documentation during Week 1 if you plan to miss any meetings.
- Students must bring assigned books to all meetings.
- Grading will greatly consider your active participation in contributing to class discussions. With that said, perfect attendance does not guarantee 10 points.
- I may issue assignments, quizzes, and exercises that are graded towards class participation/attendance.

Electronic Devices Policy

Unless otherwise authorized, students are prohibited from using any electronic devices during class. If you need to use a device in an emergency, kindly step out of the class to address this.

Email Policy

Students are expected to check their UCSD email account daily. They must respond to instructor or teaching assistants’ electronic requests within 48 hours.

Academic Dishonesty

All work is to be produced by the student. *Any* assignment, paper, project, presentation, etc. that is produced by anyone else other than the student being graded will result in an automatic F in the class and immediate disciplinary action. For more on academic dishonesty: <https://students.ucsd.edu/academics/academic-integrity/index.html>

Special Accommodations and Needs

Students who require special accommodations and/or needs must notify me in person or via email so that I can best assist you. It is recommended you register with UCSD’s Office for Students with Disabilities so that you can receive the appropriate assistance: <https://disabilities.ucsd.edu/students/registering.html>

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 college general education requirement. Often students have taken many ETHN courses 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, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or d1rodriguez@ucsd.edu or visit www.ethnicstudies.ucsd.edu.

Tentative Schedule

Wk 1	Tue, Jun 28: What is Hip Hop and why does it matter?	Thur, Jun 30: Black Atlantic and the politics of authenticity
	<ul style="list-style-type: none"> • Difference between appreciation and critical • Black vernacular dance around the U.S./world • New York-centricity and other U.S. regions • Assign groups <p>In-class screening: <i>Wild Style</i> (1 hr, 20 min; Kanopy—need to use VPN; finish at home)</p>	<p>Readings/Listening/Viewing due:</p> <p>Wed (for reading pacing) “Hip Hop’s Mama,” <i>Prophets of the Hood: Politics and Poetics in Hip Hop</i>, Imani Perry (PDF)</p> <p>♪ Playlist (see “Playlist” under “Content” folder): “Country Cousins”, Talib Kweli (2007) “Ha,” Juvenile (1998)</p> <p>Thur (today) “Blood and Fire, with Occasional Music: The Gangs of the Bronx,” <i>Can’t Stop, Won’t Stop: A History of the Hip-Hop Generation</i>, Jeff Chang (Course Reserves)</p> <p>In-class screening: <i>Finding the Funk</i> (1 hr, 18 min; finish at home)</p>
Wk 2	Tue, Jul 5: The Universal Zulu Nation as “protectors” of hip hop?	Thur, Jul 7: Women, Black Masculinity, and Hip Hop
	<p>Readings/Listening/Viewing due:</p> <p>Fri Begin to study record sleeve designs! “Making a Name: How DJ Kool Herc Lost His Accent and Started Hip-Hop,” Jeff Chang (Course Reserves)</p> <p>Sat-Mon “Soul Salvation: The Mystery and Faith of Afrika Bambaataa,” Jeff Chang (Course Reserves)</p> <p>Watch assigned Popular Hip Hop Movie and prepare notes and response</p> <p>♪ Playlist: “Planet Rock,” Afrika Bambaataa and the Soul Sonic Force” (1982)</p> <p>Tue (today) “Afrika Bambaataa & The Universal Zulu Nation Scandal: The Secret History” (weblink) “Hip Hop Breaking the Silence: An Open Letter to Our Beloved Community,” DJ Kuttin Kandi, Julie-C, and Rosa Clemente (weblink)</p> <p>Record sleeve design meeting time</p> <p>Response to assigned Popular Hip Hop Dance Movie</p> <p>In-class screening: <i>Hip Hop: Beyond Beats and Rhymes</i> (Kanopy)</p>	<p>Readings/Listening/Viewing due:</p> <p>Wed “I Bring Wreck to Those Who Disrespect Me Like a Dame: Women, Rap, and the Rhetoric of Wreck,” <i>Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere</i>, Gwendolyn D. Pough (PDF)</p> <p>♪ Playlist: “U.N.I.T.Y.,” Queen Latifah (1993) “Total Wreck,” Bahamadia (1994) “The Bitches,” Jeru the Damaja (1994) “Afro Puffs,” Lady of Rage (1994) “The Rain,” Missy Elliot (1997) “Da Baddest Bitch,” Trina (1999) “No Matter What They Say,” Lil Kim (2000)</p> <p>Due Wed 5:00pm: Online response: Who is authentic?</p> <p>Thur (today) “hip-hop feminist,” <i>When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks It Down</i>, Joan Morgan (Course Reserves) “Dear Black Men, It’s Time For Us To Talk About Afrika Bambaataa,” daviddtss (weblink)</p> <p>Due Thur noon: Peer comment</p> <p>In-class screening: <i>Hip Hop: Beyond Beats and Rhymes</i> (continued)</p> <p>Guest appearance: Mighty Delrocz (Gabriel De la Cruz), former Universal Zulu Nation President, All Tribes (San Francisco) chapter</p>

Wk 3	Tue, Jul 12: Islam and the Asiatic Black Man	Thur, Jul 14: Black Latinidad / Album covers
	<p>Readings/Listening/Viewing due:</p> <p>Fri “Respect the Architects: An Introduction by Sohail Daulatzai” and “The Hungry and the Hunted: A Conversation with Yasiin Bey,” <i>Return of the Mecca</i>, Sohail Daulatzai</p> <p>🎵 Playlist: “Casualties of War,” Eric B. and Rakim (1992) “Meaning of the 5%”, Brand Nubian (1993) “Fear Not Man,” Mos Def (1999)</p> <p>Sat-Mon “Malcolm the Tenth: As Essay by Chuck D,” <i>Return of the Mecca</i> and finish looking at book’s images “Building a Nation,” <i>Five Percent Rap</i>, Felicia M. Miyakawa (PDF)</p> <p>Tue (today) “‘The Asiatic Black Man’: An African American Orientalism?” Nathaniel Deutsch (PDF)</p> <p>Due: Movie Group abstract</p> <p>Islamic influence in Afro-diasporic musicality</p> <p>In-class screening: <i>Deen Tight</i> (1 hr; Vimeo)</p>	<p>Readings/Listening/Viewing due:</p> <p>Wed Listening: “A Latino History of Hip-Hop Part I,” <i>LatinoUSA</i> (weblink)</p> <p>Thur (today) “Introduction,” <i>New York Ricans from the Hip Hop Zone</i>, Raquel Z. Rivera (Course Reserves) “A Night in Tunisia,” <i>All Things Considered</i> (including audio; weblink)</p> <p>🎵 Playlist: “Words I Manifest,” Gangstarr (1989) “Give It Up, Turn It Loose,” James Brown (1969) “Apache,” Incredible Bongo Band (1973) “Just Begun,” The Jimmy Castor Bunch (1972)</p> <p>Due: Record sleeve design</p>
Wk 4	Tue, Jul 19: New York Ricans / Asian American Masculinity	Thur, Jul 21: Asian American Power, Privilege, and (In)visibility?
	<p>Readings/Listening/Viewing due:</p> <p>Fri “Enter the New York Ricans,” <i>New York Ricans from the Hip Hop Zone</i> (Course Reserves)</p> <p>Sat-Mon “Rapping and Repping Asian: Race, Authenticity, and the Asian American MC,” <i>Alien Encounters: Popular Culture in Asian America</i>, Oliver Wang (PDF)</p> <p>Due Mon: Online response: Debate Raquel Rivera and Imani Perry (“Zones” vs. “Mama”)</p> <p>Tue (today) “Eddie Huang and the rise of the ‘big dick Asian,’” Anne Ishii (weblink)</p> <p>🎵 Playlist: “Learn Chinese,” Jin (2007) “SAFE,” Dumbfouthead (2016)</p> <p>Due Tue noon: Peer comment</p> <p>Movie Group meeting time</p>	<p>Readings/Listening/Viewing due:</p> <p>Wed “‘Started in the Streets...’ Criminalizing Blackness and the Performance of Asian American Entrepreneurship on <i>America’s Best Dance Crew</i>, Season 1,” Brian Chung (PDF)</p> <p>Thur (today) “‘We Real Cool?: On Hip-Hop, Asian-Americans, Black Folks, and Appropriation,’” Kenyon Farrow (weblink)</p> <p>🎵 Playlist: “Black Korea,” Ice Cube (1991)</p> <p>Movie Group meeting time</p>

Wk 5	Tue, Jul 26: Filipino Americans Represent	Thur, Jul 28: Filipino Americans Represent (continued) / Presentation Day
	<p>Readings/Listening/Viewing due:</p> <p>Fri <i>Empire of Funk:</i> “Foreword: For the Moment,” Jeff Chang “Introduction: A Hip Hop Story to Tell: It’s Just Begun,” DJ Kuttin Kandi “Filipino American Dance Culture in Suburbia: The Story of Funk Junction,” Cheryl Cambay “Soul in the Whole: The Successes and Challenges of Representation from Kaba Modern and Beyond,” Arnel Calvario</p> <p>🎵 Playlist: “Ordinary Guy” (bossa nova), Joe Bataan (1975) “Said It,” Native Guns featuring Geologic (2006) “Turn You,” Rocky Rivera (2016)</p> <p>Sat-Mon <i>Empire of Funk:</i> “Getting Schooled: Lessons from Researching Filipino American Mobile DJ Crews,” Oliver Wang “Knowledge of Self: From Islam through Hip-Hop to Freedom,” Freedom Allah Siyam “In a Strange Land,” Mark R. Villegas “Y’all Want This Party Started Right?” Leo Esclamado</p> <p>Tue (today) <i>Empire of Funk:</i> “The Queen is Dead...” Bambu “Writing Wrongs,” Hopie “Booty Pop Madness,” Joseph Ramirez “Performing to Survive,” DJ Kuttin Kandi</p> <p>🎵 Playlist: “The Queen is Dead...” Bambu (2010) “Trunk,” Hopie (2010) “Solar Systems,” Hopie (2014) “Comrades,” Bambu (2015)</p> <p>Guest appearance: Bambu</p>	<p>Readings/Listening/Viewing due:</p> <p>Wed <i>Empire of Funk</i>, 3 chapters of your choice (you will discuss the ones you chose)</p> <p>Thur (today) Group preparations</p> <p>Presentations</p>
Finals Saturday, July 30, 10:00pm		