COURSE DESCRIPTION
Since its emergence in the 1970s as a localized community formation in New York, hip hop has developed into a billion-dollar, transnational industry with a broad array of cultural legacies and commercial products. This course examines the historical, social, political and aesthetic roots of hip hop culture and music. We will look at its beginnings in urban black and Latino youth cultures, its aesthetic contributions to popular music and cultural expression, the vexed representations of women in hip hop, and its place in a larger global commercial exchange. In addition to analyzing hip hop music, the course will look at hip hop’s influence on advertising, fashion, cinema, music video, and digital media.

REQUIRED READINGS
Sakai articles
Online sources
Class handouts

REQUIREMENTS
Participation: 15%
Given that this course is a summer intensive, attendance is required at all class sessions. Unexcused absences will lower your final grade. More than three unexcused absences will result in failure of the course.

Analytical Paper (4-5 pages): 40%
Students are required to write one analytical paper that critically engages with issues raised in the course. Paper should apply concepts and theories of the course to a specific component of hip hop culture (magazines, TV shows, advertising, fashion...). Paper must demonstrate a depth and range that shows sufficient engagement with course materials. More details will be provided in class.

Final Exam: 45%
The final exam will be cumulative. A firm grasp of the material covered throughout the semester will be vital to your success. The exam will consist of multiple-choice, short response questions, and an essay component.

**Extra Credit Assignment: 5%**
Students may choose to write a 3-4 page synopsis and review of Tricia Rose’s *The Hip Hop Wars* as an extra credit assignment for the course.

All assignments must be completed in order to pass the class. **Late assignments will be penalized one letter grade per day late.** All papers must be double-spaced, typeset with Times or Times New Roman 12pt font, and have page numbers and one-inch margins. Format of papers should adhere to the Modern Language Association Style Manual (see attached handout on formatting papers).

*Plagiarism of any sort will not be tolerated.* Plagiarism includes copying classmates’ answers and improper citation of any text in the course or otherwise. Ignorance of university policy is not an excuse.

**SCHEDULE**

**WEEK 1**
2 JUNE: HIP-HOP CULTURE & HISTORY OVERVIEW
Introductions.
Course overview.
**Screening:** *Wild Style*, Dir. Charlie Ahearn. 1983.

**WEEK 2**
7 JUNE: HIP-HOP CULTURE & HISTORY OVERVIEW
Ford, Jr. “Jive Talking N.Y. DJs Rapping Away in Black Discos,” pp. 43-44 [TTJ]
**Screening:** *Style Wars*

9 JUNE: FROM SUBCULTURE TO COMMERCIAL CULTURE/ HIP HOP AS INDUSTRY
Holman. “Breaking: The History,”
Hebdige. “Subculture” [SAKAI]
Kelley. “Looking to Get Paid” [SAKAI]
**Screening:** *Breakin’; The Show*

**WEEK 3**
14 JUNE: THE GOLDEN ERA
George. “Sample This,” pp. 437-442 [TTJ]
Music: Eric B & Rakim, MC Lyte, EPMD, Public Enemy, KRS One, Queen Latifah

16 JUNE: GANGSTA RAP & THE POLITICS OF SPACE
Kelley, Robin. “Kickin’ Reality, Kickin’ Ballistics” [[SAKAI]
Quinn. Ch 1. Nuthin but a “G” Thang [[SAKAI]
PAPER DUE!

WEEK 4
21 JUNE: HIP HOP & THE MUSIC INDUSTRY
Negus. “The Business of Rap: Between the Street and the Executive Suite” [TTJ]
Smith, Christopher Holmes. “‘I Don’t Like to Dream about Getting Paid’: Representations of Social
Mobility and the Emergence of the Hip-Hop Mogul” [SAKAI]
[SAKAI]

23 JUNE: HOOD CINEMA & THE HOLLYWOODIZATION OF HIP HOP
Watkins. “Producing Ghetto Pictures” [SAKAI]
Survive” [SAKAI]
Clips: Do the Right Thing, Boyz N the Hood, and Menace II Society, The Fast and the Furious, 8 Mile

WEEK 5
28 JUNE: HIP HOP, FASHION & ADVERTISING
Specter. “I am Fashion” [SAKAI]
Online sources

30 JUNE: HIP HOP & GLOBALIZATION
TBA
Maira. “Henna and Hip Hop” [SAKAI]
Osumare. “Global Hip-Hop and the African Diaspora” [SAKAI]
Clips: L’Haine

WEEK 6
5 JULY: CRITICAL VOICES
Selection of Tricia Rose’s The Hip Hop Wars [SAKAI]
West, Tim’m. “Keepin’ it Real: Disidentification and its Discontents [SAKAI]
Screening: Beyond Beats and Rhymes, Dir. Byron Hurt
EXTRA CREDIT ASSIGNMENT DUE!

7 JULY: NO MEETING
FINAL EXAM SUBMITTED THROUGH SAKAI. DUE BY 2:45PM.