



Communication 206, Fall 2020 | MWF 1:30-2:20pm | Synchronous Online

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Office Hours: By appointment through Zoom or phone

(Please allow 24-48 hours for me to return e-mail and online communication during the semester.)

Course Description

Can hip hop embody a culture that communicates positive social change into the world? If so, what academic perspectives and cultural practices advance this goal? These are the questions that drive this course. Grounded in Black studies, communication studies, social theory, critical cultural studies, political advocacy, popular culture, and the growing field of hip hop studies, we will investigate hip hop's evolving relationship with social change in the United States and globally. Particular attention will be paid to Chicago's hip hop scene and its dynamic contributions to community building, culture change, and advocacy. In addition to academic literature that will be part of weekly reading assignments, we will follow the spirit of hip hop by "sampling" a range of cultural production from its five elements of rapping, djing, graffiti, b-boying, and knowledge.

Loyola Learning Objectives:

- Gaining a basic understanding of the subject (e.g., factual knowledge, methods, principles, generalizations, theories)
- Developing knowledge and understanding of diverse perspectives, global awareness, or other cultures
- Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)

Synchronous Instruction:

Due to the COVID-19 pandemic this course will be offered online 'synchronously'. We will be meeting during our dedicated class times, but it will be strictly online through Zoom which you can access on Sakai. To facilitate individual and group participation, all students are required to have their **face cameras on**. For more information on 'synchronous' courses, see: <https://www.luc.edu/academiccontinuity/lecturecourses/>

Participation in Our Cypher:

Hip hop culture from its origins has always been about community participation. Hip hop culture is also, more than ever, an American and global culture—therefore you, I, and us. One thing we will learn in this class is that if you are growing up or living in the 2000's, we are all shaped by hip hop culture, have an obligation to understanding its socio-cultural context, and have something to contribute. Therefore, your participation in the class cypher is encouraged and we will all benefit if we participate through words, questions, comments, dance, art, spiritual being, reflection—all in the name of hip hop culture.

Hip hop culture also originates from **crews**—groups of link-minded individuals expressing life, culture, fun, what's on their mind, and critiques about society. You will be placed in groups of 3-4 in Week 1 and as a crew you will work on several group assignments on top of your individual assignments. At the end of the semester, you will assess all your classmate's participation in your crew based on a peer evaluation sheet that will be given to you. This sheet will be considered when I grade your **crew participation grade**.

That said, regular attendance, being on time, staying the duration and participation in discussions and activities is required to pass this course. As you cannot participate when you are not in class, excessive absences will result in a failing grade. Two tardy marks will equal an absence and every two times you arrive late/leave early will also equal an absence. Students are expected to participate actively in class discussion, online Sakai discussion, and come to class prepared by doing assigned readings. Failure to do so will result in a "Fail" for this class.

Discussion and debate are ways of assuring your understanding and adding valuable perspectives to a topic.

Deadlines are firm. Points will be taken off if your work is late. Written assignments must be submitted on **Sakai** at the beginning of class on the date indicated on the syllabus (unless adjusted by prior agreement with me).

One exception will be the weekly Sakai reflections posts (question guidelines below), which are to be submitted on Sakai by **Friday at 10pm** for each upcoming week's themes and readings. Weekly Sakai posts start the first Friday of the semester and you will be required to submit reflections for readings for week 2. Each Friday thereafter submit reflections for readings for subsequent weeks. Be prepared to present your ideas in the class cypher.

Our Cypher Ground Rules (adopted from Sacramento Area Youth Speaks):

- ❖ 1 Mic
- ❖ Loud-N-Proud
- ❖ Step Up ... Step Back
- ❖ Freedom of Speech With Propriety
- ❖ Create Community...No Snitchin
- ❖ Standard is Yourself: Be You and Do You
- ❖ Respect ... Self, Others, and the Space Patience, Perseverance, and Full Participation
- ❖ Above All: *Love*

Assignments and Points:

Written assignment and crew assignments instructions will be posted on Sakai and handed out in class.

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|---|------------------|
| A. Individual Participation & Attendance in cypher. | <i>50 points</i> |
| B. Weekly reading reflections (Posted to Sakai). | <i>65 points</i> |
| C. Crew Participation Grade (based on peer evaluation sheets) | <i>50 points</i> |
| D. Chicago hip hop culture online field communication asset mapping crew project and in-class presentation due 9/28 & 9/30. | <i>50 points</i> |
| E. Hip hop aesthetics through the decades crew assignment and in-class presentation, due 10/30. | <i>40 points</i> |
| F. Your individual generation hip hop music zeitgeist you feelin' and listening sesh. | <i>25 points</i> |
| G. Final group presentation (connects your crew book review, asset mapping, and class reflections on key social & Cultural issues related to hip hop's complicated relationship with race, class, gender, and politics/activism | <i>50 points</i> |
| H. Final 5-page crew paper based on your group presentation
<i>Due Wednesday, December 9th 5pm in my office Lewis Towers 909</i> | <i>50 points</i> |

Total 380 points

You must complete ALL of these assignments in order to pass the class. Failure to complete ONE OR MORE of them will result in an F in the class. **No Extra Credit will be assigned to make up any assignments you have missed.**

Sakai reflection guide (post by Friday, 10pm):

- a) What resonated with you the most from the readings/ listening/ watching and why?
- b) Find something from hip hop culture in your life or online that relates to week's topic. This might be a music video, image, rap verse, graffiti piece, break dance battle, DJ set, speech, historical act, etc. Post a link or an attachment along with a reflection on why you choose your example. Be prepared to discuss in the class cypher.

Textbooks/ Course Materials:

One of the books below to be part of your final group presentation. More details on the crew assignment and final presentation will be given to you in class. As a crew, you are responsible for either purchasing the book you select collectively or renting the book from the library.

- Love, B. L. (2012). *Hip hop's li'l sistas speak: Negotiating hip hop identities and politics in the new South*. New York, NY: Peter Lang.
- Farrugia, R. and K.D. Hay. *Women Rapping Revolution: Hip Hop and Community Building in Detroit*. University of California Press.
- Charnas, D. (2011). *The big payback: The history of the business of hip-hop*. Penguin.
- Chang, J. (2016). *We Gon'be Alright: Notes on Race and Resegregation*. Macmillan.

Weekly course readings will be made available on Sakai or in class as appropriate.

Hip Hop Culture Communication Asset Mapping in Chicago—DUE 9/28, PRESENTATIONS 9/28 AND 9/30

As a crew, you will select one of the traditional four elements of hip hop culture—*DJing/ Turntablism, Emceeing/ Rapping, Graffiti Writing, B-boy/ girl breakdancing*—and explore online its Chicago presence (on a first-come first-serve basis). Details of the assignment and Chicago field sites will be given to you and discussed in class.

Final crew paper guidelines: 4 pages MAX (not including references, endnotes, appendices, or figures/ images) 12-point font, Times New Roman, Double-Spaced, 1-inch margins, page numbers, crew name and members. Paper must include 6 outside sources (3 of these must be academic journal articles or books). APA or MLA citation. Keep to the page requirements and do not go over. **DUE 12/9**

Grading Policy:

Scale: A=93%+ A-=90+ B+=88+ B=84+ B-=80+ C+=77+ C=74+ C-=70+ D+=67+ D-=64+ F=59-

'A' work signifies excellence in both design and implementation of work. This material can be considered outstanding and should be understood as far superior to the average effort. Simply completing the assignment prompt does not automatically constitute A quality work.

'B' work signifies above average work. Strong effort is involved and visible through clear organizational planning and attention to detail.

'C' work signifies average and adequate work. This grade is earned when material completes the minimum threshold of an assignment, even though conceptual, organizational or writing problems may exist.

'D' work signifies below average work. This is usually the product of either a substantial problem adhering to the nature of the assignment or a substantially problematic effort.

'F' work signifies an unacceptable level of work. This is usually the product of an incomplete assignment or a fundamental failure to engage the nature of the assignment.

In-Class Technology Rules:

Because this is a synchronous Zoom class structured on cypher participation, you are required to keep your face camera on. You can use your computer to search and engage hip hop culture media examples to bring into cypher participation.

Loyola University Chicago on Academic Integrity:

Academic integrity is the pursuit of scholarly activity in an open, honest, and responsible manner. Academic integrity is a guiding principle for all academic activity at Loyola University Chicago, and all members of the University community are expected to act in accordance with this principle. Please refer to the standards in this link:

https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

Students with Disabilities:

Any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from Services for Students with Disabilities confidentiality to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

This syllabus and the course schedule is subject to change by the instructor.

Week 1 August 24: Introduction—Hip Hop Culture, Black Studies, Racial Justice, Youth, Urban Inequity, and Communicating Social Change

Readings:

Forbes article: <https://www.forbes.com/sites/hughmcintyre/2017/07/17/hip-hoprb-has-now-become-the-dominant-genre-in-the-u-s-for-the-first-time/#537e63f15383>

Chicago Reader article: <https://www.chicagoreader.com/chicago/hip-hop-rap-haters-chance-noname-saba-mensa-jenkins-community/Content?oid=24737750>

The Chicago Reporter article: <https://www.chicagoreporter.com/hip-hop-is-the-soundtrack-to-black-lives-matter-protests-continuing-a-tradition-that-dates-back-to-the-blues/>

“i”—Owning up to our authentic selves, identity, privileges, oppressions.

“crews”—break out into your crews

Friday, submit reading reflection for Week 2 readings.

Week 2 August 31: Youth Culture and Hip Hop's Foundational Elements

9/2: Labor Day--No Class

Readings:

Kitwana, Bakari (2002) *The New Black Youth Culture: The Emergence of the Hip-Hop Generation*

In-class viewing—Hip Hop Evolution: The Foundation

Friday, submit reading reflection for Week 3 readings.

Week 3 September 7: The Elephant in Our Country—RACE

Readings:

Neal, Mark Anthony (2004) No Time for Fake Niggas: Hip Hop Culture and the Authenticity Debates

Harrison, Anthony Kwame (2015) Hip-hop and racial identification: an (auto)ethnographic perspective

Friday, submit reading reflection for Week 4 readings.

Week 4 September 14: Where you from? Repping your Block, Set, Hood, & City

Readings:

Forman, Murray (2004) Represent: Race, Space, and Place in Rap Music

In-class viewing—Hip Hop Evolution: The Birth of Gangsta Rap

Friday, submit reading reflection for Week 5 readings.

Week 5 September 21: Sampling and Hip Hop Aesthetics

Readings:

Schloss, J.G. (2004). Chapter 2: “It’s about Playing Records”: History, and Chapter 5: Sampling Ethics, *The art of sample-based hip hop*.

Bartlett, Andrew (2004) Airshafts, Loudspeakers, and the Hip Hop Sample

Friday, submit reading reflection for Week 6 readings.

Week 6 September 28: Chi Hip Hop Culture Communication Asset Mapping Presentations

Listen/ Observe/ Feel:

Find a Chicago hip hop artist and listen, observe, feel the person/ group’s artistic output and post a Sakai reflection. We will discuss your examples in our cypher.

Monday and Wednesday: Communication asset mapping group presentations.

Friday, submit reading reflection for Week 7 readings.

Week 7 October 5: All things Kanye/ Yeezy/ Ye/ Mr. West/ Kardashian-related

Readings:

Coates, T. (2017) ‘I’m Not Black, I’m Kanye. *The Atlantic*.

Link: <https://www.theatlantic.com/entertainment/archive/2018/05/im-not-black-im-kanye/559763/>

Curry, Thomas (2014) Pessimistic Themes in Kanye West’s Necrophobic Aesthetic: Moving beyond Subjects of Perfection to Understand the New Slave as a Paradigm of Anti-Black Violence

Listen/Watch: To any Kanye albums, videos, performances, interviews, songs, production and reflect on this Chicagoan’s impact on hip hop and society—whether positive, negative, or confusing.

Murs—Is Kanye OK? The Unleash the Beast Theory | The Breakdown

#DxBreakdown on HipHopDX YouTube Clip:

<https://www.youtube.com/watch?v=4tmgHNWe1Qs>

Friday, submit reading reflection for Week 8 readings.

Week 8 October 12: Storytelling hip hop and the Mainstream Media

Readings:

George, Nelson (1998) Hip Hop America introduction

Wang, Oliver (2004) Trapped in between the lines: The aesthetics of hip-hop journalism.

Chang, Jeff (2005) Becoming the Hip-Hop Generation: *The Source*, the industry and the Big Crossover

Explore: *Midway: The Story of Chicago Hip Hop.* <http://midwaydocumentary.com>

Friday, submit reading reflection for Week 9 readings.

Week 9 October 19: The O.J. Story—Using Jay Z’s 4:44 to Talk about Hip Hop and Class

Readings:

Watkins, Craig (2004) Black Youth and the Ironies of Capitalism

Bynoe, Yvonne (2004) Money, Power, and Respect: A Critique of the Business of Rap Music

Listen: to Jay-Z’s 4:44 album online through free streaming services or YouTube

Friday, submit reading reflection for Week 10 readings.

Week 10 October 26: Gendering and troubling hip hop’s misogyny

Readings:

Rose, Tricia (2008) “Hip Hop Demears Women” and “Hip Hop is Not Responsible for Sexism”

Slate--[How “WAP” Became the Dirtiest No. 1 in Hot 100 History](#)

Watch & Listen: ‘WAP’ Cardi B. & Meghan Thee Stallion:

https://www.youtube.com/watch?time_continue=230&v=hsm4poTWjMs&feature=emb_lo_go

10/30: Crew presentation for hip hop culture aesthetics through the decades assignment.

In-class viewing: Beyond Beats and Rhymes

Friday, submit reading reflection for Week 11 readings.

Week 11 November 2: Multi-ethnicity, Diasporas, and the Global impact of hip hop

Readings:

-Wang, Oliver (2007) Rapping and Repping Asian: Race, Authenticity, and the Asian American MC.

-Alim, H. Samy (2009) Straight Outta Compton, Straight Aus München: Global Linguistic Flows, Identities, and the Politics of Language in a Global Hip Hop Nation.

November 3: Voting Day, GO VOTE OR SUBMIT MAIL-IN BALLOT! See League of Women Voters Chicago page for information on how to vote:

<https://my.lwv.org/illinois/chicago/voting/presidential-election-november-3-2020>

No Class post-election day on Wednesday, November 4th and hopefully the country will not be burning the day after!

Friday, submit reading reflection for Week 12 readings.

Week 12 November 9: Hip hop's political message and cultural resistance

Readings:

- Villanueva, G. (2019). Chitown loves you: Hip hop's alternative spatializing narratives and activism to Trump's hateful campaign rhetoric about Chicago.
- Dies, Christopher (2015) Hip-hop and politics
- Clay, Andreana (2012) Sampling Activism

Friday, submit reading reflection for Week 13 readings.

Week 13 November 16: Hip Hop Education's Transformative Potential

Readings:

- Watson, Vajra (2012). #schoolismyhustle: a youth movement to transform education
- Stovall (2006). We can Relate: Hip-Hop Culture, Critical Pedagogy, and the Secondary Classroom
- Watson, Vajra (2016). Literacy Is a Civil Write: The Art, Science, and Soul of Transformative Classrooms

Friday, submit reading reflection for Week 14 readings.

Week 14 November 23: Hip Hop Saved My Life—Giving Thanks & Love

Readings/ Listen/ Watch/ Feel:

Anything hip hop related that had an impact on you personally. Post it and explain why, and be ready to discuss in our cypher as we ready ourselves for a week of giving thanks.

11/25-11/29: Thanksgiving Holidays--No Class

Friday, submit by e-mail the title and artist of the hip hop music track that you feel personifies you in this current moment, current groove, current vibe...

Week 15 November 30: Final Group Presentations and Outro

Final group presentations and IDEA evaluations (please bring your laptop as we will reserve 10 minutes for the class to complete the course evaluation online).

Outro: Allow me to (Re)introduce myself and Toward a Knowledge of Self...

Final crew paper: Due Wednesday, December 9th, 5pm on Sakai