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## Syllabus

AFA 4370 - Global Hip-Hop Cultures

### GENERAL INFORMATION

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### Course Description And Purpose

This course examines how youth across the globe use hip-hop culture(s) to articulate identities, challenge the socio-political and economic status quo, and fight for civil and human rights. This is a Discipline-specific Global Learning course that counts toward your graduation requirement.

This course is an exploration of hip-hop culture as it takes shape in different locations around the world. Particular attention will be paid to the transnational, geopolitical, and popular cultural vibrancy of the network that hip-hop wields to build specific cultural communities in given national and global contexts. The linkages of hip hop to Diaspora networks will be examined throughout the various sections of the course.

The course will also provide a space for the discussion of a number of specific questions about hip hop cultures globally: the role of women, the intergenerational divides, and the usurping power of multinational entertainment corporations, among others. The goal is to provide students with a better understanding of how hip-hop has grown out of a rich legacy of transnational intellectualism, and how it is inspiring new forms of scholarship and political activism. We will trace the history of hip-hop by reading key theoretical texts from African Diaspora studies and Black studies scholars. The materials used in class will include, above and beyond scholarly texts, video and audio documents.

Hip hop's transnational history will be a main focus: the often-overlooked global roots, including its foundations in African culture with the importance of the drum and the griot; the deep impacts that Caribbean cultures, especially from Jamaica and Puerto Rico, have had on hip-hop's early development in New York City in the late 1970s. Moving forward, we will look at hip-hop cultures in continental Africa, specifically Senegal, Ghana, and Morocco; in Latin America, specifically Cuba, Brazil, and Colombia; in Europe, specifically France and England; and in Asia.

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The course will draw upon hip-hop culture's tremendous ability to be leveraged in multiple localities while always referencing larger global issues. In each national context, we will analyze how voices from the margins, be they immigrant communities in Europe, indigenous communities in Australia, or political movements in Africa and Latin America, are using hip-hop not only to express themselves and their feelings but also to change their societies, and establish transnational networks.

### Course Objectives

#### STUDENT LEARNING OUTCOMES

By the end of the course, students will be able to:

- Identify hip-hop culture's global 'roots and routes.'
- Appreciate the deep impacts of Black popular culture on global youth identities.
- Critically engage popular culture as a site for serious academic inquiry.
- Understand the intellectual legacy of hip-hop culture, which draws from Black studies, cultural studies, African and African Diaspora studies, history and geopolitics.
- Explain the influences of global cultures on the development of hip-hop, and understand the contributions that immigrant and indigenous cultures in Western societies have had on the culture's development.
- Understand hip-hop's theoretical framework as a counter-cultural force used by marginalized groups to create structures for challenging racism, silencing, and discrimination by hegemonic groups.
- Critique hip-hop cultural norms, especially those that reproduce systemic inequalities like sexism and consumerism. Synthesize the transnational connections that hip-hop culture has made globally.
- Analyze the ways in which hip-hop culture is co-opted by power, including state mechanisms and multinational entertainment corporations.
- Compare and contrast the different local forms that hip-hop culture has taken in a variety of national contexts.
- Identify the ways in which hip-hop culture has affected public policy in a variety of different countries in the U.S., Africa, and Latin America.
- Understand the diversity represented in global hip-hop cultures.

#### GL STUDENT LEARNING OUTCOMES

GLOBAL AWARENESS: Students will be able to demonstrate knowledge of the

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interrelatedness of hip hop cultures at the local, transnational, and global level, and of hip hop cultures as intercultural systems.

GLOBAL PERSPECTIVE: Students will be able to position themselves in a dozen national contexts in order to understand how global hip-hop culture becomes localized in various cultures and communities around the world, and how this adaptable localization feeds back into global manifestations of the culture.

GLOBAL ENGAGEMENT: Drawing upon reflections from their own personal backgrounds and interests, students will choose a particular social problem that global hip-hop has addressed, and analyze its effectiveness in solving larger global issues.

### ACTIVE COLLABORATIVE LEARNING STRATEGIES

Students are active researchers in the field of global hip-hop. In many cases, students are experts in popular cultural music, and these students surprise fascinating artists who are bringing new life to hip-hop music and culture. All students, whether they have a particular interest in hip-hop or not are able to follow their own interests to discover the ways that music and social change come together in hip-hop cultures around the world.

One of the most active learning strategies in this class requires students to research and discover new artists, and share what they find with the class in the very active discussion boards. This process of discovery leads to productive engagements between students who are sharing their interests with their colleagues.

### IMPORTANT INFORMATION

#### Policies

Please review the [FIU's Policies](#) webpage. The policies webpage contains essential information regarding guidelines relevant to all courses at FIU, as well as additional information about acceptable netiquette for online courses.

As a member of the FIU community you are expected to be knowledgeable about the behavioral expectations set forth in the [FIU Student Code of Conduct](#).

#### Technical Requirements and Skills

One of the greatest barriers to taking an online course is a lack of basic computer literacy. By computer literacy we mean being able to manage and organize computer files efficiently, and learning to use your computer's operating system and software quickly and easily. Keep in mind that this is not a computer literacy course; but students enrolled in online courses

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are expected to have moderate proficiency using a computer. Please go to the "[What's Required](#)" webpage to find out more information on this subject.

Please visit our [Technical Requirements](#) webpage for additional information.

#### Accessibility and Accommodation

The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive and sustainable. The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students. If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305-348-3532 or visit them at the Graham Center GC 100. Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course.

Please visit the LMS Accessibility webpage for more information:

[Blackboard](#)

[Canvas](#)

For additional assistance please contact FIU's [Disability Resource Center](#).

#### Academic Misconduct Statement

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: Cheating – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. Plagiarism – The use and appropriation of another's work without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is

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responsible for plagiarism.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

### Course Prerequisites

There are no prerequisites for this course.

### Textbook

There are no textbooks for this course, however you will occasionally be asked to rent films on Amazon.

### Expectations of this Course

This is an online course, which means most (if not all) of the course work will be conducted online. Expectations for performance in an online course are the same for a traditional course. In fact, online courses require a degree of self-motivation, self-discipline, and technology skills which can make these courses more demanding for some students.

## COURSE DETAIL

### Course Communication

The best way to contact me is via blackboard message (not email).

### Discussion Forums

Keep in mind that your discussion forum postings will likely be seen by other members of the course. Care should be taken when determining what to post.

### Assignments

It is your responsibility to make sure your computer meets the minimum [hardware requirements](#).

Assignments for this course are not compatible with mobile devices and should not be taken through a mobile phone or a tablet. If you need further assistance please contact [FIU Online Support Services](#).

Each week, you will have a weekly assignment and a discussion - both due by Sunday night.

### Grading

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			Available
Weekly Assignments	12	50	600
Weekly Discussions	15	10	150
Final Global Learning Essay	1	250	250

Letter	Range (%)	Letter	Range (%)	Letter	Range (%)
A	950 or above	B	830 - 860	C	700 - 760
A-	900 - 940	B-	800 - 820	D	600 - 690
B+	870 - 890	C+	770 - 790	F	599 or less

## COURSE CALENDAR

### Weekly Schedule

#### Week 1: Introduction

Lecture: What is Hip-Hop? This week we will be discussing via the discussion board the topics we will be dealing with in the course. Required Reading:

- Rose, Tricia. "All About the Night Train: Flow, Layering, and Rupture in Postindustrial New York."

Assignments: Due Sunday 11PM • Read the article and post your favorite quote from it to Blackboard discussion. • Introduce yourself on Blackboard, and include a link to your favorite rap/hip-hop video.

#### Week 2: Global Roots of U.S. Hip-Hop

Lecture: As a foundation to the course, we will start by gaining a deeper understanding of the contributions made by American immigrant communities to the birth of hip-hop culture. We will also learn about the transcultural exchanges upon which global hip-hop is built, as well as establish the importance of popular culture as a field of serious academic inquiry.

#### Required Reading:

- Flores, Juan. "Puerto Rocks : Rap, Roots, and Amnesia."
- Chang, Jeff. "Making a Name: How DJ Kool Herc Lost His Accent and Started Hip-Hop."
- Kelly, Raegan. "Hip-hop Chicano: a separate but parallel story."

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Assignment: Due Sunday by 11PM• Reflect and write one paragraph responding to each article (3 paragraphs total). • Participate on the discussion board.

### Week 3: Global Routes of Hip-Hop

Lecture: Beginning our journey, we will frame global hip-hop as an African Diaspora cultural movement that transcend national boundaries and affect multiple communities around the world. To this end, we will read two foundational texts on African Diaspora studies as well as two texts dealing specifically with global hip-hop. We will also watch a documentary film that traces these transnational developments.

Film: Furious Force of Rhymes (for rent on iTunes or Amazon)

### Required Reading:

- Osumare, Halifu. Global hip-hop and the African diaspora
- Mitchel, Tony. "Global Noise Introduction: Another Root – Hip-Hop Outside the USA."

Assignment: Due Sunday by 11PM• Write a 3-page Global Learning essay focusing on how your own global awareness has increased after watching and reading the materials this week. Use specific examples from the text and film. • Participate on the discussion board.

### Week 4: African Hip-Hop 1

Lecture: African hip-hop is rich and vast and in order to understand it, the lecture this week will focus on African history including a brief discussion of pre-colonial societies, a historical analysis of European colonialism, and most importantly African liberation struggles. These three topics are the we spring for contemporary African hip-hop.

Film: Hip-Life in Ghana

Required Reading: Saucier, Kahlil. "Native Tongues: An African Hip-Hop Reader, Introduction: Hip-Hop Culture in Red, Black and Green."

Assignment: Due Sunday by 11PM• Write a 2-page double-spaced film report that ties the reading. • Participate on the discussion board.

### Week 5: African Hip-Hop 2

Lecture: Senegal is of particular interest in contemporary African hip-hop movements, because it has had real effects on politics. This week, we will take extra interest in current events, including the past two elections in Senegal, and analyze how hip-hop has influenced Senegalese society. We will also come to understand how popular culture on a larger scale helps to create African societies.

Film: Democracy in Dakar

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Required Reading: Appert, Catherine. "Rappin Griots: Producing the Local in Senegalese Hip-hop."

Assignment: Due Sunday by 11PM• Write a 2-page double-spaced film report that ties in the reading. • Participate on the discussion board.

#### Week 6: French Hip-Hop and the Immigrant Experience

Lecture: The second-largest hip-hop industry after the United States is in France, and it is built upon the African immigrant experience combined with great influences from Black consciousness movements in the US. This week we will analyze the multiple criticisms of French society, so-called assimilationist policies, and current events in order to understand the important role that hip-hop played and continues to play in French society at large.

Film: La Haine Required Reading: Helenon, Veronique. "Africa on their mind: race, blackness, and citizenship in France."

Assignment: Due Sunday by 11PM• Write a 3-page Global Learning essay focused on hip-hop in France, using your article and film as materials for your paper. Compare and contrast what you have learned about hip-hop in the U.S. with hip-hop in France. Use examples from the text and film in your analysis. Participate on the discussion board.

#### Week 7: British Hip-Hop and GRIME

Lecture: This week we will look at Black Britain and its manifestations of hip-hop culture, which are drawn largely from the Caribbean working class experience in and around London. We will look at how the varied, trans-Atlantic definitions of 'Black' and working class struggles are articulated through hip-hop and grime music and culture in Britain.

Required Reading: Hesmondhalgh, David and Caspar Melville. "Urban Breakbeat Culture: Repercussions of Hip-Hop in the United Kingdom."

Assignment: Due Sunday by 11PM• Write a 1-page double spaced response to the week's reading and a link to your own research/discovery of an example of grime. • Participate on the discussion board.

#### Week 8: Hip-hop in Palestine and the Israeli/Palestinian Conflict

Lecture: Hip-hop culture is capable of promoting dialogue between the most disparate groups, such as in the case of the Israeli – Palestinian conflict. This week we will analyze how hip-hop has managed to interject some communication between the two sides.

Film: Slingshot Hip-Hop

Required Reading: Knopf Newman, Marcy Jane. "Hip-hop education and Palestine

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solidarity.”

Assignment: Due Sunday by 11PM• Write a 2-page double-spaced film report that ties in the reading. • Participate on the discussion board. A

Week 9: No assignments - SPRING BREAK

Week 10:: Hip-Hop and Islam

Lecture: Religion plays a big part in all nations and in North Africa in particular. This week we will analyze how hip-hop culture provides a platform for both the promotion of and the critique of religion in Morocco.

Film: I Heart Hip-Hop in Morocco

Required reading: “Swedenburg, Ted. “Islamic Hip-Hop vs. Islamophobia: Akhbar, Awaz, Natacha Alas, Akhenaton.”

Assignment: Due Sunday by 11PM• Write a 2-page double-spaced film report that ties in the reading. • Participate on the discussion board.

Week 11: Hip-Hop in Japan

Lecture: Japanese technology played fundamental role in the creation of hip-hop from its very inception. Hip-hop culture in Japan is thriving, but it is coming into conflict with traditional notions of Japanese culture and creating intergenerational tensions between elders and youth. This week we will analyze hip-hop’s powerful effects on Japanese society and popular conceptions of youth in Japan.

Required Reading: Condry, Matt. “A History of Japanese Hip-Hop: Street Dance, Club Scene, Pop Market.” Hip-hop in China

Assignment: Due Sunday by 11PM• Write a 1-page double spaced response to the week’s reading and include a youtube link to an example of contemporary Japanese hip-hop. • Participate on discussion board.

Week 12: Hip-Hop in Cuba

Lecture: Cuban hip-hop is particularly fascinating, because of the ways in which it negotiates with state power. Early on, the government understood the power of hip-hop and actively promoted it through festivals and international exchanges, but as the youth began to use it to criticize inequalities in Cuban society, the government cracked down on the movement. Our goal this week is to understand why hip-hop is so powerful in Cuba and how it draws from revolutionary history and also critiques it.

Film: Inventos, Hip-Hop Cubano

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Required Reading: Fernandez, Manuel. "Cuba 'Underground:' Los Aldeanos, Cuban Hip-Hop and Youth Culture."

Assignment: Due Sunday by 11PM • Write a 2-page double-spaced film report that ties in the reading. • Participate on the discussion board.

Week 13: Latin American Hip-Hop: Brazil/Chile/Colombia

Lecture: Latin America has proven to be one of the most fertile grounds for hip-hop culture to grow internationally. It is a radically unifying force that has reinvigorated ideas about Pan-Americanism and put those ideas into practice. Festivals and exchange between countries are more and more common, and international links are creating a veritable movement with hip-hop culture at its core.

Film: Estilo Hip-Hop

Assignment: Due Sunday by 11PM • Write a 2-page double-spaced film report. • Participate in the discussion

Week 14: Personal reflection:

• Write a 1-page reflection on how this course has changed how you think about hip-hop. • Post your final research paper topic to the discussion board for feedback.

Week 15: Final Papers due

Final 7-page paper due by Sunday at 11 PM. No discussion this week. THERE IS NO FINAL EXAM FOR THIS COURSE.

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