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Syllabus: Race, Gender and Sexuality in Hip Hop AFA 4372 ONLINE – Fall 2020

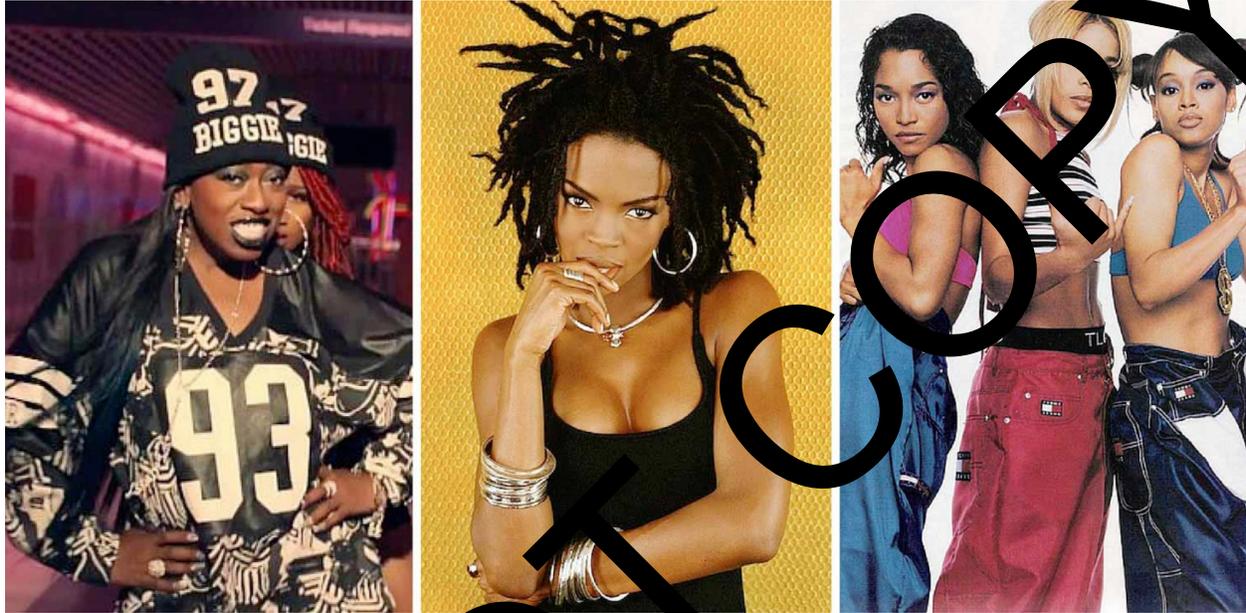
Professor: Dr. Abby Gondek

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Office hours: By appointment, **Thursdays**

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AADS office number: 305-348-6860



Course Purpose and Objectives:

Lesbian Cuban hip hop artists...Afghan feminist rapper...African immigrant hip hop artists in China...and the transsexual hip hop community (Muslim community)

This course explores the intersections of race, gender, and sexuality through transnational hip hop culture. We will explore topics such as guerilla pedagogy, hip hop & sex education, and the “Black market imagination.” We will learn about race/gender/sexuality & hip hop in Latin America, the Caribbean, Africa, Asia, the US and Europe. Each week we will focus on a film documenting a unique aspect of global hip hop culture as it intersects with race, gender and sexuality. We will also read 1-3 articles each week inspired by or connecting with the films. Students will complete several essays in which they will produce in-depth media analysis of hip hop songs, videos and critical analysis of readings from the course through the lens of race, gender and sexuality. They will be expected to teach this “hip hop pedagogy” to friends/family. In addition, students will create their own hip hop lyrics, tracks, and/or videos inspired by course themes. Thus, the course combines critical media analysis with digital media production.

This course addresses the *FIU Global Learning Curriculum and Objectives* including **Global Perspectives, Global Awareness and Global Engagement; these will be discussed throughout**

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the syllabus. *This is a discipline-specific Global Learning course that counts towards your FIU Global Learning graduation requirement.*

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

Collaborate with other students, use creative modalities, especially digital technologies, to critically analyze dense texts and media sources, discuss with their peers, reflect on their intellectual and personal consciousness, raise awareness and implement outreach about the intersections of race, gender and sexuality using hip hop pedagogy. Students will be able to fluently express in multiple modalities their own interpretations of digital hip hop media.

Global Learning Course Outcomes

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

- **Demonstrate knowledge of the interrelated local, global, international, and intercultural issues, trends, and systems that influence and shape Hip Hop culture (GLOBAL AWARENESS);**
- **Develop a multi-perspective analysis of the local, global, international, and intercultural problems informing racial, gender and sexual outcomes in Hip Hop cultures (GLOBAL PERSPECTIVE);**
- **Provide evidence of their willingness and ability to address local, global, international and intercultural problems by integrating issues related to race, gender and sexuality in Hip Hop (GLOBAL ENGAGEMENT).**

Approach to Teaching

Group work

GLOBAL PERSPECTIVES: The assignments for this course encourage students to work in discussion groups of up to 6 students. During **Week 1** students should decide which group they will be in; you should add yourself into that group in the “people” tab (then go to “groups”) within canvas & also sign up on the “collaborations” google doc for which readings you will respond to in your assignments.

Students will be grouped with students with different perspectives and identities in order to emphasize the importance of ***understanding diverse global student perspectives at FIU.***

Students should approach this collaboration as a way to meet the “global perspectives”

objective: students will be able to conduct a multi-perspective analysis of local, global, international, and intercultural problems.

Specifically, you will select a group based upon which themes from the course are of most interest to you as well as your preferred timeline for assignment completion.

If you submit assignments as part of your group, you will be eligible for up to 10% extra credit for each assignment. If working as part of a group, you should select a group leader, who will coordinate, collect and edit submissions from other group members into one document. **The**

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group leader is eligible for another 10% extra credit (total of 20%). The group leader may be different for each assignment.

Online participation, digital technologies and creative expression

This course requires a high level of online engagement and experimentation/skill/willingness to explore with digital technologies. All assignments will be submitted through Canvas, including exams. **In addition, assignments will require students to create hip hop music, videos or lyrics.** For each assignment, you will always have multiple choices, so that you can have the opportunity to excel and use your strengths to build upon areas where you may experience challenges.

Readings

All readings will be available via Canvas or through the internet. **Students do not need to purchase any texts.** Readings are listed in the Weekly Schedule and will be accessible from Canvas either through pdf documents to download or through links to specific websites. Students are required to complete readings/watch any films by **THURSDAY** for the week they are listed in the Weekly Schedule. Students are permitted and encouraged to work together to complete readings and to collaborate to critically analyze texts using a format that I will provide- Argument, Organization, Evidence (AOE).

Course Policies

Participation will be graded based on your submissions to the discussion board **1 time** during the semester on a schedule that is based upon your group #. The discussion board will be worth 100 points and will require you to post at least 1 open-ended discussion question inspired by at least one reading and one piece of media assigned in the week in which you submit. You will also need to respond to the discussion questions posted by at least 2 other students in your group. In your responses, 250 words each, for a total of 500 words, you must refer to at least one specific reading and piece of media in order to answer the question posed by your group member.

This meets the GLOBAL PERSPECTIVES objective: Students will be able to conduct a multi-perspective analysis of local, global, international, and intercultural problems.

Groups 1-4 will submit in **Week 3**, while Groups 5-6 will submit in **Week 5**.

****Important note about discussion board posts:** in order to check for plagiarism, you are also required to post to a turn it in assignment for the discussion boards (so you will be submitting twice, once to the discussion board – so other students can read your response- and then once to turn it in). You will get credit for doing both of these things. If you don't do both, you won't get full credit.

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Late work

Late work is accepted but at a penalty of 10% per day that it is late. After 10 days I will not accept late work. There are NO exceptions to this policy.

If there is a serious issue that comes up such as: a death in the family or a serious illness in which you are hospitalized, you will be required to show proof of this circumstance. If you do not provide evidence, proof, or documentation an extension will not be provided. If an extension is granted, the professor will discuss with you the due date. It is up to professor's discretion if extension will be granted. The professor will take into consideration your previous performance in the course, and previous completion of assignments.

Academic Conduct and Plagiarism

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 rights of others to have an equitable opportunity to learn and to honestly 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.

<https://studentaffairs.fiu.edu/about/student-handbook/index.php>

Plagiarism will not be tolerated. Plagiarism is the act of taking someone else's ideas and work and using it as your own. Be very careful when researching on the Internet. Always consider the source of the material, and make sure to explicitly cite the website from which you gathered the information using the correct formatting. Plagiarism not only relates to cheating off the Internet, but also to how you use information from books, articles, etc. If you do not correctly cite information from print sources, you are plagiarizing. If you have questions about what might be considered plagiarism, please ask. Examples of plagiarism include, but are not limited to:

- Papers acquired online or from other sources (and that you claim you wrote yourself);
- Copying of original material without attribution (incorrect citation);
- Use of other students' work;
- Copying and pasting, verbatim, information from Internet sources, without quotation marks and correct citation.

In addition, you are not permitted to submit the same assignment that you completed in another course for this course. **Turn-it-in will be used in order to verify the originality of your assignments.**

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Other Course Policies

- Respect fellow students and your instructor.
- Please be aware of the language you use in the online classroom environment including in your assignments, and on discussion boards. Racist, sexist, homophobic and other offensive comments do not contribute to creating a safe space. Should any questionable remarks be made, we will address these as a class. Also, if any student has made a remark that you think falls into this category, but the remark was not made in a public forum but instead in a small group setting, please let me know privately so that we can appropriately address the issue. Thus, students should be aware that they will consistently be asked to question their own assumptions, privileges, prejudices and areas that lack understanding or where there is misunderstanding.

Disability Statement:

The Disability Resource Center (DRC) collaborates with university faculty to provide inclusive learning environments. If you have a disability and plan to utilize academic accommodations, additional information may be found in the *DRC's website: drc.fiu.edu*. Also, please draw this to my attention at the very beginning of the semester and be sure to inform me of your specific accommodations.

In addition, I am a former Special Education (and Social Studies) public school teacher and earned a master's degree in Teaching Urban Adolescents with Disabilities. Because of this training and experience, it is highly important to me to ensure that every student (even those who do not have disabilities or do not identify as having disabilities) can access and understand the materials in the course, complete assignments that utilize multiple modalities and emphasize student choice and strengths. If you have ideas for how course materials and assignments can be more accessible for you and/or other students, please let me know right away.

Grading

Participation in discussion board 10%

Quizzes (4), Exams (1), Course Evaluation (1) 40%

Reading and media analysis creative responses (3) 30%

• Critical reading analysis 10%

• Critical media analysis 10%

• Digital media production 10%

Summative assessment & interview 20%

Point Range	Letter Grade
94-100	A
90-93	A-

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*All of these assignments are explained in great detail below in the section called “**Description of course assignments/projects**”

Grade Scale

87-89	B+
83-86	B
80-82	B-
77-79	C+
70-76	C
60-69	D
0-59	F

Important note about grading:

You will receive the grade that you have earned, by meeting the course requirements. *Rubrics will be used in order to decide upon the grade.* These will be available before the assignment is due. **DO NOT request that the instructor give you a certain grade for any individual assignment or the final grade.**

If you are concerned about your grade, please discuss this with your instructor as soon as possible, so that we can work together to make sure you receive a grade that you deserve and are satisfied with. Be pro-active and check your grades regularly; update my grade-book weekly. If you notice something that looks incorrect, bring it to my attention right away. **NEVER wait until the end of the semester to discuss your grade, especially do not wait until after the final exam period has ended and instructors are submitting grades.** You will receive the grade that you have earned, based on your work in the class.

Description of course assignments/projects

Critical and creative reading and media analysis

There will be 3 types of these responses and they are each related to and serve to build toward and help you complete the summative assessment and interview/outreach. Each student will only have to do one of each type of post. These will be due on a rotating schedule based upon your group #. So the first step is to select a group number based upon the readings which most interest you. See the *Weekly Schedule*. Sign up in the “collaboration” google shared doc for your group number and which reading sections you will focus on.

*Please note, you are allowed to work in groups and will be awarded with extra credit for doing so. Please see the info on group work earlier in the syllabus.

During Weeks 1, 2 and 4, you will be required to do “**critical reading analysis.**”

Group 1-2= Week 1

Groups 3-4= Week 2

Groups 5-6= Week 4

During Weeks 6, 7, 8, you will be required to do “**critical media analysis.**”

Groups 1-2= Week 6

Groups 3-4= Week 7

Groups 5-6= Week 8

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During Weeks 9, 10, 11, you will be required to do “**digital media production.**”

Groups 1-2= Week 9

Groups 3-4= Week 10

Groups 5-6= Week 11

**These assignments will be submitted using Turn it in software to check for plagiarism.

Critical reading analysis

Critical reading analysis responses will be due **Weeks 1, 2 and 4** depending on your group #. The goal is for you to practice grappling with dense texts related to the global hip hop theories and theorists we will be discussing.

This assignment meets the “**GLOBAL AWARENESS**” objective: Students will be able to demonstrate knowledge of the interrelated local, global/international, and intercultural issues, trends, and systems that influence and shape Hip Hop culture, especially focusing on race, gender and sexuality.

You will be asked to break one of the assigned texts for that week down in order to assess its **main argument, organizational structure and types of evidence** it uses (AOE). *There will be examples provided.* Your written response should be at least 500 words (per student). Students will sign up for which **SECTION** of the readings they will focus on (in “collaborations” doc) so that we don’t have too much overlap and so that all or almost all readings are covered appropriately within your group.

These responses will provide you with the experience you will need in order to write your question and response for the **discussion board (Weeks 3, 5)** and will also prepare you for the summative assessment that will test your ability to write a critical reading analysis.

Critical media analysis

Critical media analysis responses will be due **Weeks 6, 7, 8** depending on your group #. The goal is for you to practice critically analyzing hip hop lyrics, songs and videos through the lenses of race, gender and sexuality.

This assignment meets the “**GLOBAL PERSPECTIVE**” outcome: Students will develop a multi-perspective analysis of the local, global, international, and intercultural problems informing race, gender and sexual outcomes in Hip Hop cultures.

You will critique the film for that week or one music video/song presented in that week, specifically addressing the multiple problems that this piece of media presents in terms of representations of race/gender/sexuality. *In order to critique the film or song you will have to*

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use at least 1 of the assigned texts for that week in your analysis. Your written response should be at least 500 words (per student). Students will sign up for which film/video/song they will present so that we don't have too much overlap and so that all or almost all media are covered appropriately by your group. You can use these to help you prepare for the summative assessment that will test your ability to write a critical media analysis.

Digital media production

These responses will take the form of audio/video/written submissions in which you create your own hip hop content (video, music, lyrics, etc.) in order to reflect upon and educate others (“hip hop pedagogy”) about the themes that are present in the readings/media for weeks **9, 10, 11, depending on your group #.**

The digital media that students produce should specifically show how they are finding a potential solution to a global problem in Hip Hop relating to race, gender and sexuality. For these creative responses/productions will you need to select at least one piece of media AND 1 reading that you are responding to for that week.

This assignment meets the “**GLOBAL ENGAGEMENT**” objective: students will provide evidence of their willingness and ability to address local, global, international and intercultural problems by integrating issues related to race, gender and sexuality in Hip Hop. These digital productions will be utilized to conduct **outreach/intervention in Weeks 12, 13, 14.**

Exams & quizzes

There will be two exams (mid-term and final). All exams will be taken online and will therefore be open book, open note and collaborative. You are allowed to work with other students. They will be made up of multiple choice, true/false, matching, multiple-drop down questions types (no essay questions). These tests are designed to be learning tools and you can use them to help you better understand readings, class discussions, lectures, activities, films, etc. Exams must be taken **before Thursday of the week they are assigned** and will be open for approximately 1 week prior to the due date, and students will have 3 attempts.

There will be quizzes that will test students' knowledge of the readings for weeks in-between the Exams. The questions from the quizzes will also be used for the Exams.

Exam meets the **Global Awareness** objective:

Demonstrate knowledge of the interrelated local, global, international, and intercultural issues, trends, and systems that influence and shape Hip Hop culture.

Quiz or Exam #	What it covers	When it will be due
Quiz 1	Syllabus	Week 1
Quiz 2	Weeks 1-4	Week 4
Quiz 3	Weeks 5-6	Week 6

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Mid-term Exam	Weeks 1-8	Week 8
Quiz 4	Weeks 9-11	Week 12
Final exam	Weeks 1-12	Week 14

Course evaluation

During week 15 of the semester, students will submit the SPOTS (Student Perception of Teaching Survey) via my.fiu.edu and then provide proof of completion of the survey to canvas. This survey is part of your Exam grade. I use these evaluations in order to change the course for future semesters.

Interview/outreach & summative assessment

Interview/Outreach

You will conduct an **interview** or interviews of 15 minutes that are related to your assignments throughout the course of the semester. You should *share your digital media productions* and ask your peers (outside of the course) about their perspectives regarding the problems and solutions that you have identified within hip hop, related to race, gender and sexuality. This is a way to teach others about what you have learned: "hip hop pedagogy." "Pedagogy" is the practice of teaching and your media production will be used to teach your peers and illicit responses.

The interview should include at least 5 questions that are open-ended, encouraging your participants to respond in detail. You will be required to submit evidence of these interviews in the form of (1) audio or video files, (2) transcripts of the interviews, and a chart detailing demographic information about your interviewees. You will also be required to reflect upon the interviews and how the responses relate to what you have learned in this class, with reference to at least 3 course readings. This reflection should be at least 500 words (per student) and should include a works cited with proper citation format. You should also submit your list of at least 5 questions.

*You can submit this assignment as a group, however you must abide by these rules: each student in the group must conduct 15 min of interview. You can write your reflection together but each student has to write at least 500 words. Please label who contributed which parts.

Groups 1-2 due in Week 12

Groups 3-4 due in Week 13

Groups 5-6 due in Week 14

Summative assessment

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During the final weeks of the semester (Week 15, 16) students will complete 1 “summative assessment.” A “summative assessment” is used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period.

Students will analyze a specific “problem” or issue related to race, gender and sexuality in global hip hop, by doing a critical media analysis of 1 specific song/video/film selected by the professor (students will have three different options to choose from). Students will have to use 3 course readings in order to analyze this video and the problems it presents. Students should use their experience writing the **critical reading analysis** and **critical media analysis** earlier in the semester. This response should be at least 500 words (per student) and include 3 works cited page with proper citation format (of the student’s choice as long as it is consistent).

Summative assessment will be due in Week 15 (Groups 1-3) and Week 16 (Groups 4-6).

The summative assessment and interview assignments meet the GLOBAL ENGAGEMENT objective by showing that you are able to address local, global, international and intercultural problems within hip hop and present solutions to those problems. Additionally you will be engaging with your communities and teaching them about race, gender and sexuality in hip hop.

To meet the objectives for the interview and summative assessment, each of the other course assignments build toward these.

Weekly Schedule

Assignments, readings, exams are due on **THURSDAYS** and will be submitted online to Canvas.

*Please note that there may be changes to the weekly schedule. You will be properly notified if such changes occur.

Week 1: August 27	
Theme	Hip Hop & Critical Pedagogy
Objectives	Watch intro video(s). Explain the course requirements. Define “hip hop pedagogy” and articulate why hip hop is a global phenomenon. Practice critical reading analysis.
Readings	Film: Groups 1&2: Hip Hop: Beyond Beats and Rhymes https://fiu.kanopy.com/video/hip-hop Groups 3&4: 5 sides of a coin - Hip Hop as global phenomenon https://fiu.kanopy.com/video/5-sides-coin Groups 5&6: Something from Nothing: The Art of Rap https://fiu.kanopy.com/video/something-nothing-art-rap Reading:

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	All groups: Karvelis, Noah. "Race, Class, Gender, and Rhymes: Hip-Hop as Critical Pedagogy." <i>Music Educators Journal</i> 105, no. 1 (2018): 46–50.
Assignments	Syllabus Quiz- Quiz 1 (will be available until September 3) Critical Reading Analysis- Group 1, 2 (will be accepted through September 3) *there will be no penalty for students who submit work up until September 3– this is because it is the first week of the semester and students can join the class up until August 31
Activities	Watch intro videos Review syllabus Watch "Intro to Hip Hop Pedagogy (Noah Karvelis)" Select your group - go to "People" tab & Collaboration Document Review study guide for Quiz 2 & use it to complete reading and watch films

Aug. 31 last day to add or drop a course

Part I: Women/girls and Hip Hop

Week 2 – Sept. 3	
Theme	Womanism & Hip Hop
Objectives	Explain the relationship between women artists and hip hop. Define "womanism" and why hip hop should be considered "womanist prose." Practice critical reading analysis.
Readings	Groups 1-3: Film <i>Nobody Knows My Name: Women and Hip Hop</i> https://fiu.kandji.com/video/nobody-knows-my-name Groups 4-6: Reading: Lomax, Tamura. "In Search of Our Daughters' Gardens: Hip Hop as Womanist Prose." <i>Bulletin for the Study of Religion</i> 40, no. 3 (2011): 15–20. All groups: Womynism and the Evolution of Women in Hip Hop by Stephanie Petsche on Read Clear.com
Assignments	Critical Reading Analysis (Group 3, 4)
Activities	Watch video(s) which discuss: <ul style="list-style-type: none"> • Reflection on positive teaching/learning experiences • Ground rules for online learning • Syllabus: Assignments for the course • Critical Reading analysis

Sept. 4 - enrollment cancelled for unpaid tuition

Sept. 7 - Labor day, no classes,

Sept. 8 - reinstatement of classes after cancellation

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Week 3 – Sept. 10	
Theme	Gender and Hip Hop Education
Objectives	Explain how hip hop can be used in education for girls. Illustrate how hip hop and representations of black women’s bodies impact girls’ self-esteem and personal relationships. Complete discussion board (ask questions and respond based upon your experience writing a critical reading analysis). Practice critical media analysis. Review material for Quiz 2 in week 4.
Readings	<p>All groups: Film: Say My Name: Young Female Hip Hop and R&B Artists https://fiu.kanopy.com/video/say-my-name-0</p> <p>Readings:</p> <p>Group 1&2: Fogarty, Mary, Erica Cleto, Jessie Zsolt and Jacqueline Melindy. “Strength in Numbers : B-Girls , Gender Identities and Hip-Hop Education.” <i>Journal of Popular Music Education</i> 2, no. 1&2 (2014): 115–32.</p> <p>Group 3&4: Stephens, Dionne P., and April L. Few. “The Effects of Images of African American Women in Hip Hop on Early Adolescents’ Attitudes toward Physical Attractiveness and Interpersonal Relationships.” <i>Sex Roles</i> 56, no. 3–4 (2007): 251–64.</p> <p>Group 5&6: The Hip Hop Manifesto II by Adia Winfrey, April 14, 2017 on National Monitor http://natmonitor.com/2017/04/14/the-hip-hop-manifesto-ii/</p>
Assignments	Discussion Board (Groups 1–4)
Activities	Model & practice Critical Media Analysis Quiz 2 (study guide week 4)

Week 4 – Sept. 17	
Theme	Girlhood, Sexual Education and Guerilla Pedagogy
Objectives	Define “guerilla pedagogy” and how hip hop can be used in sexual education transnationally. Practice critical reading analysis, review and demonstrate understanding of concepts for Quiz 2. Practice creating digital media for digital media productions.
Readings	<p>Groups 1,3,5: Weems, Lisa. “Refuting ‘Refugee Chic’: Transnational Girl(Hood)s and the Guerilla Pedagogy of M.I.A.” <i>Feminist Formations</i> 26, no. 1 (2014): 115–42.</p> <p>Groups 2,4,6: King, Brian W. “Hip Hop Headz in Sex Ed: Gender, Agency, and Styling in New Zealand.” <i>Language in Society</i> 47, no. 4 (2018): 487–512.</p>
Assignments	Quiz 2

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	Critical Reading Analysis (Groups 5&6)
Activities	Workshop to create digital media (songs, videos, lyrics, etc.) Review requirements for Critical Media Analysis responses (due weeks 6, 7, 8) Quiz 3 prep (study guide) for week 6

Week 5 – Sept. 24	
Theme	Women, Islam and Hip Hop
Objectives	Define the “hip hop umma” and explicate how women use hip hop as a form of resistance in Muslim countries. Complete discussion board (ask questions and respond based upon your experience writing a critical reading analysis). Prepare for Quiz 3 in week 6.
Readings	All groups Film: Sonita An Afghan Feminist Rapper https://fiu.kanopy.com/video/sonita-0 Readings: Groups 1-3: Isoke, Zenzele. “Women, Hip Hop, and Cultural Resistance in Dubai.” <i>Souls</i> 15, no. 4 (2013): 316–37. Groups 4-6: H. Samy Alim. “Chapter 13: A New Research Agenda-Exploring the Transglobal Hip Hop Umma.” In <i>Muslim Networks from Hajj to Hip Hop</i> , edited by Miriam Cooke and Bruce B. Lawrence, 264–74. Chapel Hill, NC: University of North Carolina Press, 2005.
Assignments	Discussion Board (Groups 5&6)
Activities	Quiz 3 review (Week 6)

Part II: Queerness in Hip Hop Culture

Week 6 – Oct. 1	
Theme	Black Ratchet Imagination: Pedagogies of Queerness
Objectives	Demonstrate understanding of concepts in quiz 3 including “pedagogy of queerness” and “black ratchet imagination”; expound on the connection between queerness and hip hop. Practice critical media analysis.
Readings	Groups 1,3,5: Hill, Marc Lamont. “Scared Straight: Hip-Hop, Outing, and the Pedagogy of Queerness.” <i>Review of Education, Pedagogy, and Cultural Studies</i> 31, no. 1 (2009): 29–54. Groups 2,4,6: Love, Bettina L. “A Ratchet Lens: Black Queer Youth, Agency, Hip Hop, and the Black Ratchet Imagination.” <i>Educational Researcher</i> 46, no. 9 (2017): 539–47. All groups: Media: Select one of these artists & their music to respond to

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	https://www.laweekly.com/music/10-classic-bounce-records-for-people-who-dont-know-shit-about-bounce-6630760
Assignments	Critical media analysis (Groups 1-2) Quiz 3
Activities	Begin preparation for Mid Term in week 8 (study guide)

Week 7 – October 8	
Theme	Nicki Minaj, Missy Elliot & Krudas: Queering the Mic
Objectives	Describe how Missy Elliot, Nicki Minaj and Krudas “disturb the boundaries of racialized sexuality and gender”, “(un)make queer” and how they reveal “queer desire” in their music. Conduct media analysis to prepare for Mid-Term exam.
Readings	All groups: Krudas (lesbian Cuban hip hop couple) https://fiu.kanopy.com/video/krudas-0 Readings: Groups 1,3: Lane, Nikki. “Black Women Queering the Mic: Missy Elliott Disturbing the Boundaries of Racialized Sexuality and Gender.” <i>Journal of Homosexuality</i> 58, no. 6–7 (2011): 775–92. Groups 2,4: Witherspoon, Nia C. “Beep, Beep, Who Got the Keys to the Jeep?: Missy’s Trick (Un)Making Queer.” <i>Journal of Popular Culture</i> 50, no. 4 (2017): 871–91. Groups 5–7: Smith, Marquita R. “‘Or a Real, Real Bad Lesbian’: Nicki Minaj and the Acknowledgment of Queer Desire in Hip-Hop Culture.” <i>Popular Music and Society</i> 37, no. 3 (2014): 360–70. All groups: Why Missy Elliott’s feminist legacy is criminally underrated by Kat George, on Reddigital.com 22 Jan. 2016
Assignments	Critical Media Analysis (Groups 3-4)
Activities	Mid Term Exam Study Guide (week 8)

Part III: Transnational Hip Hop Feminist Praxis in the Americas, UK & Asia

Week 8 – October 15	
Theme	Hip Hop & Latinidad: Feminist Liberatory Praxis
Objectives	Define what is a hip-hop liberatory praxis in the Americas. Create critical media analysis. Complete mid-term exam.

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Readings	<p>All groups</p> <p>Film: Pass the Mic: Latin Hip Hop culture https://fiu.kanopy.com/video/pass-mic</p> <p>Readings:</p> <p>Groups 1,3,5: Maillio-Pozo, Sharina. "Reconstructing Dominican Latinidad: Intersections between Gender, Race and Hip-Hop." <i>Small Axe: A Caribbean Journal of Criticism</i> 22, no. 2 (2018): 85–98. doi:10.1215/07990537-69857</p> <p>Groups 2,4,6: Saunders, Tanya. "Towards a Transnational Hip-Hop Feminist Liberatory Praxis: A View from the Americas." <i>Social Identities</i> 22, no. 2 (2016): 178–94. doi:10.1080/13504630.2015.1125592</p>
Assignments	<p>Critical Media Analysis (groups 5-6)</p> <p>Mid-Term Exam</p>
Activities	Review requirements for digital media production

Week 9 – Oct. 22	
Theme	Black British Femcees & B Boys
Objectives	Illustrate the history of black British hip hop through the lens of gender and race. Practice digital media production as a response to the reading and film.
Readings	<p>All groups</p> <p>Film: NG83 When We Were B Boys (UK) Video 1 of playlist "NG83: When We Were B Boys - Hip Hop & Breakdancing in the U.K." https://fiu.kanopy.com/video/ng83-when-we-were-b-boys</p> <p>Reading: May, Christina. "‘NOTHING POWERFUL LIKE WORDS SPOKEN’: Black British ‘Femcees’ and the Sampling of Hip-Hop as a Theoretical Trope." <i>Cultural Studies</i> 27, no. 4 (2013): 611–49.</p>
Assignments	Digital Media production (Group 1-2)
Activities	Prepare for Quiz 4 (week 12)

Week 10 – Oct. 29	
Theme	Masculinity and Hip Hop: China, Taiwan, Singapore and the Philippines
Objectives	Depict the ways that hip hop is performed and constructed (differently) in various Asian contexts, especially how this performance relates to masculinity.
Readings	<p>Films:</p> <p>Groups 1,3,5: Underground Chinese Hip-Hop https://fiu.kanopy.com/video/underground-chinese-hip-hop</p>

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	<p>Groups 2,4,6: China Remix: African Hip-Hop Artists in China https://fiu.kanopy.com/video/china-remix</p> <p>Readings: Groups 1,3: Schweig, Meredith. "Young Soldiers, One Day We Will Change Taiwan': Masculinity Politics in the Taiwan Rap Scene." <i>Ethnomusicology</i> 60 no. 3 (2016): 383–410.</p> <p>Groups 2,4: Williams, J. Patrick, and Muhammad Kamal Jauhari bin Zaini. "Rude Boy Subculture, Critical Pedagogy, and the Collaborative Construction of an Analytic and Evocative Autoethnography." <i>Journal of Contemporary Ethnography</i> 45, no. 1 (2016): 34–59.</p> <p>Groups 5,6: Perillo, Jeffrey Lorenzo. "Hip-Hop, Streetdance, and the Remaking of the Global Filipino." <i>UCLA Culture and Performance</i> 2017.</p>
Assignments	Digital Media Production (Groups 3-4)
Activities	Review for Quiz 4 (Week 12)

*Last Day to Drop with a DR Grade Nov. 2

Week 11 – Nov. 5	
Theme	Asian American & Canadian Rappers
Objectives	Analyze the role that hip hop plays in Asian immigrant experience in North America. Develop digital media production.
Readings	<p>Film: All groups: Bad Rap: Lives and Careers of Four Asian-American Rappers http://fiu.kanopy.com/video/bad-rap</p> <p>Readings: Groups 3,5: McTaggart, Ninotchka. "Don't Believe the Hype: Gender and Interracial Relations Between Asian Americans and Blacks in Hip-Hop." <i>UC Riverside</i>. University of California Riverside, Department of Sociology, 2017.</p> <p>Groups 4,6: Chan, Kenneth Wing Lun. "'Bad Gal' and the 'Bad' Refugee: Reading Neoliberal Critique and Refugee Narratives through Cambodian Canadian Hip Hop." <i>UCLA Asian American Studies</i>, 2016.</p> <p>Groups 1-2: Thangaraj, Stanley. "Playing through Differences: Black–White Racial Logic and Interrogating South Asian American Identity." <i>Ethnic and Racial Studies</i> 35, no. 6 (June 2012): 988–1006.</p>
Assignments	Digital Media Production (groups 5-6)

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Activities	Prepare for quiz 4 (study guide) Review requirements for summative assessment and interview assignments.
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Nov. 11 Veteran's Day- university closed

Part IV: Whiteness, masculinity and hip hop

Week 12 – Nov. 12	
Theme	Whiteness, Jewishness and masculinity
Objectives	Investigate how white youth interact with hip hop. Evaluate how Jewish rappers use hip hop as a way to perform masculinity. Demonstrate understanding of concepts by completing quiz 4. Explain requirements for summative assessment and interview assignment. Prepare for Final Exam.
Readings	All groups Film: Blacking Up: Hip-Hop's Remix of Race And Identity (re: white youth) https://fiu.kanopy.com/video/blacking-up Reading: Tyson, Lana Kimura. "Shake Your Tuchas": Jewish Parody Rappers and the Performance of Jewish Masculinity." University of Texas, Austin: Music Department, 2012.
Assignments	Quiz 4 Interview/outreach due (Groups 1-2)
Activities	Review requirements summative assessment and interview assignment Study Guide Final Exam (Week 14)

Weeks 13-15 & Finals week
(no readings)

WEEK 13: Nov. 19
Groups 3- interview/outreach due

WEEK 14: Wed. before Thanksgiving- Nov. 25
Final exam due
interview/outreach assignment due (Groups 5-6)

WEEK 15: Dec. 3
Summative assessment due (Groups 1-3)
SPOB evaluation due

Finals week (Week 16) begins Dec. 7.

Summative assessment due Dec. 7 for Groups 4-6 (Due on a Monday so that I have enough time to grade)

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Dec. 11- this is the last day I would accept any work that is late. Keep in mind the late policy (10% each day that it is late). I will not accept any work submitted after this date.

Dec. 16 grades are due.

Dec. 17 grades are available to students.

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