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AFA 4370 GLOBAL HIP-HOP CULTURE

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COURSE OBJECTIVES

The course attempts to provide an answer to the fundamental question: 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 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 networks 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, Japan and Australia.

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.

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 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

ESSAYS AND FINAL PAPER REQUIREMENTS

Students will write two 5 double-spaced essays and one 5 to 10 double-spaced page final paper using either MLA or Chicago style, depending on the student's discipline. These required numbers of pages do not include the annotated bibliography.

- The essays will include an introduction to the topic, a brief historical contextualization of the issues they are discussing, two samples (media campaigns, videos, films, etc), a tie in to class readings, and a personal reflection on chosen topic.
- The final paper will require an introduction, historical contextualization, five samples, a tie into class readings, additional research, a personal reflection on the chosen topic(s), and an annotated bibliography.

The first essay will be aimed at demonstrating students' global awareness. In this first essay, students will analyze the effects of global media on hip-hop in particular national contexts. Students will critically analyze how multinational media conglomerates affect what is heard on the airwaves and what is seen in media advertisements in the United States, but also in a region of their choice. Students will explain how media industries co-opt hip-hop culture to sell products, and what effects this has on local communities.

The second essay will have for objective to demonstrate students' global perspective. In this second essay, students will select at least two national contexts and conduct a comparative analysis of how hip-hop culture has developed in each particular context.

As a core component of this course, students' global engagement will be assessed in the students' final papers. Students will choose topics based on their own interests. A list of some potential subjects might include: Resistance to apartheid and Hip-Hop in South Africa; the role of Hip-Hop in presidential politics in Senegal; Hip-Hop and the drug wars in Colombia; Hip-Hop and Caribbean identities in London; Hip-Hop and women's rights in Mexico; etc.

The essays' and final papers' topics must be approved by the professor.

Participation in class discussions, the research necessary for the writing of the final papers, and the class presentations focused on the content of students' final papers, along with the obligation to carefully listen to every students' presentations, will constitute the most important active learning strategies of this course.

COURSE REQUIREMENTS

- Students are required to read and watch all materials provided to them and participate in class discussions in Blackboard.
- Assignments include 2 essays, 8 short film reports, 5 short-answer quizzes, and a final paper/presentation.
- Students must be engaged learners and have regular access to Internet.

FINAL GRADE CALCULATIONS

Class participation and facilitation	100 points
2 essays (50 points each)	100 points

8 film reports (50 points each)
5 Quizzes (50 points each)
Final paper and presentation

400 points
250 points
150 points
1000 points total

COURSE SCHEDULE

Week 1: 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. "Jamaica's Roots Generation and the Cultural Turn," and "Making a Name: How DJ Kool Herc Lost His Accent and Started Hip-Hop."
- Kelly, Raegan. "Hip-hop Chicano: a separate but parallel story."
- Gilroy, Paul. "It's a Family Affair."

QUIZ 1 DUE

Week 2: 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

Required Reading:

- Gilroy, Paul. "Roots and Routes: Black Identity as an Outernational Project."
- Osumare, Halifu. Global hip-hop and the African diaspora / Halifu Osumare
- Jackson, Kennell. Black Cultural Traffic Introduction: traveling while Black."
- Mitchel, Tony. "Global Noise Introduction: Another Root – Hip-Hop Outside the USA."

FILM REPORT 1 DUE

Week 3: African Hip-Hop: South Africa

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 wellspring for contemporary African hip-hop. We will start in South Africa, where hip-hop combated apartheid and had important political effects.

Visuals: Photo slide show presentation – South African Hip-Hop

Required Reading:

- Saucier, Kahlil. “Native Tongues: An African Hip-Hop Reader, Introduction: Hip-Hop Culture in Red, Black and Green.”
- Warner, Remi. “Colouring the Cape Problem Space: A Hip-Hop Identity of Passions.”

QUIZ 2 DUE

Week 4: African Hip-Hop: Ghana

Lecture: Ghana has a particularly important history in the struggles for the Pan-African movement and African independence across the continent, as it was the first country in sub-Saharan Africa to gain independence in 1957 under Kwame Nkrumah. Also, Ghana’s rich legacy of popular culture, especially in the hip-life music of the 1960s, was the foundation for Ghanaian hip-hop, which in turn influenced other African hip-hop movements.

Film: Hip-Life in Ghana

Required Reading:

- Odamtten, Harry. “Hip-Hop Speaks, Hip-Life Answers: Global African Music.”
- NPR: “From Ghana to Brooklyn: Learning from Hip-Hop.”

FILM REPORT 2 DUE

Week 5: African Hip-Hop: Senegal

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

Required Reading:

- Appert, Catherine. “Rappin Griots: Producing the Local in Senegalese Hip-hop.”
- Niang, Abdoulaye. “Bboys: Hip-Hop culture in Dakar, Sénégal.”

FILM REPORT 3 DUE

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 critiques 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: rap, blackness, and citizenship in France.”
- Huq, Rupa. “European youth cultures in a post-colonial world: British Asian underground and French hip-hop music scenes.”

FILM REPORT 4 DUE

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.”

QUIZ 3 DUE

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, but even more, we will see just how powerful hip-hop has been in providing a means of expression for Palestinian youth.

Film: Slingshot Hip-Hop

Required Reading:

- Knopf Newman, Marcy Jane. “Hip-hop education and Palestine solidarity.”

FILM REPORT 5 DUE

Week 9: Hip-Hop and Muslim religion in Morocco

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

Articles:

- “Swedenburg, Ted. “Islamic Hip-Hop vs. Islamophobia: Aki Nawaz, Natacha Alas, Akhenaton.”

FILM REPORT 6 DUE

Week 10: 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, and 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, Ian. "A History of Japanese Hip-Hop: Street Dance, Club Scene, Pop Market."

QUIZ 4 DUE

Week 11: Hip-Hop and indigenous struggles in Australia and Pacific Islands

Lecture: Indigenous struggles have found voice in hip-hop culture, which has created an extremely dynamic aboriginal hip-hop scene in Australia, and has pushed for native rights in the Pacific Islands. This week we will take a long look at how marginalized communities in these regions are using hip-hop to fight for their human rights.

Required Reading:

- Eliezer, Christie. "Aboriginal rappers on rise in Australia."
- Maxwell, Ian. "Sydney Stylee: Hip-Hop Down Under Comin' Up."
- Mitchell, Tony. "Kia Kaha! (Be Strong!): Maori and Pacific Islander Hip-Hop in Aotearoa- New Zealand."

QUIZ 5 DUE

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

Articles:

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

FILM REPORT 7 DUE

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 exchanges 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

Latin American Hip-Hop slideshow

Required Reading:

- Munoz, German and Martha Marin. "Music is the connection: youth cultures in Colombia."

FILM REPORT 8 DUE

Week 14: Final Projects

Students present their papers via video presentations.

Week 15: Conclusion

In the last week, students will synthesize what they have learned and write a personal reflection.

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