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Syllabus
Race, Gender and Sexuality in Hip Hop
1178-FIU01-AFA-4372-SECRVC-88612

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GENERAL INFORMATION

Professor Information



Instructor: Zablon Mgonia

E-mail:

Communication via Blackboard Messages Only

Course Description And Purpose

Hip Hop may be one of the largest cultural movements the world has ever experienced – a cultural movement that has influenced everything from the music to which we listen, the clothes with which we adorn ourselves, and to the words we speak. However hip hop culture is more than the music, the fashion and the style that is popular today. It transcends the commercialized products sold to mainstream U.S. America and the around globe. How so? Why did hip hop emerge? What does mainstream hip hop today represent?

This course addresses these questions by tracing the historical and political context of the formation of hip hop; its expansion into a discourse of resistance; to its more mainstream contemporary global commodification. Hip Hop was born from racial, class and gendered divides as a way for marginalized, black and brown youth in the United States to share their stories and their experiences. Rooted in the struggles and voices of millions of black and brown youth, it served as an expression and alternative to the urban woes plaguing their lives. The early spirit of hip hop has been one of empowerment through artistic expression. It has enabled people to articulate the reality of their lived experiences and to share their knowledge with the world. Hip hop through its diverse elements (B boying/B girling, Graffiti, DJing, MCing) is about fighting self-imposed and systemic oppression. By tracing the philosophies, events and actors that have contributed to hip hop, this course simultaneously takes up the race, class, gender and sexual politics the space espouses.

We will look critically at hip hop today, its problems as well as its possibilities. **This is not a purely musical appreciation course.** However students will have ample opportunity to engage hip hop lyric, videos and images throughout the span of the course.

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Course Objectives

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

- Identify the key events, actors and philosophies, both historical and contemporary, that are relevant to the emergence of hip hop;
- Develop a deeper, contextualized understanding of the evolution of hip hop as a cultural movement with a variety of art forms all of which are rooted in political resistance, civil rights and social justice;
- Understand the political and historical events, as well as the philosophies and economic factors that have mainstreamed hip hop;
- Distinguish scholars' various disciplinary and interdisciplinary approaches to examining these key issues;
- Critically evaluate popular and scholarly texts (both written and visual) on the various forms and functions of hip hop;
- Recognize how the intersectionality of race, gender and sexuality operate in the space of hip hop;
- Analyze the images of hip hop presented by the mainstream media;
- **Shift from simplistic notions of “whether hip hop is a positive or negative influence” to a more sophisticated and nuanced understanding of the “why and how” of hip hop;**
- Consciously situate themselves within hip hop as consumers and contributors with an appreciation of their own impact on the culture

GLOBAL STUDENT LEARNING 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)

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 & 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

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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 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 in the Graham Center GC 190.

Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course.

Please visit [Blackboard's Commitment Accessibility](#) webpage for more information.

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

Academic Misconduct Statement

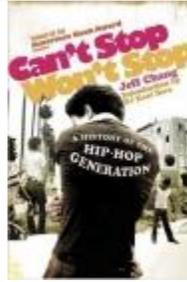
Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly 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 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.

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Textbook



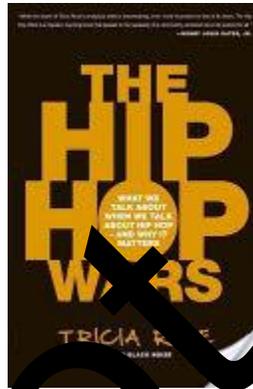
Can't Stop Won't Stop: A History of the Hip-Hop Generation

Chang, Jeff. 2005

New York: St. Martin's Press, 5th Edition, Picador.

ISBN-10: 0312425791

ISBN-13: 978-0312425791



The Hip Hop Wars

Tricia Rose

Basic Books, 8th Edition, 2008

ISBN-10: 9780465008971

ISBN-13: 0465008976

[Book Info.](#)

You may purchase your textbooks online at the [FIU Bookstore](#).

- Other required readings will be provided on Blackboard.
- Required films will also be available on Blackboard.

Expectations of Online 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.

Plagiarism is a serious offense. If you use the work of other authors without giving them credit, you will receive a '0' for the assignment and you will be reported to Academic Affairs. To avoid plagiarism, all assignments will have to be uploaded onto turnitin.com. In this course, we will be discussing topics some might consider sensitive,

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provocative, or taboo such as race and sexuality. It is imperative that you express your opinions in a respectful manner.

Make-up Policy: All assignments/exams should be submitted on the dates they are due. The only exceptions are dire emergency, grave illness, and religious holidays. In the case of the first, whether or not a situation qualifies as a dire emergency will be determined by me. Since I do not see most reasons for failing to turn in assignments and take exams as dire emergencies, not attempting to make these excuses is your best bet. In the case of the second, I require a doctor's note.

Accommodations for Disabilities: Any student who, because of disability, may require accommodations in order to meet course requirements should contact me as soon as possible to make the necessary arrangements. It is the responsibility of the student to request accommodations for individual learning needs. FIU and I will make every attempt to accommodate all students with disabilities. For further information on resources available at FIU, contact the Disability Resource Center at WWC 1330 Biscayne Park Campus (Phone: 9-5211; Email: drc@fiu.edu).

COURSE DETAIL

Course Communication

Communication in this course will take place via **messages**.

Messages is a private and secure text-based communication system which occurs within a course among its Course members. Users must log on to Blackboard to send, receive, or read messages. The Messages tool is located on the Course Menu, on the left side of the course webpage. It is recommended that students check their messages routinely to ensure up-to-date communication.

Visit our [Writing Resources](#) webpage for more information on professional writing and technical communication skills.

Course Requirements

See list of assignments below.

Discussion Forums

Blackboard Weekly Reading Response E-Posts

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.

During the second week of the semester, each student will be assigned a small working group. Students will engage in discussions within their respective group throughout the semester.

During the semester, students must contribute fourteen 1-page (approximately 400 words each) reading response e-posts under the "Groups > Discussion" section of the Blackboard site. **Responses must be posted weekly starting the second week of**

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class (August 28). E-posts are aimed at encouraging inquiry, analysis and discussion among students, on-line.

E-posts are due, every Sunday by 11:59PM, by the end of each Module. Students are encouraged to read one another's e-posts. These responses are evaluated on the basis of the quality of students' engagement with the core themes of the readings and the coherence and clarity of the writing.

- What is the main argument(s)? Why did the author(s) write the article or chapter?
- What are the data used as evidence by the author to support the claims he/she makes in his/her argument?
- What is useful about the reading(s)?
- Were any of the points made questionable? If so, why?
- What points, issues, or terms would you like to discuss or have clarified?
- How do the various readings assigned inform each other? Contradictions? Raise new questions?

Assessments

There are **three (3)** exams based on assigned readings and films. These exams will be essay questions.

Exam 1 due on October 1: will cover the basic course concepts such as the spatial construction and intersectionality of race, gender, and sexuality as well as the birth of Hip Hop as a local expression of global inequalities.

Exam 2 due on November 12: is directly related to the global learning outcome called Global Perspective. Students will demonstrate their comprehension and consideration of different cultural perspectives when conducting analyses of the intercultural and international formation of Hip Hop.

Exam 3 due on December 1: is directly related to the global learning outcome called Global Engagement. Students will demonstrate their willingness to engage in problem solving activities in a variety of sociocultural contexts around the globe and propose solutions taken from local, global and intercultural realities and from the history of Hip Hop.

In order to mitigate any issues with your computer and online assessments, it is very important that you take the "Practice Quiz" from each computer you will be using to take your graded quizzes and exams. It is your responsibility to make sure your computer meets the minimum [hardware requirements](#).

Assessments in 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](#).

Assignments

Film Reaction Paper

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There is one (1) film reaction paper for this course that is directly related to the global learning outcome called Global Awareness. Students can choose **any of the required films/videos** in the course on which to write a reaction paper. The format of the film reaction paper will be posted under class resources. In this paper, students will demonstrate their ability to apply their acquired knowledge from course material and improved understanding of how Hip Hop interrelates with global, international, and intercultural issues, movements, trends, and systems. **The paper will be due November 26th at 11:59 PM.**

Global Learning Assessment:

Please note that your course requires the use of Turnitin to submit your assignments.

- Review the detailed [Turnitin Instructions](#) on how to submit your assignments and how to review the Grademark comments (feedback) from your professor.

A note on papers: Make sure you proofread your papers and provide appropriate citations when referencing readings from our class. Papers will be evaluated based upon the following criteria:

- A: *outstanding* analysis; solid examples and reasons provided to support views; clearly written.
- B: fulfilled the assignment adequately; few if any grammatical problems or unclear sentences.
- C: fulfilled the assignment but either the analysis is insufficient or superficial and/or there were a number of grammatical mistakes.
- D: the assignment was not adequately fulfilled and/or there were a substantial number of grammatical errors; awkward and confusing sentences.
- E: the assignment was not turned in within two weeks of the due date, or was not completed according to the criteria listed above.

Papers must include a title, your name, the course name and page numbers. **You must avoid –at all costs –direct quotations in your papers. Please paraphrase and cite only from course materials.** For citation style, see the AAA style guide uploaded on the course content page of this course's website.

All assignments and exams are to be uploaded onto turnitin.com. **NO late papers will be accepted for full credit without a medical excuse. No exceptions will be made.**

ending

The total number of points that you can earn in this course is 1000.

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Course Requirements	Points for Each	Total Points
14 Reading Response E- Posts	15	210
3 Exams	200	600
1 Film Reaction paper	190	190
Total		1000

Letter	Range (%)	Letter	Range (%)	Letter	Range (%)
A	950 - 1000	B	830 - 860	C	700 - 760
A-	900 - 940	B-	800 - 820	D	600 - 690
B+	870 - 890	C+	770 - 790	F	590 or less

COURSE CALENDAR

Module Weekly Schedule

Section 1: Social Construction of Race, Gender, and Sexuality

Module 1: Course Overview

Week 1: August 21-25

To-do List:

- Post in the 'Introduce Yourself' discussion forum on Blackboard
- Read the syllabus carefully
- Purchase the 2 textbooks without delay (Available at FIU bookstore in MMC)
- Watch [this](#)

Course Level Objectives:

- Well acquainted with the syllabus and course requirements
- Familiar with fellow students
- Prepared to start working

Module 1: Social Construction Theory

Week 2: August 28- September 1

To-do List:

- Read the following articles:
 - Vance, Carole S. 2006. Social Construction Theory: Problems of the History of Sexuality In An Introduction to Women's Studies: Gender in a Transnational World, eds. Inderpal Grewal and Caren Kaplan. Boston: McGraw-Hill Higher Education.
 - Haney, Ian F. 2006. The Social Construction of Race In An Introduction to Women's Studies: Gender in a Transnational World. Inderpal Grewal and Caren Kaplan. Boston: McGraw-Hill Higher Education.
 - Hammonds, Evelyn M. 2006. New Technologies of Race In An Introduction to Women's Studies: Gender in Transnational World. Inderpal Grewal and Caren Kaplan. Boston: McGraw-Hill Higher Education.
- Visit the following sites:
 - [American Anthropological Association](#)
 - [RACE: Are We So Different?](#)
- Watch the following film:
 - [The Color of Fear](#)

Module Level Objectives:

At the end of this module, students will be able to:

- Critique biological notions of race
- Explain how race is socially constructed through laws, media, and popular culture
- Understand that patterns of human diversity and behavior are not fixed and do not fit neatly into categories of race
- Understand why race remains a powerful force in contemporary society

Module 3: Intersectionality: Because a woman is not only a woman!

Week 3: September 4-8

To-do List:

- Read the following articles:
 - Crenshaw, Kimberlé. 2006. Mapping the margins: Intersectionality, Identity Politics, and Violence against Women of Colour In An Introduction to Women's Studies: Gender in a Transnational World. Inderpal Grewal and Caren Kaplan. Boston: McGraw-Hill Higher Education.
 - Combahee River Collective. 1995. A Black Feminist statement In Words of Fire: An Anthology of African-American Feminist Thought ed. Beverly Guy-Sheftall. New York: New Press.

Module Level Objectives:

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Week 3: September 4-8

At the end of this module, students will be able to:

- Define the concept of intersectionality
- Apply this theoretical tool to their understanding of race, gender, and sexuality

Section 2: Rethinking Hip Hop: The Philosophies and Events that have Influenced It

Module 4: Early influences of Hip Hop Africa, Jazz and the roots of Rap

Week 4: September 18-24

To-do List:

- Read the following articles:
 - Keyes, Cheryl L. 2002. The Roots and Stylistic Foundation of the Rap music tradition In Rap Music and Street Consciousness. Urbana: University of Illinois Press.
 - Chang, Jeff. 2005. Chapters 1-4 In Can't Stop, Won't Stop: A History of the Hip-Hop Generation, Pp7-85. New York: St. Martin's Press.
- Watch the following film:
 - Roots, Rock and Reggae -Inside the Jamaican Music Scene (1977)

Module Level Objectives:

At the end of this module, students will be able to:

- Understand that hip hop does not “belong” to a specific racial demographic (African Americans) but that it is a product of cross-cultural integration;
- Identify the key events, actors and philosophies, both historical and contemporary, that are relevant to the emergence of hip hop
- Demonstrate knowledge of the interrelated local, global, international, and intercultural issues, trends, and systems that influence and shape hip hop culture.

Module 5: Early Hip Hop and its Diverse Elements

Week 5: September 25- October 1

To-do List:

- Read the following articles:
 - Chang, Jeff. 2005. Chapter 6 In Can't Stop, Won't Stop: A History of the Hip-Hop Generation. New York: St. Martin's Press.
 - Holman, Michael. 1984. Breaking: The History In Breaking and the New York City Breakers. New York: Freundlich Books.
- Watch the following film:

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Week 5: September 25- October 1

- [Wild Style](#)

Take Exam 1

Exam 1 covers Modules 1-5 from Thursday September 28 at 4pm to Sunday October 1 at 11:59pm.

Module Level Objectives:

At the end of this module, students will be able to:

- Identify the key events, actors and philosophies, both historical and contemporary that are relevant to the emergence of hip hop;
- Develop a deeper, contextualized understanding of the evolution of hip hop as a cultural movement with a variety of art forms all of which are rooted in political resistance, civil rights and social justice;
- Critically evaluate popular and scholarly texts (both written and visual) on the various forms and functions of hip hop;
- Demonstrate knowledge of the interrelated local, global, international, and intercultural issues, trends, and systems that influence and shape hip hop culture.

Module 6: Events and Politics that Influences Hip Hop in the 1970s and the 1980s

Week 6: October 2-8

To-do List:

- Read the following articles:
- Chang, Jeff. 2005. Chapters 7, 8, and 10 In *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. New York: St. Martin's Press.
- George, Nelson. 2004. Hip Hop's founding fathers speak the truth In *That's the Joint!: The Hip-Hop Studies Reader*, eds. Mark A. Neal and Murray Forman .New York: Routledge.
- Rivera, Raquel Z. 2003. It's Just Began: The 1970s and early 1980s In *New York Ricans from the Hip Hop Zone*. New York: Palgrave Macmillan.

Module Level Objectives:

At the end of this module, students will be able to:

- Understand rap as a dimension of the wider hip hop culture;
- Identify the key events, actors and philosophies, both historical and contemporary, that are relevant to the emergence of hip hop;
- Develop a deeper, contextualized understanding of the evolution of hip hop as a cultural movement with a variety of art forms all of which are rooted in political resistance, civil rights and social justice;

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Week 6: October 2-8

- Recognize how the intersectionality of race, gender and sexuality operate in the space of hip hop

Module 7: "Lesser Acknowledged" Influences in Hip Hop

Week 7: October 9-15

To-do List:

- Read the following articles:
 - Rivera, Raquel Z. 2003. Introduction and Enter the New York Ricans. In New York Ricans from the Hip Hop Zone. New York: Palgrave Macmillan.
 - Flores, Juan. 2004. Puerto Rocks: Rap, Roots, and Amnesia In This is the Point!: The Hip-Hop Studies Reader. Edited by Neal and Murray Forman. New York: Routledge.
- Watch the following film:
 - [From Mambo to Hip Hop](#)

Module Level Objectives:

At the end of this module, students will be able to:

- Situate rap within the racialized, sexualized, and gendered processes of wider society
- Identify the key events, actors and milestones in historical and contemporary, that are relevant to the evolution of hip hop
- Develop a deeper, contextualized understanding of the evolution of hip hop as a cultural movement with a history of political resistance, civil rights and social justice;
- Demonstrate knowledge of the interconnected local, global, international, and intercultural issues, trends, and practices that influence and shape hip hop culture;
- Develop a multi-perspective analysis of the local, global, international, and intercultural problems informing hip hop culture and sexual outcomes in hip hop cultures.

Module 8: The Big Crossover, Rap and Authenticity Debates; 1980s and 1990s

Week 8: October 16-22

To-do List:

- Read the following articles:
 - Chang, Jeff. 2005. Chapters 12,14,18,19 In Can't Stop, Won't Stop: A History of the Hip-Hop Generation. New York: St. Martin's Press.
 - Rivera, Raquel Z. 2003. Whose Hip Hop? The Late 1980s and Early 1990s In New York Ricans from the Hip Hop Zone. New York: Palgrave Macmillan.
 - Ogbar, Jeffrey O. G. 2007. Real Niggas: Race, Ethnicity, and The Construction of Authenticity in Hip Hop In Hip-hop Revolution: The Culture and Politics of Rap. Lawrence: University Press of Kansas.

Week 8: October 16-22

Module Level Objectives:

At the end of this module, students will be able to:

- Understand that hip hop is connected to lived experiences, social conditions and inequalities within our society;
- Distinguish scholars' various disciplinary and interdisciplinary approaches to examining these key issues;
- Analyze the images of hip hop presented by the mainstream media;
- Demonstrate knowledge of the interrelated local, global, international and intercultural issues, trends, and systems that influence and shape hip hop culture.

Section 3: Critical Dialogues in Hip Hop

Module 9: Is Hip Hop a Positive or Negative Societal Influence?

Week 9: October 23-29

To-do List:

- Read the following articles:
 - Rose, Tricia. 2008. Introduction. Chapter 1. The Hip Hop Wars: What We Talk About When We Talk About Hip Hop and Why It Matters. New York: Basic Civitas.
 - Dyson, Michael E., and Byron Hurt. 2004. Cover Your Eyes As I Describe A Scene So Violent: Violence, Machism, Sexism, And Homophobia In That's the Joint!: The Hip-Hop Studies Reader, eds. Mark Fear and Murray Forman. New York: Routledge.
- Watch the following film:
 - Beyond Beats and Rhymes (FYU Library)

Module Level Objectives:

At the end of this module, students will be able to:

- Recognize how the intersectionality of race, gender and sexuality operate in the space of hip hop;
- Analyze the images of hip hop presented by the mainstream media;
- Shift from simplistic notions of “whether hip hop is a positive or negative influence” to a more sophisticated and nuanced understanding of the “why and how” of hip hop;
- Develop a multi-perspective analysis of the local, global, international, and intercultural systems informing racial, gender and sexual outcomes in hip hop cultures.

Module 10: Hip Hop Demeans Women! Really?

Week 10: November 6-12

To-do List:

- Read the following articles:
 - Rose, Tricia. 2008. Chapters 5,6,7 and 8 In *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop-and Why It Matters*. New York: Basic Civitas.
 - Rose, Tricia. 1994. *Bad Sistas: Black Women Rappers and Sexual Politics in Rap Music* In *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover, NH: University Press of New England.
 - Morgan, Joan. 2004. *Hip Hop Feminist* In *That's the Joint!: The Hip-Hop Studies Reader*, eds. Mark A. Neal and Murray Forman. New York: Routledge.
 - Keyes, Cheryl L. 2004. *Empowering Self, Making Choices, Creating Spaces: Black Female identity via Rap music Performance* In *That's the Joint!: The Hip-Hop Studies Reader*, eds. Mark A. Neal and Murray Forman. New York: Routledge.
- Watch the following films:
 - [A Girl like me](#)
 - [YouTube Video "Your Revolution" Sarah Jones](#)

Take Exam 2

Exam 2 covers Modules 6 -10 from Thursday November 9 to Sunday November 12 at 11:59pm.

Module Level Objectives:

At the end of this module, students will be able to:

- Recognize how the intersectionality of race, gender and sexuality operate in the space of hip hop;
- Analyze the images of hip hop presented by the mainstream media;
- Shift from simplistic notions of "whether hip hop is a positive or negative influence" to a more sophisticated and nuanced understanding of the "why and how" of hip hop;
- Develop a multi-perspective analysis of the local, global, international, and intercultural problems concerning racial, gender and sexual outcomes in hip hop cultures.

Module 11: Complicated "Masculinities" in Hip Hop

Week 11: November 13-19

To-do List:

- Read the following articles:
 - Clay, Andreana. 2004. *I Used to be Scared of the Dick: Queer Women of Colour and Hip Hop Masculinity* In *That's the Joint!: The Hip-Hop Studies Reader*, eds. Mark A. Neal and Murray Forman. New York: Routledge.

Week 11: November 13-19

- Hill, Marc Lamont. 2004. Scared Straight: Hip Hop Outing, and the Pedagogy Of Queerness In That's the Joint!: The Hip-Hop Studies Reader, eds. Mark A. Neal and Murray Forman. New York: Routledge.
- [“Man of the Year”](#)
- [“Coming out: Bisexuality”](#)
- Watch the following videos:
 - [Forrest Gump By Frank Ocean](#)
 - [Pink Matter By Frank Ocean](#)

Module Level Objectives:

At the end of this module, students will be able to:

- Recognize how the intersectionality of race, gender and sexuality operate in the space of hip hop;
- Analyze the images of hip hop presented by the mainstream media;
- Shift from simplistic notions of “whether hip hop is a positive or negative influence ” to a more sophisticated and nuanced understanding of the “why and how” of hip hop;
- Develop a multi-perspective analysis of the local, global, international, and intercultural problems informing racial, gender and sexual outcomes in hip hop cultures.

Module 12: Queering Hip Hop

Week 12: November 6-10

To-do List:

- Read the following article:
 - West, Tim'm T. 2005. Keeping it Real Disidentification and its Discontents In Black Cultural Traffic: Crossroads in Global Performance and Popular Culture, eds. Harry J. Elam and Kennell A. Jackson. Ann Arbor: University of Michigan Press.
- Watch the following film:
 - [Pick up the Line!](#)

Module Level Objectives:

At the end of this module, students will be able to:

- Recognize how the intersectionality of race, gender and sexuality operate in the space of hip hop;
- Analyze the images of hip hop presented by the mainstream media;
- Shift from simplistic notions of “whether hip hop is a positive or negative influence ” to a more sophisticated and nuanced understanding of the “why and how” of hip hop;
- Develop a multi-perspective analysis of the local, global, international, and intercultural problems informing racial, gender and sexual outcomes in hip hop cultures

Section 4: Hip Hop Today: Commodification and Globalization

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Module 13: Dollars! The Economics of Hip Hop

Week 13: November 20-26

To-Do List:

- Read the following articles:
 - Rose, Tricia. 2008. Chapter 11 In *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop—and Why It Matters*. New York: Basic Civitas.
 - Ogbar, Jeffrey O. G. 2007. *Rebels with a Cause: Gangstas, Militants, Media, and the Contest for Hip Hop* In *Hip-hop Revolution: The Culture and Politics of Rap*. Lawrence: University Press of Kansas.
 - Osumare, Halifu. 2005. *Global Hip Hop and the African Diaspora: Black Cultural Traffic: Crossroads in Global Performance and Popular Culture*. Eds. J. Elam and Kennell A. Jackson. Ann Arbor: University of Michigan Press.

Film Reaction Paper due on November 26 at 11:59pm

- Watch the following video:
- [“For What They do” The Roots](#)

Module Level Objectives:

At the end of this module, students will be able to:

- Understand the political and historical events, as well as the philosophies and economic factors that have mainstreamed hip hop;
- Distinguish scholars’ various disciplinary and interdisciplinary approaches to examining these key issues;
- Consciously situate themselves with hip hop as consumers and contributors with an appreciation of their own impact on the culture

Module 14: "But Wait... There is Always Another Side to Every Story!"

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Week 14: November 27 - December 1

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To-do List:

- Read the following articles:
 - Kitwana, Bakari. 2008. The Challenge Of Rap Music from Cultural Movement to Political Power In The Hip Hop Wars: What We Talk About When We Talk About Hip Hop-and Why It Matters, ed. Tricia Rose. New York: BasicCivitas.
 - Lena, Jennifer C. 2008. Voyeurism and Resistance in Rap music Videos In The Hip Hop Wars: What We Talk About When We Talk About Hip Hop-and Why It Matters, ed. Tricia Rose. New York: BasicCivitas.
- Watch the following video:
 - [Dred Perez "Hell Yeah!"](#)

Get ready for Exam 3 covers Module 11 to 14 from Monday December 11 at 4pm to Thursday December 14 at 11:59pm

Module Level Objectives:

At the end of this module, students will be able to:

- Understand the political and historical events, as well as the philosophies and economic factors that have mainstreamed hip hop;
- Demonstrate knowledge of the interrelated local, global, international, and intercultural issues, trends, and systems that influence and shape hip hop culture.

WEEK 15: Exam # 3 from Monday December 11 at 4:00 PM to Thursday December 14 at 11:59 PM

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