

1.) DATE: 7/11/15	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: DAH Number: 255 Title: Hip Hop: Arts, Aesthetics, and Culture Credits: 3 CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
4.) COMMUNITY COLLEGE INITIATOR: REBECCA RABIDEAU PHONE: 623-845-4905 FAX: 623-845-3754	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: Core Areas: Select core area... Awareness Areas: Cultural Diversity in the United States (C)	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DEC DCE prefix <input type="checkbox"/> Elective Current General Studies designation(s): Effective date: 2015 Fall Course Equivalency Guide Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director:	Chair/Director Signature:

AGSC Action: Date action taken: Approved Disapproved

Effective Date:

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Syllabus (Annotated); Units 1-7 Reading and Viewing Assignments; Textbook TOC; Example Written Review Assignment Official Course Description; Official Course Competencies 1-7; Official Course Outline I-IV
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	Syllabus (Annotated); Units 1-7 Reading and Viewing Assignments; Textbook TOC; Example Written Review Assignment Official Course Description; Official Course Competencies 1-7; Official Course Outline I-IV

Course Prefix	Number	Title	General Studies Designation
DAH	255	Hip Hop: Arts, Aesthetics, and Culture	C

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
Criteria 1: The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Students develop an understanding of cultural diversity in contemporary U.S. society through examining Hip Hop's socio-historic roots from diverse aesthetic traditions. Although today hip hop has become synonymous with Global Youth culture, its origins in the predominately Africanist and Latin American communities of the Bronx and in California contrast with Europeanist hegemonic cultural norms. The primary text and film clips focus on the contributions and innovations of African Americans and Latin American communities. Thus the complementary nature of the selected writings from each text and films from each video exposes students to a rich perspective of diverse ethnic/cultural legacies which contribute to a deeper understanding and awareness of cultural diversity in our contemporary U.S. society.	Syllabus (Annotated); Units 1-7 Reading and Viewing Assignments, 7 Discussion Boards, 7 Quizzes and 3 Written Review Assignments; Official Course Description; Official Course Competencies 1-7; Official Course Outline I-IV;

<p>Criteria 2.c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States</p>	<p>Through the examination of primarily the Africanist and Latino cultural, historical and aesthetic heritages that gave birth to and have shaped hip-hop/urban arts, aesthetics, and culture students gain an awareness and appreciation of cultural diversity in the U.S.</p> <p>The course recognizes the hip hop artists we study, as well as ourselves, as producers, reflectors and negotiators of diverse social realities and dynamics of power. This course actively engages conversations that texture awareness of difference (gender, sex, class, race, ethnicity, religious affiliation etc.) and in so doing catalyzes understanding and ignites a culture of respect that is so needed in contemporary U.S. society today.</p>	<p>Syllabus (Annotated); Units 1-7 Reading and Viewing Assignments, 7 Discussion Boards, 7 Quizzes and 3 Written Review Assignments;</p> <p>Official Course Description; Official Course Competencies 1-7; Official Course Outline I-IV;</p>



Hip Hop: Arts, Aesthetic and Culture

Course: DAH255	Lecture 3 Credit(s) 3 Period(s) 3 Load
First Term: 2015 Fall	Course Type: Academic
Final Term: Current	Load Formula: S- Standard

Description: Selective survey and historico-cultural analysis of hip hop arts, aesthetics and culture organized around the founding elements of DJing, MCing, B-boy and B-girling, graffiti arts and knowledge.

Requisites: Prerequisites: ENG101 or ENG107.

MCCCD Official Course Competencies

1. Identify diverse aesthetic-cultural heritages that shaped the origins and continued iterations in hip hop arts and culture. (I, II)
2. List and describe the elements of hip hop. (I, II, III, IV)
3. Demonstrate and analyze how the aesthetics of hip hop negotiate, mark, produce, and contest cultural norms and power. (I, II, III, IV)
4. Describe and demonstrate through select examples how the historical, cultural and aesthetic roots and foundational elements of hip hop and urban arts articulate within their wider social, political, cultural and economic contexts, including class, race, ethnicity and gender. (I, II, III, IV)
5. Describe and analyze how the aesthetics of hip hop and urban arts shape and are shaped by diverse aspects of U.S. and global society, such as politics, economics, social justice, technology, access to resources, marketing/business, cultural values, fashion, music, popular culture, civic pride and education. (I, II, III, IV)
6. Question, debate and critically analyze the aesthetico-artistic, cultural, social, and political significance of hip hop and urban art forms. (I, II, III, IV)
7. Creatively and critically engage one or more of the elements and or aesthetics of hip hop to explore a societal issue. (III, IV)

MCCCD Official Course Outline

- I. Introduction: Critical historiographies
 - A. Foundational elements
 - B. Social, political and cultural legacies impacting the "birth" of U.S. hip hop
 1. Post-Civil Rights, 1970's nationalism and Reagonomics
 2. Afro-Caribbean and Afro-Diasporic performance practices
 3. Lack of resources and access
 4. Criminalization of poverty and culture
 5. Re-appropriation of materials, technology, and culture
 - C. Hip hop culture and art today
 - D. Hip hop culture vs. hip hop art
 - E. Polyculturalism, globalism, transnationalism
- II. Cultural citizenship: Space, place and power
 - A. From moral panic to mainstream

- B. Cultural hegemony and cultural appropriation
- C. Authenticity, identity construction and negotiation
- D. Hip hop vs. Urban
- E. Hip hop activism and hip hop activists
- F. Paradoxes between hip hop art and culture and the study thereof
- G. Beyond the foundational elements toward fusionism and future aesthetic practices

III. Hip hop arts and culture: Foundational elements

A. MCing/Rhyming

- 1. Social justice, politics and free speech
- 2. Nommo and cultural perspectives on language
- 3. Freestyling vs. rapping
- 4. Form vs. content
- 5. Poetics and performance of the MC

B. DJing/Turntablisim

- 1. Politics and aesthetics of rupture
- 2. Sampling
- 3. The breakbeat
- 4. Technology, entrepreneurship and communication

C. Dance/Breakin`

- 1. Cultural historiographies of select dance forms
 - a. B-boying/b-girling
 - b. Locking
 - c. Popping
 - d. Krump
 - e. Others
- 2. Aesthetics and politics of select dances
- 3. The cipher
- 4. Dance aesthetics and cultural citizenship

D. Aerosol arts/Graffiti writing

- 1. Aesthetics of transgression
- 2. Visibility/invisibility and public vs. private space
- 3. Paradox of destruction and re-creation
- 4. Art making and community building as a political tool
- 5. Politics and process of aerosol arts from street to museum

E. Knowledge

- 1. Afrika Bambaataa and the history of hip hop`s 5th element
- 2. Cultivation of knowledge through art
- 3. Hip hop aesthetics and counterhegemonic knowledge as politico-cultural resistance
- 4. Interrogating the roles of privilege in knowledge production
- 5. Hip hop and the academy

IV. Hip hop arts and culture: Critical aesthetics

A. Versioning

B. Battling/competition

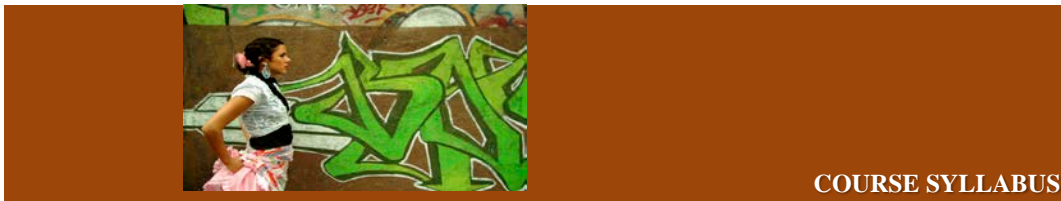
C. Break/rupture

D. Call and response

- E. Illusion/magic
 - F. Metaphor and simile
 - G. Codification of language, dress, gestures, images, etc.
 - H. Re-appropriation
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Last MCCCD Governing Board Approval Date: **February 24, 2015**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



Course Organization

DAH 255: Hip Hop: Arts, Aesthetics and Culture is a one-semester *humanities-based inquiry style course*. This course engages a broad overview of the cultural and foundational elements of hip hop (MCing, DJing, Bboy/Bgirling, Graffiti Writing and Knowledge) and how they manifest in the performing and visual arts (performance, theater and dance, literature, poetry, painting, design and film). Throughout we maintain a central focus between the relationship of art as both a producer and product of unique social and cultural spaces. Specific attention is paid to vital cultural heritages in the U.S. that have given rise to and shaped hip-hop/urban arts, aesthetics and culture. Emphasis is on artists as producers/reflectors/ negotiators of social realities and dynamics of power. Following your required reading and videos, etc. the course surveys a historiography of hip hop/urban arts and culture through the lens of the foundational elements.

- PART 1/Units 1-2: Introductions, 5 Foundational Elements, Historiography
- PART 2/Units 3-4: MCing, DJing,
- PART 3/Units 5-6: B-boy/B-girling, Graffiti Arts
- PART 4/Unit 7: Knowledge/Wrap-up

Within each part, there are readings, viewings, discussion boards, quizzes, three writing assignments and one final project. Please read the syllabus carefully for all guidelines and due dates!

Official Course Description

DAH 255: Hip Hop: Arts, Aesthetics and Culture Selective survey and historico-cultural analysis of hip hop arts, aesthetics and culture organized around the founding elements of DJing, MCing, B-boying and B-girling, graffiti arts and knowledge.

Attendance Policy: Although this course is web delivered, it is neither automated nor self-paced. You are expected to log in *daily M-F* and engage in all assignments (readings/viewings, discussions, quizzes, and written assessments). If you are not present and engaged, that means responding to course content, classmates and myself, for a period of two Units of work, whether episodic or concurrent, you will be Withdrawn from the course for Excessive Missed Assignments. To access the class website and materials, you can use your personal computer, one in the library, and/or computer labs at GCC. Tech challenges are not an acceptable excuse for missed work.

Disclaimer: Course material is intended for an “adult” audience who can maturely handle discussions regarding such topics as race, gender, sexuality, and politics. If you feel you will have difficulty with this course content, please discuss possible alternatives with the instructor.

Technical Know-How: You have elected to take a web-based course and this assumes that you understand how to use the internet, Canvas, email, and troubleshoot technical difficulties. Regular access to a computer/internet/email/Canvas *is required* for this class. If you do not have home

Comment [MT1]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT2]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT3]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT4]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT5]: C 1. Contemporary cultural diversity in U.S.

Comment [MT6]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT7]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

computer access, please be sure to check the campus computers **daily**. You must make sure that you have updated programs and software since the most current versions of Adobe Reader, PowerPoint, Microsoft Word, and other media programs are needed. If you don't have these programs updated, or your computer is a bit outdated, you must find a computer on your own or go to the computer commons. **You are responsible for making sure all is in working order.**

*****THIS SYLLABUS IS SUBJECT TO CHANGE PER DISCRETION OF INSTRUCTOR***
3/13/2014**

Your Instructor and How to Reach Me

Because the course is on-line, the first and best way to reach me, your instructor, is via e-mail. During the course, I check and respond to messages and emails at least once a day (Monday – Friday), unless circumstances prevent this, in which case I will post an announcement to that effect. If you do not hear from me 24 hours after you sent your first message/email, please send another. In addition, I am available to meet with you via Skype, google hangout and in person, by appointment.

My email is: megantodd@mesacc.edu

Required Textbook

1. *Total Chaos: The Art and Aesthetics of Hip-Hop*. Edited by Jeff Chang.

Available from GCC Bookstore or on-line booksellers

Required Film Viewing Sources

Most are videos are provided via web links in the course from the web. A few videos will require you to go to GCC library and “check out” for online viewing. There will be several videos, not available for free online that will require you to “rent” from Amazon or Youtube for fees \$1.99-\$3.99. There will be *no more than 4* pay-per-view rentals required in each semester.

How to Do Well in this Course

DAH 255: Hip Hop: Arts, Aesthetics and Culture is a course that engages its topic with academic rigor and interest. As such, it requires a lot of work from students: keeping up with the readings, film viewings, as well as other research and completing Discussion Boards, quizzes and preparing three Written Review Assignments, as well as a Final Project. At the same time it provides an intriguing window into the relationships among hip-hop/urban arts, history, identity and cultural dynamics of the United States that will enrich your experience and understandings of hip hop arts and popular culture.

To do well in the course, here's what I suggest as a good plan of work for you to follow each week:

1. At the start of each Part, click on the appropriate Unit number and read the Unit Objectives, Introductions to the material, Questions and DB topics. Reflect on these as you do the reading/viewing assignments. Read “Announcements” posted by your instructor.
2. Read the REQUIRED assigned text, view the REQUIRED assigned films and videos and, as time permits and your interest piques, any additional recommended/optional readings, or film viewings. **Take notes.** Pay particular attention to where the course content engages the questions I have posed for you to think about in each Unit. Take notes on these questions, as your Quizzes and Written Review Assignments at the end of each Unit and Part, will be related to/and or may be selected directly from these questions.
3. Respond to your Discussion Board prompts on-time (per schedule in the syllabus) with Initial and Follow-up posts as detailed in DB section of your syllabus. *Your Discussion Board responses must utilize specific reference to the course materials.*

4. Post your responses according to the criteria and by the deadlines listed on the course schedule.
5. You will have a quiz at the end of each Unit. Complete the quiz before the deadline.
6. Prepare and submit your Written Response Assignments according to the criteria and by the deadlines listed on the course schedule.

PLEASE DRAFT ALL OF YOUR WORK AS WORD DOC and SAVE A COPY- THIS WAY IF IT GETS LOST RE-SUBMITTING IS NO BIG DEAL!

Course Assignments: Description and Grade Bases

1. Syllabus Check-in Quiz: 20 points

You must submit this quiz no later than by 11:59pm on the first day of class to receive credit and proceed in the class. If you fail to take the Syllabus quiz, you will be Withdrawn from the course as Never Attended.

2. Discussion Board: 7 Unit postings @ 15 points each, for a maximum 105 points

Over the course of the semester, 7 topics related to each Unit will be posted. To try for the maximum points possible, post your initial response and two follow-up responses on-time and according to specifications laid out in the syllabus and grading rubric. NOTE: You must also post substantive follow-up responses to receive full credit.

To receive full credit for your Discussion Board postings follow this criteria:

1. Your **initial post (250 – 300 words minimum)** and **MUST** include references to the course readings and viewings to receive full credit. I am interested in hearing your critical take on the course materials. What do you think? Responses to the Discussion Board are less formal than the Review Assignments, but are “substantive.” A substantive post is thoughtful, developed and connected to the course material.
2. Your **two follow-up posts** are **in response to other students’ or my questions/comments or to the guiding question**. This should also be substantive; however, it need only be **approximately 80-100 words** in length. “I agree” is **NOT** a substantive post. Do not simply re-iterate what another student has posted either. If you agree or disagree, you must explain why thoroughly. This is the place to workshop your ideas and receive feedback.
3. You must follow all posting deadlines to receive credit. Generally, **Initial Posts** are **due every Tuesday by 11:59 pm**. **Follow-up Posts** are **due on two different days, but no later than Wednesday 11:59pm & Thursday 11:59pm**. Please consult the course calendar in your syllabus for exact dues dates/times.

******Please Note: There are exceptions to this schedule. Always consult your syllabus calendar ******

Please Note: The discussion board is a place to dialogue with each other, not necessarily to provide a “correct” answer to me. It is your responsibility to be active in the discussion boards; my engagement is mainly to help guide you in reference to the core themes, however if I do pose a question to you- you **must** respond to receive full credit. Please remember that in the discussion boards you must follow the community college rules. Always keep your posts constructive and respectful; avoid profanity and personal attacks. (Internet slang such as “LOL,” smiley faces, etc. are fine). Offensive posts will be removed without credit and disciplinary action may be taken.

Note: you may post more often than required, but the maximum points possible remains 120. I will dock points for answers that are inappropriate or do not sufficiently address the question asked.

3. Weekly Unit Quizzes: 7 at 15 points each, for a maximum of 105 points

At the end of each Unit you will take a quiz, which will consist of a mix of ten true/false, multiple choice, and/or fill in the blank questions worth 1 point each, followed by a short answer question of 5 points. EACH quiz is worth 15 points. These are open-book and open-site, however you have **ONLY** one opportunity to take each quiz. Quizzes must be completed by the due date. They will be unlocked for a period of approximately 48 hours each week & must be completed during this time.

3. Written Assignments: 3 at 60 points each, for a maximum 180 points

After the end of each of the first three major Parts you will turn in a written assignment responding to questions, most of which are from those raised in the **online Unit Introductions and Questions**. You will need to respond to a total of four

selected questions for each Part’s Review Assignment. Each question is worth 15 points, for a maximum of 60 points per assignment. These are open-book and open-site. (see full guidelines under the “Written Assignments”).

4. Final Project: 90 points

The last Friday of class your Final Project will be due by 11:59 pm. Specific instructions and any interim dates will be posted on Canvas.

Tip: As you do each reading and watch each video, take notes on the questions offered, and draft your answers as you go. This will save you a lot of last-minute scrambling, improve the clarity and quality of your thought, and result in a higher grade

4. Extra Credit: No extra credit offered.

NO LATE WORK WILL BE ACCEPTED UNDER ANY CIRCUMSTANCES SO PLEASE DON’T EVEN ASK.

Grade Breakdown

A 450-500 pts.	B 400-450 pts.	C 350-400 pts.	D 325-350 pts.	E 324 pts. and below
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Turning in Your Work

All assignments are completed online.

For Review Assignments: Type each question before each answer.

Discussion Board and Review Assignments, should be submitted following these instructions:

1. Type your answer in a word processing program (Word, WordPerfect, etc.). Be sure to cite your sources, including your textbook (for citations from your textbook: the author’s last name and page number is sufficient). For any external sources you choose to consult, you must include full citation in proper format (MLA, APA, Chicago).
2. Save your work in a local file that you can edit prior to the final submission.
3. Submit your entry via the website under the proper link (Discussion Board/Review Assignments), by copying and pasting your text into the textbox. I strongly recommend that you keep copies of all documents for the duration of the semester (this way if something gets lost it is not a big deal to re-send. In addition, please double check that you submitted your responses successfully).

Checking Your Grades

You may check your grade and read comments under each specific assignments on the course website. *Be sure to check the Assignment Rubrics for guidelines and grade breakdowns.*

Policy on Academic Integrity

It is of paramount and unequivocal importance that academic integrity and corresponding ethical conduct be maintained in order to promote an environment in which each and every student has an optimal opportunity to gain knowledge and develop critical thinking skills.

I have a zero-tolerance policy on plagiarism in this class.

Examples of academic misconduct are cheating, plagiarism, and excessive absences. Please consult the Student Handbook for the official academic misconduct policy.

Plagiarism is defined as presenting the work of another as one’s own work. More than four consecutive words from a source other than the writer constitute plagiarism when the source is not clearly identified in appropriate documentation format. Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

EVEN IF YOU “FORGET” TO CITE A REFERENCE – INCLUDING YOUR TEXTBOOK -- IT IS STILL CONSIDERED TO BE PLAGIARISM.

I run periodic spot checks comparing student work with the work of students in other sections of this class (past and present), and with external sources. So don't do it. Don't even think about doing it, as the MINIMUM consequence is failure in the class, with a designation of Academic Dishonesty as the reason. You could also be expelled.

Learning Enhancement Center

The Glendale Community College Center for Learning (CFL) is a free resource dedicated to your academic success. If you need help with a class - from tutoring to study tips - don't struggle on your own. Check them out!

The CL building is on the east side of campus, north of the Language Arts building, east of the Library Media Center, and west of the Music buildings. Automated doors for disabled access are located at the south entrance.

Center for Learning Building
Building: Center for Learning (CL)
Phone: (623) 845-3812
Email: cfl@gccaz.edu

Hours of Operation: TBA

Special Needs

The following statement is included as per the specific, formal request of the Office of Disability Resources and Services: "If you have or think you have a disability, including a learning disability, please make an appointment with an advisor at Disability Resources as soon as possible. They can assist you with appropriate accommodations for you in your classes."

Any student with special needs is encouraged to and, indeed, must inform the instructor of any and all assistance that will be required. In order to accommodate specific needs, a student will need to give proper notice as to what accommodations will be necessary and have documentation on file in the Office of Disability Resources and Services. It is highly preferable that a student with special needs identify herself / himself during the initial week of the semester.

Special arrangements can be made for seating, hearing devices, testing time, and other concerns. Again, students are invited and encouraged to speak with the instructor concerning special needs and / or to contact the Office of Disability Resources and Services at (623) 845-3080.

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Information for Students with Disabilities: If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the GCC Disabilities Resources and Services Office at (623) 845-3080 or via electronic mail: drsfrontdesk@gccaz.edu

Respect for Diversity

Diversity encompasses age, life experiences, profession, race, religion, sexual orientation, lifestyle, social class, learning style, philosophy of life, personality, mental and physical challenges, customs, values, and gender. Diversity is to be respected in this class.

Underage Student Policy:

All underage students (non-high students graduates under the age of eighteen [18]) must complete and pass all ASSET Placement Tests and receive Department Chair and Instructor approval prior to registering for the course. Student and parent(s) / guardian(s) of the registered student must also sign an Informed Consent form acknowledging their awareness of the course content.

Course Schedule and Due Dates

PART I: Units 1-2:

Monday March 17: Class begins.

Tuesday March 18: DUE: Syllabus Quiz DUE by 11:59pm AND Initial Post Discussion Board Responses Unit 1

Wednesday March 19: DUE: Discussion Board Responses Follow-Up 1

Thursday, March 20: DUE: Discussion Board Responses Follow-Up 2

Friday, March 21: DUE: Unit 1 Quiz

Tuesday, March 25: DUE: Initial Discussion Board Responses Unit 2

Wednesday, March 26: DUE: Discussion Board Responses Follow-Up 1

Thursday, March 27: DUE: Discussion Board Responses Follow-Up 2

Friday, March 28: DUE: Unit 2 Quiz

Sunday, March 30: DUE: PART I Written Review Assignment covering Units 1 and 2.

PART II: Units 3-4

Tuesday, April 1: DUE: Initial Discussion Board Response Unit 3

Wednesday, April 2: DUE: Follow-up Discussion Board Responses Follow-Up 1

Thursday, April 3: DUE: Discussion Board Responses Follow-Up 2

Friday, April 4: DUE: Unit 3 Quiz

Tuesday, April 8: DUE: Initial Discussion Board Responses Unit 4

Wednesday, April 9: DUE: Discussion Board Responses Follow-up 1

Thursday, April 10: DUE: Discussion Board Responses Follow-up 2

Friday, April 11: DUE: Unit 4 Quiz

Sunday, April 13: DUE: PART II Review Assignment covering Units 3 and 4.

PART III: Units 5-6

Tuesday, April 15: DUE: Initial Discussion Board Response Unit 5

Wednesday, April 16: DUE: Discussion Board Responses Follow-Up 1

Thursday, April 17: DUE: Discussion Board Responses Follow-Up 2

Friday April 18: DUE: Unit 5 Quiz. Final Project Check-in DUE

Tuesday, April 22: DUE: Initial Discussion Board Responses Unit 6

Wednesday, April 23: DUE: Discussion Board Responses Follow-up 1

Thursday, April 24: DUE: Discussion Board Responses Follow-Up 2

Friday, April 25: DUE: Unit 6 Quiz (NOTE: This quiz will be open by 11/19 for you to take early if you so choose)

Sunday, April 27: DUE: PART III Review Assignment covering Units 5 and 6.

PART IV: Unit 7 and Wrap-up

Tuesday, April 29: DUE: Initial Discussion Board Response Unit 7

Wednesday, April 30: DUE: Discussion Board Responses Follow-Up 1

Thursday, May 1: DUE: Discussion Board Responses Follow-Up 2

Friday, May 2: DUE: Unit 7 Quiz. **Final Project DUE. Last day of Class**

Although Extra Credit is not offered, please note: I do this to take into consideration the arc of your work and improvement throughout the class.

WRITTEN REVIEW ASSIGNMENT GUIDELINES

Four Written Review Assignments are due throughout the course of the semester, one for each major Part we cover. Here's what you need to do for each one:

General Guidelines for Writing and Turning in Your Work

1. At the end of each Part, go to the Written Assignment page.
2. In this assignment you will write and word-process a **3-5 paragraph response (375 word minimum-500 word maximum) to each** question listed. There are a total of 4 questions in each assignment and **each** requires a **3-5 paragraph response (375-500 words)**.

PLEASE Make sure number AND include the question itself at the beginning of each response, as sometimes you will be given a choice regarding which questions you would like to respond to.

Objectives for this assignment:

- Use your own words to survey and analyze examples *from course content* (text or film). **BE SPECIFIC.** Do cite your sources. Brief quotes can help strengthen your work. This analysis will take the form of a short essay that responds to the selected questions. The mode of response could take any of the following forms appropriate to each question posed:
 - i. - debating different view points that are illustrated in course content.
 - ii. -analyzing aesthetics examples of dance movement (both physical and socio-cultural).
 - iii. -comparing and differentiating examples in reference to key points raised by the question.
 - iv. -investigating further examples that strengthen or refute a perspective raised in course content.

NOTE: You may also include examples from outside of class and are encouraged to do so, however, take care to **primarily engage the course content** as this is the content you are responsible for.

- **These responses will graded primarily on your ability to critically analyze and engage course content and secondarily on your writing (grammar, spelling, punctuation, and clarity- Proofread, Proofread, Proofread!). If the grammar and/or lack of proofreading and/or organization make it too difficult to read, however, you will not receive credit. Please consult the rubric provided for specific grading details.**
3. When you include quoted material from the textbook, other sources from our class, or additional readings and films you wish to consult, be sure to cite these sources – including your textbook -- using proper academic documentation (such as footnotes or parenthetical citations) in either MLA, APA or Chicago Style. As previously noted, for your textbook **ONLY** it is acceptable to use author last name and page number without need for full citation. Each Written Review Assignment will have four responses total.
 4. Once you have completed your local copy of the word-processed document, **SAVE IT in .doc format** before you post it. I recommend you keep a copy of the document, along with a record of your submission, until the end of the semester. Without these two items, I cannot trace missing assignments.
 5. To post your assignment:
 - Click on the Assignments page
 - **Attach your work as a .doc WORD DOC** (not docx, not rtf, not pdf) and save a copy for yourself!
 - Submit it.

Comment [MT8]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Unit Reading and Viewing/Listening Assignments

PART I: Intros, Urban Arts, Aesthetics and Culture

Unit # 1: Introductions, Historiography, Critical History

Unit #1: REQUIRED Reading:

1. "Introduction" by Jeff Chang in *Total Chaos* ed. by Jeff Chang (ix-xv), 2006.
2. "Toward a Hip-Hop Aesthetic: A Manifesto for the Hip-Hop Arts Movement" by Danny Hoch in *Total Chaos* ed. by Jeff Chang (349-363), 2006.

Unit #1: REQUIRED Viewing/Listening:

3. From Mambo to Hip Hop (approx. 50 minutes total)
4. Michael Eric Dyson opens the 'Hip-hop on trial' debate <http://youtu.be/q6rBbT2UktU>
5. The Pathology of Privilege: Racism, White Denial and the Costs of Inequality. Time Wise <http://youtu.be/YN8pmhQwcnY> (57 min)

Comment [MT9]: C 1. Contemporary cultural diversity in U.S.

Comment [MT10]: C 2. c. relationships among diverse groups

Comment [MT11]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

PART I: Intros, Urban Arts, Aesthetics and Culture

Unit # 2: Cultural Citizenship in Hip-hop/Urban Arts: Space, Place & Power

Unit #2: REQUIRED Reading:

1. "The Crisis of the Hip Hop Intellectual" by Anthony Ratcliff. *International Journal of Africana Studies* 16:1 [Spring 2010] p. 195-220.
2. "Hip-hop Urbanism Old and New" by Michael P. Jeffries. *International Journal of Urban and Regional Research* 38.2 [March 2014] 706-14
3. "Urban" pdf. from Encyclopedia of Urban Studies
4. "Hip Hop" pdf. from Encyclopedia of Urban Studies.

Unit #2: REQUIRED Viewing/Listening:

5. "Versus Hip Hop on Trial Debate" (2 hours) <http://youtu.be/r3-7Y0xG89Q>
6. "Hip Hop Wars (excerpt)" Tricia Rose (14 minutes) <http://youtu.be/uEFlgypN-Sw>

Comment [MT12]: C 1. Contemporary cultural diversity in U.S.

Unit #2: OPTIONAL Recommended Videos:

- "Hip-Hop: Beyond Beats and Rhymes." Produced, directed and written by Byron Hurt; co-produced and edited by Sabrina Schmidt Gordon ; a co-production of God Bless The Child Productions, Inc. and the Independent Television Service (ITVS), 2006.

Comment [MT13]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT14]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

PART II: Founding Elements of Hip Hop/Urban Arts and Culture

Unit #3: MCing

Unit #3: REQUIRED Reading:

1. "Nommo" by Anthony "Amde" Hamilton in *Total Chaos* ed. by Jeff Chang (10), 2006.
2. "(Yet Another) Letter to a Young Poet" Marc Bamuthi Joseph in *Total Chaos* ed. by Jeff Chang (11-17), 2006.
3. "The 'Pedagogy' of an Urban Griot: KRS-ONE" (pgs. 75-77) in *Knowledge Reigns Supreme: The Critical Pedagogy of Hip Hop Artist KRS-ONE* by Priya Parmar, 2009. <https://www.sensepublishers.com/catalogs/bookseries/transgressions-cultural-studies-and-education/knowledge-reigns-supreme/>

Unit #3: REQUIRED Video/Listening:

4. "Def Poetry: Sarah Jones- 'Your Revolution' (Official Video)" Youtube. (3:15). <http://youtu.be/xRgIGMwZd2o>
5. "TEDxSiliconValley - James Kass & Marc Bamuthi Joseph - 12/12/09" Youtube. (8 min). <http://youtu.be/UQjBYqYECV8>
6. Freestyle: The Art of Rhyme. By Kevin Fitzgerald AKA DJ Organic, 2004. On Hulu it says (2000 and 71 mins). <http://www.hulu.com/watch/124654>
7. Gil Scott-Heron - The Revolution Will Not Be Televised (Full Band Version) <http://www.youtube.com/watch?v=qGaoXAwI9kw&list=RDqGaoXAwI9kw&feature=share>

Comment [MT15]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT16]: C 1. Contemporary cultural diversity in U.S.

Unit #3: OPTIONAL Video:

- "Gil Scott Heron - The Revolution Will Not Be Televised" Youtube (59 minutes). <http://youtu.be/rVNORb4RvBw>

Unit #3: OPTIONAL Reading:

- "Hip-hop and Urban Studies" by Rivke Jaffe. *International Journal of Urban and Regional Research* 38.2 [March 2014] 695-698.

- Hip Hop and Urban Studies.pdf
- "On Lit Hop" Adam Mansbach in Total Chaos edited by Jeff Chang (92-100), 2006.
- "KRS-ONE as Teacha, Instructor, and Philosopher" (pgs. 77-82) in Knowledge Reigns Supreme: The Critical Pedagogy of Hip Hop Artist KRS-ONE by Priya Parmar, 2009.

PART II: Founding Elements of Hip Hop/Urban Arts and Culture

Unit # 4: DJing, Technology & Identity: From Aesthetics After Multiculturalism to Sampled Consciousness

Unit #4 REQUIRED Reading:

1. "how I found my inner DJ" by Robert Karimi in Total Chaos ed. by Jeff Chang (219-232), 2006.
2. "Got Next: A Round Table on Identity and Aesthetics after Multiculturalism" in Total Chaos ed. by Jeff Chang (33-51), 2006.
3. "Introduction" Groove Music: The Art and Culture of the Hip Hop DJ by Mark Katz (3-13), 2012. Available from library full text.

Unit #4 REQUIRED Viewing/Listening:

4. Scratch Documentary (1 hour 25 min). <http://youtu.be/bj1r6u8zLPo>

Comment [MT17]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT18]:
C 2. c. relationships among diverse groups

Comment [MT19]: C 1. Contemporary cultural diversity in U.S.

Comment [MT20]: C 1. Contemporary cultural diversity in U.S.

PART II: Founding Elements of Hip Hop/Urban Arts and Culture

Unit # 5: Dance: Bboying/Bgirling, Popping & Locking, Krump & much more!

Unit #5 REQUIRED Reading

1. "The Multiringed Cosmos of Krumping: Hip-Hop Dance at the Intersections of Battle, Media, and Spirit" by Christina Zanfanga (337-350). Zanfanga.pdf
2. "Physical Graffiti: The History of Hip-Hop Dance" in Total Chaos ed. by Jeff Chang (18-26), 2006.
3. "The Art of Battling: An Interview with Zulu King Alien Ness" in Total Chaos ed. by Jeff Chang (27-32), 2006.

Unit # 5 REQUIRED Viewing/Listening:

4. The Freshest Kids: a History of the B-boy <http://youtu.be/bDjcHMq4p9U> Enjoy!

Comment [MT21]: C 1. Contemporary cultural diversity in U.S.

Comment [MT22]: C 1. Contemporary cultural diversity in U.S.

Unit #5 OPTIONAL Video:

- A Conversation With Renee Harris on Hip Hop Choreography <http://www.youtube.com/watch?v=bu6vUXWKIQ8&feature=share&list=PLQwLVjvZPKk4DF5dMxDFcBFbyHe89TH4N>
- History and Concept of Hip Hop Dance, Dir. Moncell Durden, Produced by Dancetime Publication, 2009 (43 min). GV1796.H57 H58 2009 Online (ASU Online Library).
- Planet Bboy <http://youtu.be/JUhtP9CnxyM>
- "Check Your Body at the Door" (ASU Course Reserve Under last name: Todd/DCE 394. Also available to rent on itunes for \$3.99)

Part III: Founding Elements of Hip Hop/Urban Arts and Culture

Unit # 6: Graffiti Writing & Urban Visual Arts in Public vs. Private Space

Unit #6 REQUIRED Reading:

1. "Codes and the B-Boy's Stigmata: An Interview with DOZE" in Total Chaos ed. by Jeff Chang (321-330), 2006.
2. "Revolution: An Interview with Brett Cook- Dizney" in Total Chaos ed. by Jeff Chang (133-148), 2006.
3. "Between the Studio and the Street" in Total Chaos ed. by Jeff Chang (117-132), 2006.
4. "Graffiti Art." by Saucier, Paul K in Encyclopedia for Activism and Social Justice. Sage, 2007. pdf. Graffiti.pdf

Unit #6 REQUIRED Viewing/Listening:

5. Bomb It <http://youtu.be/hSXuAr8DD2U>

Comment [MT23]: C 1. Contemporary cultural diversity in U.S.

Comment [MT24]:
C 2. c. relationships among diverse groups

Comment [MT25]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT26]: C 1. Contemporary cultural diversity in U.S.

Unit #6 OPTIONAL Reading:

- "The City in Public Versus Private: Through a Scanner Darkly" in Total Chaos ed. by Jeff Chang (149-157), 2006.
- "Word and Images: A Roundtable on Hip-Hop Design" in Total Chaos ed. by Jeff Chang (117-132), 2006.

PART IV: Hip Hop/ Urban Arts: Aesthetics & Culture Wrap-up

Unit 7: Knowledge & Integration

Unit #7 REQUIRED Reading:

1. "Afrika Bambaataa headlining Cornell Symposium on Hip Hop"
2. "Scarcity and Exploitation: The Myth and Reality of the Struggling Hip-hop artist" by Rha Goddess in Total Chaos ed. by Jeff Chang (340-348), 2006.
3. "Hip Hop Knowledge Lyrics" <http://www.metrolyrics.com/hiphop-knowledge-lyrics-krsone.html>
4. "historiography" <http://qcpages.qc.cuny.edu/writing/history/critical/historiography.html>

Unit #7 Viewing/Listening:

5. Dr. James Peterson- " the fifth element" <http://youtu.be/TydqRM71eYo> (1 min)
6. Afrika Bambaataa Tribute @ VH1's Hip Hop Honors <http://youtu.be/6w2A0ZT1q5s> (10 min- Watch first 3.35 min)
7. Afrika Bambaataa on growth of galactic Hip-Hop, the 5th Element & the abandonment of true Hip-Hop http://youtu.be/S_fysqsbX8M (5 min)
8. The Pathology of Privilege: Racism, White Denial and the Costs of Inequality. Time Wise <http://youtu.be/YN8pmhQwcnY> (57 min)
9. New York Hip Hop Theatre Festival http://youtu.be/KZb4hh_FLaE (2.55 min)

Unit #7 OPTIONAL

- 40 years of Hip Hop KRS One <http://youtu.be/REpSdgORU5A> (1.40min)
- All black everything-Dr. James Peterson <http://youtu.be/ay0tKg9DyEw> (10 min)
- KRS One- Hip Hop Knowledge <http://youtu.be/lnQTRE3yMVA> (3 min)

Comment [MT27]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

#6 On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Course DAH 255, Hip Hop: Arts, Aesthetics and Culture exemplifies the spirit of the Cultural Diversity in the U.S. (C) Designation and meets its specific criteria.

Through the examination of primarily the Africanist and Latino cultural, historical and aesthetic heritages that gave birth to and have shaped hip-hop/urban arts, aesthetics, and culture students gain an awareness and appreciation of cultural diversity in the U.S.

The course recognizes the hip hop artists we study, as well as ourselves, as producers, reflectors and negotiators of diverse social realities and dynamics of power. This course actively engages conversations that texture awareness of difference (gender, sex, class, race, ethnicity, religious affiliation etc.) and in so doing catalyzes understanding and ignites a culture of respect that is so needed in contemporary U.S. society today.

DAH 255: Written Review Assignment Part I (covers Units 1&2)

Instructions and Guidelines for this Assignment are in your Syllabus and in the Rubric. Please Make Sure to Consult ALL Guidelines (including 375- 500 word response scope) and expectations. If you have questions prior to submitting this Assignment, please ask! This assignment is worth 60/500 points, please take the time to develop your responses (per guidelines) and proofread prior to submitting.

Please respond to FOUR Questions Total. **Respond to: 1,2,5 and Select 3 or 4**

To earn BONUS POINTS use the following terms appropriately (demonstrating your understanding of them by applying them in context): Polyculturalism, post-Blackness, Globalism, Transnationalism, hegemony, and/or cultural appropriation.

Total of FOUR Responses Required: Each are worth 15 points= Assignment Total 60 points. Questions for Part I: Written Assignment

1. Detail and describe the “traditions, conditions and phenomena” / origins and influences that gave rise to hip hop’s birth. **Use specific evidence from at least two of your sources** (do cite) to give a detailed account of hip hop’s origins. Do include macro details, such as our nation’s political and social policies and moments, as well as those micro details specifically pertinent to the South Bronx.
2. Use evidence from your text to examine how *battling* and/or *versioning* are vital components to the vitality of hip-hop arts and culture. How is the capacity for challenge, negotiation and practice of creating something new out of something that already exists expressed in hip hop arts and cultures? How do the practices of versioning and battling contrast the Euro-hegemonic aesthetic in both arts and culture? (Note: you may address both or either *battling* and *versioning* in your response).
3. Discuss the terminology and use of the name Urban versus the name Hip Hop. What does using the name Hip Hop **privilege**? What does using the name Urban **privilege**? Which do you think is better and why?
4. What are the Africanist aesthetic elements of Hip Hop as detailed by Dixon-Gottschild and Robert Farris Thompson? Use an example to discuss.
5. Discuss what is meant by a hip-hop "performer-intellectual" and a hip-hop "activist-scholar" (Ratcliff). How does the proposition of hip-hop "performer-intellectuals" and hip-hop "activist-scholars" critique any of the arguments made in the Hip Hop debates/war?

Comment [MT1]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT2]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT3]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT4]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

Comment [MT5]:
C 2. c. relationships among diverse groups

Comment [MT6]: C 1. Contemporary cultural diversity in U.S.
C 2. c. relationships among diverse groups

DAH 255: WRITTEN REVIEW ASSIGNMENT RUBRIC

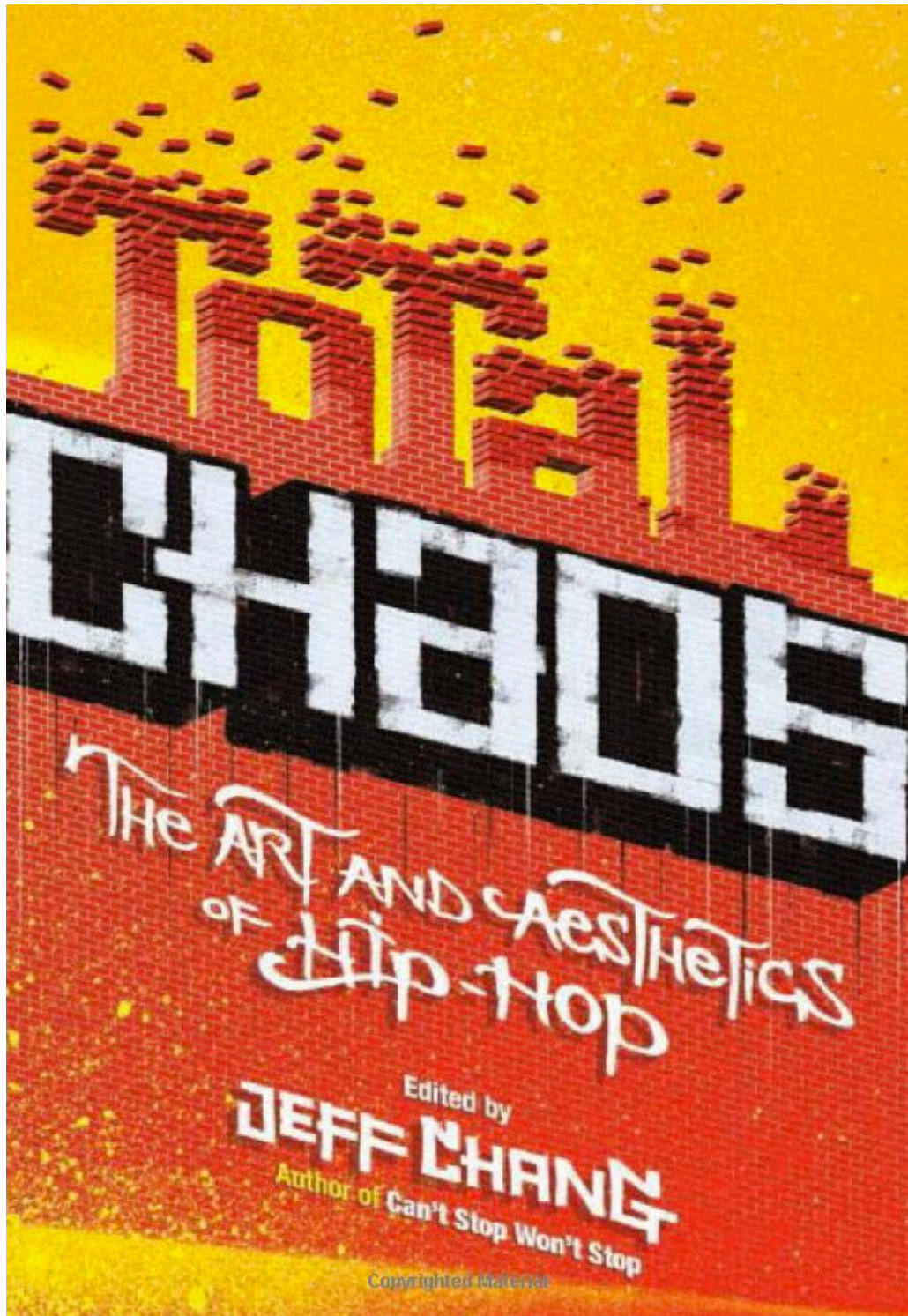
Criteria	0: No Submission	1-4: Underdeveloped	5-10: Developing	11-12: Satisfactory	13-14: Meets Expectations	15: Exceeds Expectation
Content – 70%						
Scope and Content: Does the response treat the topic comprehensively, in depth, and with insight?	35%	Unsatisfactory scope and content: The response does not treat the topic comprehensively, in depth, and with insight	Less than satisfactory scope and content: The response presents some aspects of the topic in general terms, but lacks specificity, depth, and insight on the topic	Satisfactory scope and content: The response presents most aspects of the topic in general terms but lacks depth and insight on the topic	Good scope and content: The response presents the topic in a comprehensive manner but lacks significant insight on the topic	Excellent scope and content: The response presents the topic comprehensively, in depth, and with insight (375-500 words)
Does the paper have relevant and varied, citations and examples from the course content and are the used well in the paper	35%	Unsatisfactory use of course content: The response does not have any relevant citations and examples from the course content	Less than satisfactory use of course content: The response has some relevant citations and examples from the course content but they are either not relevant or not used effectively	Satisfactory use of course content: The response has some relevant and varied, citations and examples from the course content, and the sources and examples are used well in the paper	Good use of course content: The response has enough relevant and varied, citations and examples from the course content, and the sources and examples are used well in the paper	Excellent use of course content: The response has excellent relevant, varied citations and examples from the course content, and the sources and examples are used well in the paper
Organization and Effectiveness – 30%						
Paragraph Development and Transitions	15%	Paragraphs and transitions consistently lack unity and coherence. No apparent connections between paragraphs are established. Transitions are inappropriate to	Some paragraphs and transitions may lack logical progression of ideas, unity, coherence, and/or cohesiveness. Some degree of organization is evident.	Paragraphs are generally competent, but ideas may show some inconsistency in organization and/or in their relationships to each other.	A logical progression of ideas between paragraphs is apparent. Paragraphs exhibit a unity, coherence, and cohesiveness. Topic sentences and	There is a sophisticated construction of paragraphs and transitions. Ideas progress and relate to each other. Paragraph and transition

		purpose and scope. Organization is disjointed.			concluding remarks are appropriate to purpose.	construction guide the reader. Paragraph structure is seamless.
<p>Mechanics of Writing (includes spelling, punctuation, grammar, language use).</p> <p>Citations including In-text citations for paraphrasing and direct quotes, and reference page listing and formatting (if needed).</p>	15%	<p>Surface errors are pervasive enough that they impede communication of meaning. Inappropriate word choice and/or sentence construction are used.</p> <p>No citations are used. Student may be suspected of plagiarism.</p>	<p>Frequent and repetitive mechanical errors distract the reader. Inconsistencies in language choice (register), sentence structure, and/or word choice are present.</p> <p>Citations are inconsistently used, and several paraphrased statements do not have citations</p>	<p>Some mechanical errors or typos are present, but are not overly distracting to the reader. Correct sentence structure and audience-appropriate language are used.</p> <p>Sources are appropriately documented, although some errors may be present.</p>	<p>Prose is largely free of mechanical errors, although a few may be present. A variety of sentence structures and effective figures of speech are used.</p> <p>Documentation is appropriate and citation style is usually correctly</p>	<p>Writer is clearly in command of standard, written, academic English.</p> <p>The documentation of cited sources is free of error.</p>

DAH 255 Discussion Boards: Discussion board questions are whole class discussions answered weekly. Each discussion board includes an initial post by midnight Tuesday and two responses. The first response is to be posted by midnight Wednesday and the second response is to be posted by midnight Thursday of the corresponding week. There are 7 discussion boards total.

Discussion Boards Response Rubric

Discussion Board: Objective/Criteria Performance Indicators	No submission	Developing	Meets Expectations	Exceeds Expectations	Exceptional
Discussion Board Initial Post	(0 points) No response posted.	(4 points) Initial post submitted to the class discussion. • The discussion vaguely discusses the question(s)/topic making it weak . • Main idea is too general and needs more details supported by information/examples relevant to the question(s)/topic.	(5 points) Initial post submitted to the class discussion. • The post sufficiently discusses the question(s)/topic making it general . • Main idea is clear but needs more details supported by information/examples relevant to the question(s)/topic.	(6 points) Initial post submitted to the class discussion. • The post clearly discusses the question(s)/topic making it interesting and informative . • Main idea is strong and is supported by detailed information/examples relevant to the question(s)/topic.	(7 points) Initial post submitted to the class discussion. • The post thoroughly discusses the question(s)/topic making it truly memorable . • Main idea stands out and is supported by rich detailed information/examples relevant to the question(s)/topic. • References/cites the reading. • Min. of 250-300 words.
Criteria for Discussion Board (DB) Follow-up Response 1 and DB Follow-up Response 2 EACH Follow-up Response worth a max of 4 points. IF NO Substantial Initial Post is made the max. points for DB will be 5/15	(0 points) No response posted.	(1 points) Response includes a post submitted a different day and/or as the same day as the initial post. The response is too general and not meaningful.	(2 points) Response includes a post submitted on a different day than the initial post. The response is general, predictable and obvious.	(3 points) Response includes a post submitted on a different day than the initial post. The response is relevant and interesting going beyond the obvious and predictable.	(4 points) Response includes a post submitted on a different day than the initial post. The response is relevant and thought provoking going beyond the obvious and predictable with examples and details as to how it relates and/or applies to course content. • Min. of 80-100 words.



WHOOE
THE ART AND AESTHETICS
OF HIP-HOP

Edited by
JEFF CHANG
Author of *Can't Stop Won't Stop*

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Roots

Perspectives on Hip-Hop History

Hip-hop began as an early '70s youth street culture in New York City, with all of the peculiarities of place embedded in it—the slang, the cadence of talk, the way people moved. If one had grown up in the Black community of Oakland or Detroit or Philadelphia instead, the local dance might be The Boogaloo or Stepping rather than B-Boying or Rocking. Just as James Smethurst reminds us that the Black Arts Movement looked different whether you stood in Watts, Newark, Chicago, or Atlanta, what became hip-hop would take on the characteristics of each community's quirks and idiosyncrasies. Everything has a context, a beginning point.

It may have been only in the Bronx in the late '70s that Afrika Bambaataa's "four elements" converged the way that they did. Yet by now the concept holds much more than ideological weight, even feels like gravity itself. The Big Bang has swept up everything with it, and even the forces behind hip-hop's origins sometimes obscure as much as they illuminate. So this section attempts to spark new or reopen dormant lines of inquiry into the history of hip-hop arts.

In "Dreams of a Final Theory," the nostalgia and extreme mathematics rather than the futurism and virtuosity embodied in a turntablist exhibition draw Harry Allen to examine what has happened to hip-hop culture since its mythic days. His conclusion that hip-hop has, in his words, "destabilized" opens up the possibility that the culture is destined to continue to scatter into entropy, if not experience a fate much worse.

Father Anthony "Amde" Hamilton is a living bridge to the Black Arts Movement. He ran the Watts Writers Workshop and the Mafundi Institute on 103rd Street, then cut two records, *Black Voices on the Streets of Watts* and *Rapping Black in a White World*, with his group, the Watts Prophets, that became the foundation for Los Angeles's "gangsta rap" and its less heralded but

influential early '90s freestyle underground. Hamilton's work refocuses hip-hop arts from the idea of word-as-sound or word-as-commodity to word-as-word, a lineage that ties back centuries to the African concept of Nommo.

Here is where Marc Bamuthi Joseph, the actor, playwright, and teacher, enters. The national revival of interest in poetry owes much to hip-hop. Joseph's "(Yet Another) Letter to a Young Poet" pointedly notes that the interest is more at odds than in convergence with institutionalized Eurocentric standards of beauty. His notion of a hip-hop poetic draws on the Harlem Renaissance and the Beats who were influenced by it, the Black Arts Movement and the multiculturalism movement that extended it. Last, Joseph outlines one of the deep, abiding interests of hip-hop arts: to stir possibilities as pedagogy.

If Joseph is interested in hip-hop's liberatory potential, Jorge "POPMAS-TER FABEL" Pabon, a Rock Steady Crew and Universal Zulu Nation elder and a dancer and hip-hop historian of more than twenty-five years, maintains a folkloric interest in passing on traditions. Despite the fact that hip-hop dance elders maintain a rigorous system of knowledge, dance is the least formally documented of hip-hop's forms, and the most likely to be decontextualized. FABEL's indispensable piece, "Physical Graffiti," is one of the most succinct and influential pieces to date on the topic, a hip-hop nod to Marshall Stearns and Jean Stearns's indispensable book, *Jazz Dance*. FABEL's history of hip-hop dance points to its roots in African American and Afro-Latino social dance, names the dances and their innovators, and discusses the aesthetic problems of bringing the dances to film or the theatre stage.

African American social dance—whether krumping/clowning in Los Angeles, footwork/juking/japping in Chicago, jitting in Detroit, or hyphy/turf dance in Oakland, all twenty-first-century successors to the indigenous social dances described above—has always incorporated competition. At the heart of hip-hop's regeneration and evolution is the ritual of the style war and the art of battling. In an interview with Joe Schloss, b-boy Zulu King Alien Ness describes his process of preparation and execution when he competes in the global circuit of b-boy battles. In the cipher, hip-hop's vitality is reaffirmed, its participants recommit to its primacy, and the culture transforms itself.

The concluding piece of this section is an extensive roundtable discussion featuring cultural critics Greg Tate, Mark Anthony Neal, and Vijay Prashad and filmmaker and photographer Brian "B+" Cross taking up hip-hop in a postmulticulturalist moment. Hip-hop's breakout years in the early '80s coincided with the rise of the multiculturalism movement, a radical political and aesthetic agenda to broaden the representations of marginalized people in

mainstream institutions and the popular culture. By the '90s, hip-hop had helped foster a dramatic increase of representations of people of color. Our panelists discuss the implications of hip-hop's successes and failures in advancing a radical multiculturalist platform. At the heart of their discussion is the desire to understand hip-hop's journey, the possible endpoints of that journey, and its still unfulfilled possibilities.

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The City in Public versus Private

Through a Scanner Darkly

Paul D. Miller, a.k.a. DJ Spooky

PRELUDE

The following essay is a remix of a project that I did with the Tate Modern Museum in London, May 2006. Walter Ruttmann's 1927 film, *Opus: Berlin—Symphony of a Great City*, was projected throughout the museum as a large-scale intervention. The idea was to use the museum as a projection canvas.

BEGIN

We live in the era of the world city. So much of what we see is about what we project out into the world. Your eyes have a perceptual architecture. They break light waves and particles into some kind of coherent meaning that the mind then organizes, and makes into metaphors, thoughts, and, of course, images.

As an artist, a lot of what I do is about getting people to look outside the frames of reference that so many of us have been conditioned to accept. I live in NYC, and you can pretty much expect that most people have a reference point that the city provides: subways, poster placards, the sides of buses, and, lately, their cell phone networks that send info on various developments—news, videos, art, you name it, it's being broadcast. You walk down the street in NYC, and you see, in one form or another, a world tapestry made from almost every media outlet available to modern humanity. But the point here is