

1.) DATE: 1-10-22	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: 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: MEGAN TODD PHONE: EMAIL: megan.todd@gccaz.edu	
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 checked="" 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: <u>Core Areas:</u> Literacy and Critical Inquiry (L) <u>Awareness Areas:</u> Select awareness area...	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <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	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECDCEprefix <input type="checkbox"/> Elective Current General Studies designation(s): HU, C Requested Effective date: 2022 Fall Course Equivalency Guide Is this a multi-section course? Yes Is it governed by a common syllabus? Yes	
Chair/Director: REBECCA RABIDEAU, DANCE IC CHAIR <div style="text-align: right;">Chair/Director Signature: IC Response Received 1/18/2022</div>	

AGSC Action: Date action taken: Approved Disapproved

Effective Date: **Select semester**

**Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]**

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised October 2020

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

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	CRITERION 1: er policy, students must have completed ENG 101, 105 or 107 to take an L course. This means the course must have, at minimum, ENG 101, 105, or 107 (or ENG 102, 105, or 108) as a prerequisite.	Official Course MCCC Document indicates ENG 101 or ENG 107
1. Please confirm that the course has the appropriate prerequisites or that a Modify Course Form in Curriculum ChangeMaker has been submitted to add the prerequisites. Official Course Prerequisite: ENG 101 or ENG 107			
X	<input type="checkbox"/>	CRITERION 2: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	Syllabus (Annotated)

ASU - [L] CRITERIA

1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment. Syllabus (Annotated);

Final Class Grade is out of 500 points. More than half of the course points are dedicated exclusively to writing assignments where the student must gather evidence from across the course materials, interpret it, and write an independent evaluation and interpretation of the course evidence. They engage in critical thinking and communicating through writing and negotiating with contrasting evidence. These assignments are the **Quiz short answer responses 40 points**; three **Written Review Assignments 180 points** and the **Final Project 70 points= 290/500 points**.

8 Discussion Boards (15 points each) =120 points (Initial Post 250-300 words and 2 Follow-up Rejoinders 80-100 words).

8 Short Answer Quiz Responses (5 points each) =40 points. Each quiz includes a short answer response of 250-375 words

3 Written Review Assignments (60 points each) = 180 points Students gather, interpret and evaluate the array of course evidence, engage in critical inquiry and **develop four evidence-based arguments of 375-500 words each.** 180 points/500 total

Final Project= 70 points. (10 points=Video Introduction; 20 points= Annotated Bibliography. Demonstrated engagement with gathering, evaluating and interpreting research sources, including proper citation. 30 points =Project that employs effective communication (verbal, written, visual, kinesthetic, musical, etc) on a presentation/project/paper of their choosing on a critical social issue that they care about).

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description of**

C-2

X	<input type="checkbox"/>	<p>CRITERION 3: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>Syllabus (Annotated); Official Course Description; Course Competencies 1-7; Course Outline I-IV</p> <p>Written Review Assignment Prompts</p> <p>Final Project Description</p>
----------	--------------------------	---	--

ASU - [L] CRITERIA

1. Please describe the way(s) in which this criterion is addressed in the **course design**.

The course design is structured so that students have "lower" stakes opportunities to develop critical thinking and writing skills in weekly Discussion Boards. Weekly Quizzes include developing a short answer response of 250-375 words. This allows students to get practice at formal writing and critical inquiry, as well as receive specific feedback to prepare them for the more heavily weighted Written Review Assignments (4 questions each requiring a 375-500 word evidence-based response), submitted every 2 Units. Detailed feedback given. Each assignment in the course and its feedback prepares the student for what is next.

The Final Project includes developing an independent student researched project based on critical analysis of a contemporary social, political, aesthetic and/or cultural issue of interest. Final project includes research and writing in a creative and critical framework.

2. **Also:**

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description of**

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	<p>CRITERION 4: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>*Syllabus (Annotated);</p> <p>*3 Written Review Assignment Example</p> <p>* Final Project Assignment Prompt and Description</p> <p>Official Course Description; Official Course Competencies 1-7; Official Course Outline I-IV;</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p> <p>Each Unit Quiz includes developing a short answer response of 250-375 words. This allows students to get practice at formal writing and critical inquiry, as well as receive specific feedback to prepare them for the more heavily weighted Written Review Assignments (4 questions each requiring a 375-500 word evidence-based response), submitted every 2 Units.</p> <p>3 Written Review Assignments: Students gather, interpret and evaluate the array of course evidence, engage in critical inquiry and develop evidence-based arguments. Format: Students respond to four questions on each assignment, each requires a 3-5 paragraph response (375 word minimum-500 word maximum).</p> <p>Objective: survey and analyze examples from course content, cite sources use brief quotes for support. The mode of response could take any of the following forms: debating different viewpoints that are illustrated in course content analyzing aesthetics examples of dance movement (both physical and socio-cultural), comparing and differentiating examples in reference to key points raised by the question, investigating further examples that strengthen or refute a perspective raised in course content</p> <p>The Final Project includes developing an independent student researched project based on critical analysis of a contemporary social, political, aesthetic and/or cultural issue of interest.</p>			

ASU - [L] CRITERIA

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description of**

C-4

YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	CRITERION 5: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	Syllabus (annotated).

1. Please describe **the sequence of course assignments--and the nature of the feedback the current** (or most recent) course instructor provides to help students do better on subsequent assignments

The **sequence of course assignments** is structured so that students have "lower" stakes opportunities to develop critical thinking and writing skills in Unit Discussion Boards. Unit Quizzes include five true/false and five multiple choice questions as well as one short answer response of 250-375 words. This allows students to get practice at formal writing and critical inquiry, as well as receive specific feedback to prepare them for the more heavily weighted Written Review Assignments (4 questions each requiring a 375-500 word evidence-based response), submitted every 2 Units and finally to the culminating Final Project

- 8 Units: each includes a Discussion and a Quiz
- Every two Units is a Written Review Assignment
- Progressing to the Final Project

Detailed feedback given for all assignments. Each assignment in the course and its feedback prepares the student for what is next.

The Final Project includes developing an independent student researched project based on critical analysis of a contemporary social, political, aesthetic and/or cultural issue of interest. Final project includes research and writing in a creative and critical framework. Students submit a short annotated bibliography, video introduction and project.

2.

3. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description of**

C-5

Course Prefix	Number	Title	General Studies Designation
DAH	255	Hip Hop: Arts, Aesthetics and Culture	L; HU and 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)
C-1		Syllabus annotated.
C-2	Final Class Grade is out of 500 points. More than half of the course points are dedicated to the Writing assignments that build on each other over the course of the semester. Moving from substantial Initial Discussion Board Posts, to evidence based short answer Quiz responses, to three formal Written Review Assignment that are the bulk of work in the class and culminate in the Final Project.	Syllabus annotated.
C-3	The course design is structured so that students have "lower" stakes opportunities to develop critical thinking and writing skills in weekly Discussion Boards. Weekly Quizzes include a well- developed short answer writing question 250-300 words. This allows students to get practice at formal writing and critical inquiry, as well as receive specific feedback	Syllabus (Annotated); Discussion Boards Quiz Short answer responses 250-375 words 3 Written Review Assignments. Student gather, interpret and evaluate the array of the course evidence, engage in critical inquiry and develop evidence-based arguments. Final Project: Independent student research and critical analysis on a contemporary social,

	<p>to prepare them for the more heavily weighted Written Review Assignments (three assignments with 4 questions in every assignment. Each question requires a 375-500 word evidence-based response), submitted every 2 units. Detailed feedback given.</p> <p>Final project includes research and writing in a creative and critical framework. Each assignment and its feedback prepares the student for what comes next.</p>	<p>political, aesthetic and/or cultural issue of interest with writing component.</p> <p>Official Course Description; Course Competencies 1-7; Course Outline I-IV;</p>
C-4	<p>Minimum two writing and/or speaking assignments that are substantial in depth, quality, and quantity.</p>	<p>Syllabus (Annotated);</p> <p>3 Written Review Assignments. Student gather, interpret and evaluate the array of course evidence, engage in critical inquiry and develop evidence-based arguments.</p> <p>Format: Students respond to four questions on each assignment, each requires a 3-5 paragraph response (375 word minimum-500 word maximum).</p> <p>Objective: survey and analyze examples from course content, cite sources use brief quotes for support. The mode of response could take any of the following forms: debating different view points that are illustrated in course content, analyzing aesthetics, examples of dance movement (both physical and sociocultural), comparing and differentiating examples in reference to key points raised by the question, investigating further examples that strengthen or refute a perspective raised in course content.</p> <p>Final Project Description: Includes independent student research and critical analysis on a contemporary social,</p>

		<p>political, aesthetic and/or cultural issue of interest with writing component.</p> <p>Official Course Description; Official Course Competencies 1-7; Official Course Outline I-IV;</p>
C-5	<p>I provide feedback where needed for Discussion Boards and Quiz Short answer responses to encourage students to build on what they are doing well and to address any challenges early on in lower stakes opportunities in the Discussion Board and particularly in the Quiz short answer section. Comments are given in-text on Written Review Assignments. The course design is structured so that students have "lower" stakes opportunities to develop critical thinking and writing skills in weekly Discussion Boards. Weekly Quizzes include a short answer writing prompt and response of 250-300 words. This allows students to get practice at formal writing and critical inquiry, as well as receive specific feedback to prepare them for the more heavily weighted Written Review Assignments (4 questions each requiring a 375-500 word evidence-based response), submitted every 2 weeks. Detailed feedback given. Final project includes research and writing in a creative and critical framework.</p>	<p>Syllabus (annotated). Discussion Boards and Quizzes will be reviewed and graded with comments (where applicable) within 1 week of their due date unless otherwise noted.</p> <p>Written Review Assignments will be graded within week of the due date unless otherwise noted.</p> <p>I comment in-text on Written Review Assignments, as well as provide feedback where needed for Discussion Boards and Quiz Short answer responses to encourage students to build on what they are doing well and to address any challenges early on in lower stakes opportunities in the Discussion Board and particularly in the Quiz short answer section.</p> <p>The course design is structured so that students have "lower" stakes opportunities to develop critical thinking and writing skills in weekly Discussion Boards. Weekly Quizzes include a short answer writing question 250-300 words. This allows students to practice formal writing and critical inquiry, as well as receive specific feedback to prepare them for the more heavily weighted Written Review Assignments (4 questions each requiring a 375-500 word evidence based response), submitted every 2 weeks. Detailed feedback given. Final project includes research and writing in a creative and critical framework.</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: A grade of C or better in ENG101 or ENG107.

Course Attributes:

General Education Designation: Cultural Diversity - [C] General Education Designation: Humanities, Arts and Design - [HU] General Education Designation: Literacy and Critical Inquiry - [L]

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 Reaganomics

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/Turntablism
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

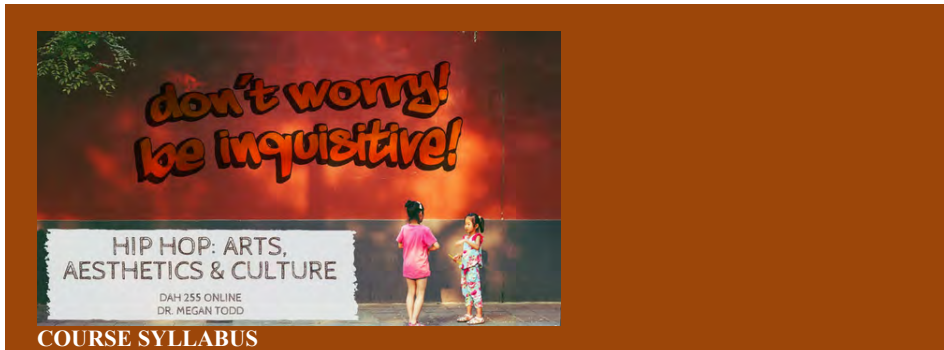
1. Afrika Bambaataa and the history of hip hop's 5th element
2. Cultivation of knowledge through art
3. Hip hop aesthetics and counterhegemonic knowledge as politico-cultural

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
-



Glendale Community College: Online Canvas-based Course
Summer 2021 (13935): 3 Credit Hours (5 Weeks) 06/01- 06/30/21
Course Instructor: Dr. Megan A. Todd
Prerequisite: ENG101 or ENG107

Commented [MT1]: C-1

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 I: Intros, Hip Hop Arts: Aesthetics & Culture (WEEK ONE & TWO)

- Module 1: Welcome! Groundwork, Goals & Media Literacy
- Module 2: Foundational Elements & Historiographies
- Module 3: Cultural Citizenship: Space, Place and Power

PART II: Foundational Elements (WEEK THREE)

- Module 4: MCing, Free Speech and Social Justice
- Module 5: DJing, Technology & Identity

PART III: Foundational Elements (WEEK FOUR)

- Module 6: Hip Hop Moves! Bboying/Bgirling, House, Krump & Embodiment/Resistance
- Module 7: Graffiti Writing: Public vs. Private Space

PART IV: Foundational Elements in Action (WEEK FIVE)

- Module 8: Hip Hop's 5th Element, Knowledge & Integration.
- Module: Final Project.

Within each part, there are readings, viewings, discussion boards, quizzes, three writing assignments and one final project/paper. Please **READ THIS SYLLABUS carefully for all guidelines and due dates!**

Commented [MT2]: C-5 Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

IMPORTANT COURSE INFORMATION

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 by submitting assignments**, Maricopa Community College policy requires that I withdraw you by the 14th day of non-submission of a submitted an academic assignment.

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.

All absences are **unexcused** unless they meet one of the specific categories for excused absences listed at the following link [Attendance \(AR 2.3.2\)](#). These are MCCCCD standard definitions of excused & unexcused absences

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 computer access, please be sure to check the campus computers **daily M-F**. You must make sure that you have updated programs and software since the most current versions of Adobe Reader, PowerPoint, Microsoft Word, QuickTime 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*****
Students will be notified by the instructor of any changes in course requirements or policies
05/28/21

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 the Canvas message system and secondarily via e-mail. Please send a Canvas message **FIRST**. During the course, I check and respond to Canvas 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, please send another. If you send a message after 5pm on Friday, you can expect a response on Monday.

My email is: megan.todd@gccaz.edu
Office location: Virtual

Office Hours: By appointment only
Office Phone: n/a

Communication In order to assist me in answering any questions in a thoroughly and timely fashion, please:

- Use the Subject lines of the message to indicate the assignment you are asking about-- for example: "DAH 255: 10497 Discussion Board Part I: Unit 1 Question."
- Be as specific as possible. For example, if a question doesn't make sense and you would like help. **First, tell me HOW you are making sense of the question, and how you have tried to address/ think about it at this point** (this gives me insight into where the disconnect is so I can help you better). The more specific you are in your question, the better I can help you. I will respond to all messages within 2 days from 9am on Monday through Friday until 5pm, unless for some reason I can not, in which case I will post an announcement.

Required Textbook

1. *Total Chaos: The Art and Aesthetics of Hip-Hop*. Edited by Jeff Chang.
Available @ GCC Bookstore, on-line booksellers as both e-book, google book

Required Film Viewing/Listening Sources

Most additional videos, songs and/or other resources are provided via web links in the course. There will be several videos that will require you to "rent" from Amazon or Youtube for fees \$1.99-\$4.99. These will be *no more than* 3 pay-per-view rentals required in each semester.

Course Schedule of Due Dates

(Week 1): **GETTING STARTED:** Introductions, Getting started: Groundwork +Goals

Monday, May 31: Happy Memorial Day! Please get your BOOK! Read/Watch *Getting Started/Groundwork* Materials

Tuesday, June 1: Class begins **DUE:** *Meet Your Classmates* Discussion Board Initial Post

Wednesday June 2: **DUE:** Discussion Board Peer Replies; **DUE:** Syllabus Quiz.

Thursday, June 3: Read/Watch *Getting Started/Groundwork* Materials; **DUE** Discussion Board Initial Post & Peer Response 1

Friday, June 4: **DUE:** Discussion Board Peer Response 2; **DUE:** *Getting Started/Groundwork* Quiz

(Week 2) **PART I:** Units 1-2: Historiography, Critical History in Hip Hop: Arts and Culture

Monday, June 7: **DUE:** Read/Watch *Unit 1* Materials. *Unit 1* Discussion Board Initial Post

Tuesday June 8: **DUE:** *Unit 1* Discussion Board Peer Replies; **DUE:** *Unit 1* Quiz

Wednesday, June 9: Read/Watch *Unit 2* Materials. *Unit 2* Discussion Board Initial Post

Thursday, June 10: **DUE:** *Unit 2* Discussion Board Peer Replies; **DUE:** *Unit 2* Quiz

Friday, June 11: **DUE:** **PART I** Written Review Assignment covering *Units 1 & 2*.

(Week 3) **PART II:** Units 3-4: Founding Elements of Hip Hop/Urban Arts and Culture

Monday, June 14: **DUE:** Read/Watch *Unit 3* Materials. **Unit 3 Discussion Board Initial Post**

Tuesday, June 15: **DUE:** *Unit 3* Discussion Board Peer Replies 2; **DUE:** *Unit 3* Quiz

Wednesday, June 16: **DUE:** Read/Watch *Unit 4* Materials. **Unit 4 Discussion Board Initial Post**

Thursday, June 17: DUE: Unit 4 Discussion Board Peer Replies; DUE: Unit 4 Quiz

Friday, June 18: DUE: PART I Written Review Assignment covering Units 3 & 4

(Week 4) PART III: Units 5-6: Founding Elements of Hip Hop/Urban Arts and Culture

Monday, June 21: DUE: Read/Watch Unit 5 Materials. Unit 5 Discussion Board Initial Post

Tuesday, June 22: DUE: Unit 5 Discussion Board Peer Replies; DUE: Unit 5 Quiz

Wednesday, June 23: Read/Watch Unit 6 Materials. Unit 6 Discussion Board Initial Post

Thursday, June 24: DUE: Unit 6 Discussion Board Peer Replies; DUE: Unit 6 Quiz

Friday, June 25: DUE: PART III Written Review Assignment covering Units 5 & 6.

(Week 5) PART IV: Knowledge Forum Final -NOTE EARLY DUE DATES

Monday, June 28: DUE: Read/Watch Materials Knowledge

Tuesday, June 29: Knowledge Discussion Board Initial Post/Peer Replies; DUE: Unit Quiz

Wednesday, June 30: DUE **Share Your Knowledge! Final Project DUE at NOON and Peer Responses by 11:59pm**

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

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, Written Review Assignments, as well as your research and preparation for the Final Project. At the same time, it aims to provide an intriguing window into the relationships among hip-hop arts, history, identity and cultural dynamics of the United States that will enrich your experience and understanding of hip hop arts and popular culture.

To do well in the course, here's what I suggest as a general work plan 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.
7. Details for each your Final Project are detailed in Canvas.

I know your time is valuable. For this reason, I suggest that you draft all of your work in a google doc or a local format and save a copy for yourself. This way if somehow an assignment gets lost, or you encounter a technical issue submitting your work, it is not a big deal to repost.

Commented [MT3]: C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

Course Organization: Please check out the Course Navigation and make sure you know how to get around and are clear on the expectations. The best step-by-step resource for this is to go to the bottom of the home page where it says "Please Click Here to Start! Getting Started" and check out that page, as well as the "Weekly Checklist for Success."

A note about schedules and strategies for success: I understand that some days/ weeks certain days may be super BUSY, thus please plan ahead and strategize for success. You have all of the DUE DATES and the full course schedule. There are no surprises. In your Syllabus you will find a spreadsheet listing: Week, Assignments, Dues Dates etc- so please review workload and strategize for success. If you need help, ask me.

- DB are open for 6 days
- Quizzes are open for 2 days
- Written Review Assignments are open for 1 week
- Final Project and/or Paper will be open for 1 week

Important: In every Discussion, Quiz, Written Review Assignment, I am looking for you to make connections to the required course content (text and video). I am never looking for Wikipedia or random google answers.

- ALL Quizzes and Written Review Assignments are explicitly about demonstrating your critical thinking, evaluation and interpretations of the required course materials first and then adding additional examples second.
- Discussion posts need to be connected to and explicitly informed by the required content.
- Final Projects are informed by your course work and independent research. These projects are creative in nature and build on the work you have done over the course of the semester. They are your culminating opportunity to gather, evaluate and interpret evidence and leverage your communication and creative skills to produce a final project, as well as an annotated bibliography on a social issue that you are passionate about.

Communication and Literacy Skills: This course carries the General Studies Designation, "L" for Literacy and Critical Inquiry.

Per ASU, "Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language."

In this course you have the opportunity to build your literacy skills in communication, primarily in written form in your short answer responses, discussion board posts and in the more robust Written Review Assignments and through Written and/or other modes in your Final Project. You also have the opportunity to build your skills in critical inquiry, which is a main emphasis of this class. We begin the Groundwork and Goals section with an introduction to media literacy and an opportunity to explore this in an early discussion board and build on this skill throughout the course **through the interpretation, and evaluation of evidence** I provide you, along with your lived experience and gathered examples and evidence. Building your critical capacities and communication skills primarily in written modes and other creative modes is the emphasis of this class.

Commented [MT4]:

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

Commented [MT5]: C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments

Discussion Board Notes: In general, the Discussion Board (DB) is our virtual classroom, our place for class discussion. This class puts a big emphasis on class discussion and what we can learn from each other. Since discussion and exchange are key to our process this semester each has 2 due dates to make sure you have time to post your response, read each other's responses and reply to each other.

Think of the weekly Unit Discussion board as the place to try out ideas, receive feedback, ask informed questions of your peers, offer examples and connections you are making with the course content. In addition, when you engage in the DB you will find yourself "warmed-up" and ready for the Quizzes (in particular the short answer section) and the Written Review Assignments because you have worked together to find clarity, new angles, examples on the content through collective and creative critical thinking.

- The Initial Post is your response to the questions posed on the Discussion Board (DB) prompt.
- The two Peer Replies. Please use these reply opportunities to reply to at least 2 other members of the class and generate class discussion. RESPOND to what they wrote. Examples:
 - Add more detail or examples to their response
 - Ask a critical question
 - Make a connection with a contrasting or complimentary point by using evidence from the required reading/viewing assignment from that week.
 - Link in examples (video) or text (quote) for support/contrast
 - DO post at least one Peer Reply on a different day than your Initial post. The staggered deadlines have been implemented to eliminate the "post and run" phenomena that often occurs in online "discussions" that do not include multiple due dates. And since this class is focused on exchanging ideas--discussion is key to success!
- **Posting timelines:** It is okay to post before the due dates as long as you are still meeting the spirit of the DB, which is engagement.
 - Example 1: You might do the reading and viewing Sunday and POST your Initial Response Sunday night. If you notice that a handful of your classmates have done the same, feel free to "follow-up" with them over the weekend if you like (and then you have met the requirements). If you do this, I ask that you check back on the DB in the week, whether or not you comment, just to listen in on the discussion—This is important because questions that you have, or something that might not make sense at first, is OFTEN clarified through your peer's contributions. This is a valuable resource!
- **Please note: Discussion Boards are Time Sensitive:** I do not allow late submissions. (This would be like showing up to a physical classroom when no one is there and claiming you made it to class).

Unit Reading and Viewing/Listening Assignments: POSTED IN EACH MODULE/UNIT

GETTING STARTED: Welcome, Groundwork + Goals (Week 1)

Unit: Welcome!

Unit: Groundwork + Goals

PART I: Hip Hop/Urban Arts, Aesthetics and Culture (Week 2)

Unit # 1: Introductions, Historiography & Critical Media Literacy and Critical History

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

Commented [MT6]:

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments

(low stakes writing assignment)

PART II: Founding Elements of Hip Hop/Urban Arts and Culture (Week 3)

Unit # 3: MCing

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

PART II: Founding Elements of Hip Hop/Urban Arts and Culture (Weeks 4)

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

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

PART IV: Hip Hop/ Urban Arts: Aesthetics & Culture Final Project/Paper & Knowledge (Week 5)

**Unit # 7: Knowledge Forum & Integration
Final Project/Paper**

Course Time Commitment: This is a 3 credit course in 5 weeks (almost 1/3 the time of a Full 15 week semester). **This means that you can expect to spend MORE time on this class per week because the duration of the course is half as long.** The chart below is offered as a reference for you to estimate and budget the time you need to work toward your success in the class. **The actual time you need to do your work successfully will vary greatly based on many factors.** Please check Higher Education Learning Commission definitions for federal credit hours standardization which you can find at: <http://policy.hlcommission.org/Federal-Regulation/assignment-of-credits-program-length-and-tuition.html>

Coursework includes all learning activities including reading, watching videos, studying, and completing assignments. - 3 credit hours = 135 total hours

Course Length	Time on Coursework per Week for a 3-Credit Course	Total Time Requirement for a 3-Credit Course
5 weeks	27 hours	135 hours
15 weeks	9 hours	135 hours

Course Assignments: Description and Grade Bases

1. Syllabus Check-in Quiz: Required 5 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. Post per instructions to the Intro forum no later than 11:59pm on the first day of class and say hello to your classmates.

2. Week 1: Meet Your Classmates Discussion Board: Required 5 points

3. Discussion Board: 8 @ 15 points each, for a maximum 120 points

Over the course of the semester, 8 topics related to each Unit will be posted (*Getting Started, Units 1-6, Knowledge Forum = total of 8*). To try for the maximum points possible, post your initial response and two follow-up responses on-time and according to specifications laid out here. 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 Peer Response 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 and Follow-up Posts are due on two different days.** Please consult the course calendar in your syllabus for exact due dates/times.

******Please Note: Always consult your SYLLABUS FOR DUE DATES NOT CANVAS. Canvas dates are INCOMPLETE and do not list the Interim dates of Initial Posts and Follow-ups. Canvas only lists the close date. PLEASE LOOK AT YOUR SYLLABUS for ALL DUE DATES!!!!******

Initial Posts: 7/7; Follow-up Post 1: 4/4; Follow-up Post 2: 4/4= Total points for each DB Unit =15 points

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.

4. Quizzes: 8 at 15 points each, for a maximum of 120 points

At the end of *Getting Started, Final Knowledge* and Units 1-6 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 worth 5 points. **The short answer question is a “warm up” for the more heavily weighted short answer responses in your 3 Written Review Assignments. This is a very good place to practice using examples from the text and citing evidence while developing your formal writing skills.** Each short answer is a formal writing assignment. Prepare your notes from across the course materials and have your text handy as a reference when responding to the questions. Remember to select and evaluate evidence and show your understanding of the materials. EACH quiz is worth 15 points. These are open-book and open-site, however you have TWO opportunities 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.

5. 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”).

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

6. Final Project/Paper: 70 points

Commented [MT7]: C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection
C-45 Substantial Writing/Speaking
Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

Commented [MT8]: C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection
C-5 Substantial Writing/Speaking
Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

Commented [MT9]: C-2 50% grade Writing Assignments that meet C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

The Final Project will creatively and critically engage one or more of the elements and or aesthetics of hip hop to explore a societal issue. It will require preparation and development through gathering, interpreting, and evaluating evidence on the societal issue you care about and/or hip hop. A minimum of 5 citations, 3 from refereed, scholarly sources. You will document the evaluation of your sources in your annotated bibliography and then create a paper or other project to communicate your position on the critical social issue that you are passionate about.

This is your opportunity to take the learning from this semester and engage one of the elements (broadly construed) to explore your creative and critical voice. There are four options below. If you have an alternate idea that you would like to explore, please reach out! **This project is an opportunity for you to follow-up on a question or area of interest, or passion that you came up for you, or deepened this semester. You will select 5 essays, texts (they CAN be any of the recommended materials and chapters from your text outside of the required ones) or additional sources that are of interest to you.**

Think about the critical social issue you that you care about (that you identified in week one), do some research and additional reading and detail this in an Annotated MLA formatted Works Cited and create something that speaks to this. Your project could take the form of a paper, a visual expression, a poem, a spoken word, a dance, a remix of some sort, whatever you are moved to create in order to see your voice to speak creatively and/or critically about something you care about. When you complete your project please make a short intro video (details below). Due to the great variety of projects, please meet with me to discuss your idea and we will agree on and define the scope together.

Final Project Forum (70 points total)

1. **Video Introduction (2-3 minutes) (10 point): Introduce-**
 1. Yourself
 2. The critical issue you care about and WHY
 3. Your Final Project
 4. 1-3 things you learned about how we can better understand Hip Hop
2. **Your Project (30 points)**
3. **MLA formatted Works Cited with 5 sources and annotations (30 points)**
 1. **Select and include at least 5 sources, at least 3 from refereed and/or scholarly sources** that contribute to your project. **Provide a one paragraph annotation for each peer reviewed source. The annotation should tell 3 key insights relevant to your project development.** The sources selected can relevant to developing your understanding of the critical social issue and/or the element of hip hop you are working with. In addition, any sampled materials for your project must be included in your works cited, however only the 5 sources require an annotation.

PLEASE link or paste your work directly into text box so that nothing needs to be downloaded. Pay attention to your formatting and spacing.

4. Extra Credit: No extra credit offered.

Grade Breakdown

A 450-500 pts.	B 400-449 pts.	C 350-399 pts.	D 325-349 pts.	E 324 pts. and below
----------------	----------------	----------------	----------------	----------------------

WRITTEN REVIEW ASSIGNMENT GUIDELINES

Three Written Review Assignments are due throughout the course of the semester, one for each major Part we cover. Here are the guidelines:

Scope: 3-5 well developed paragraphs or 375- 500 word response per response.

Format: Use MLA formatting for the paper and all citations. Proofread prior to submitting. Please make sure to include the number and prompt above each response

Commented [MT10]: C-2 50% grade Writing Assignments that meet C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments

Requirements: Demonstrate your skill at gathering, interpreting, and evaluating evidence by selecting key evidence from across the required materials of the first three Units to respond to the prompts. Provide a minimum to 2 citations per response from the required materials. Additionally, you are welcomed and encouraged to provide additional evidence, examples and citations, however, please make sure to primarily demonstrate your interpretation of the evidence provided.

At the end of each Part, go to the Written Assignment page. There are a total of 4 questions in each assignment and each requires a **3-5 paragraph response (375-500 words)**. Objectives for this assignment:

Use your own words to gather, interpret, and evaluate examples *from across the course content* (text or film). When responding to the prompts, BE SPECIFIC. Cite your sources. Brief quotes can help strengthen your work. Your evaluator analysis will take the form of short essays that responds to the selected questions. The mode of response could take any of the following forms:

- debate different key points illustrated in course content.
- analyze aesthetics examples of dance movement (both physical and socio-cultural).
- compare and differentiate examples in reference to key points raised by the question and the evidence
- investigate further examples that strengthen or refute a perspective raised in course content and provide evidence to.

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 be graded primarily on your ability to gather, interpret, and critically analyze and evaluate the course content and communicate clearly in your writing. Take care to attend to proofreading and organization.

Turning in Your Work

All assignments are completed online. Once you have completed your work, please save your document and keep a copy before you post it.

Checking Your Grades

Please check your grade and read comments under each specific assignment in Canvas. For each assignment, go to the Grade Center and click on the assignment. You will not necessarily see the comments if you do not go into each assignment.

Please check for comments and feedback on all assignments Written Review Assignments, Discussion Boards and Quiz Short answer responses. I am looking to see how you engage critical thinking, improve your writing as well as your ability to cite and utilize evidence from the course materials. I expect you to read the feedback and use any feedback to make the next round better than the previous, so please take the time to review your comments and feedback.

Grading Timeline

All assignments will be reviewed and graded with comments (where applicable) within 1 week of their due date unless otherwise noted.

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

Commented [MT11]: C-2 50% grade Writing Assignments that meet C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments

Commented [MT12]: C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

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

Special Needs

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 email 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.

Sexual Harassment Policy:

All Sexual harassment is any unwelcome, verbal or physical conduct of a sexual nature that is sufficiently severe, persistent or pervasive that it alters working conditions and creates a hostile environment or reasonably interferes with, limits, or deprives a student of the ability to participate in or benefit from any educational program or activity. Sexual harassment and discrimination in any college education program or activity are prohibited. Sexual Harassment may include hostile environment harassment, sexual assault, inducing incapacitation for sexual purposes, sexual exploitation or dating violence and stalking.

Students should report any discrimination and/or harassment they experience and/or observe to the [GCC Office of Student Life](#) in the Student Union. Phone (623) 845-3525 or email laura.dodrill@gccaz.edu.

To view the full Sexual Harassment Policy refer to the Student Handbook, [Sexual Harassment Policy for Students \(AR 2.4.4\)](#) (see also 5.1.8).

DAH 255 Hip Hop: Arts, Aesthetics and Culture Official Course Information

Please see: <https://aztransmac2.asu.edu/cgi-bin/WebObjects/acres.woa/wa/freeForm2?id=80052>

MCCCD Official Course 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.

Prerequisites: ENG101 or ENG107.

Commented [MT13]: C-1

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 Reaganomics
 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/Turtablism
 - 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

Required Reading and Viewing Assignments

PART I: Intros, Hip Hop Arts: Aesthetics & Culture (WEEK ONE & TWO)

- Module 1: Welcome! Groundwork, Goals & Media Literacy
- Module 2: Foundational Elements & Historiographies
- Module 3: Cultural Citizenship: Space, Place and Power

PART II: Foundational Elements (WEEK THREE)

- Module 4: MCing, Free Speech and Social Justice
- Module 5: DJing, Technology & Identity

PART III: Foundational Elements (WEEK FOUR)

- Module 6: Hip Hop Moves! Bboying/Bgirling, House, Krump & Embodiment/Resistance
- Module 7: Graffiti Writing: Public vs. Private Space

PART I: Intros, Hip Hop Arts: Aesthetics & Culture (WEEK ONE & TWO)

Module 1: Welcome! Groundwork, Goals & Media Literacy

Reading:

- 1. Critical Media Literacy Handout
- 2. Critical Media Literacy Video
- 3. Hip Hop Archive Website

Module 2: Foundational Elements & Historiographies & Critical History

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.

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)

Module 3: Cultural Citizenship: Space, Place and Power

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.

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>
- 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.

PART II: Foundational Elements (WEEK THREE)

Module 4: MCing, Free Speech and Social Justice

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/>

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=qGaoXAwl9kw&list=RDqGaoXAwl9kw&feature=share>

OPTIONAL:

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

OPTIONAL:

- "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.

Module 5: DJing, Technology & Identity

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.

Viewing/Listening:

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

PART III: Foundational Elements (WEEK FOUR)

Module 6: Hip Hop Moves! Bboying/Bgirling, House, Krump & Embodiment/Resistance

Reading:

1. "The Multiringed Cosmos of Krumping: Hip-Hop Dance at the Intersections of Battle, Media, and Spirit" by Christina Zanfanga (337-350). Zanfagna.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.

Viewing/Listening:

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

OPTIONAL:

- 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).
- 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)

Module 7: Graffiti Writing: Public vs. Private Space

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

Viewing/Listening:

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

OPTIONAL:

• "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: Foundational Elements in Action (WEEK FIVE)

Module 8: Hip Hop's 5th Element, Knowledge & Integration.

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-krstone.html>

4. "historiography" <http://qcpages.qc.cuny.edu/writing/history/critical/historiography.html>

Viewing/Listening:

5. Dr. James Peterson- " the fifth element" <http://youtu.be/TydqRM71eYo> (1 min)

6. New York Hip Hop Theatre Festival http://youtu.be/KZb4hh_FLaE (2.55 min)

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)

Module: Final Project

Independent Research and Inquiry

Part I: Written Review Assignment

Instructions and Guidelines for this Assignment are in your Syllabus.

Please Make Sure to Consult the Guidelines and expectations in your syllabus. 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). Use MLA format and proofread prior to submitting.

Please respond to all four Questions. Each response is worth 15 points= Total 60 points.

Scope: 3-5 well developed paragraphs or 375- 500 word response per response.

Format: Use MLA formatting for the paper and all citations. Proofread prior to submitting.

Requirements: Demonstrate your skill at gathering, interpreting, and evaluating evidence by selecting key evidence from across the required materials of the first three Units to respond to the prompts. Provide a minimum to 2 citations per response from the required materials. Additionally, you are welcomed and encouraged to provide additional evidence, examples and citations, however, please make sure to primarily demonstrate your interpretation of the evidence provided.

Employ the following 6 terms, as defined and discussed by Chang in the Introduction to demonstrate your understanding by applying them in context of your discussion. Terms: Polyculturalism, post-Blackness, Globalism, Transnationalism, hegemony, and/or cultural appropriation.

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, as well as at least one video**, 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 but do define and differentiate your terms). Hamilton provides an excellent example or use your own example (provide links) in which to frame this discussion.
3. 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 some of the arguments made in the Hip Hop debates/war? Select an example or two to illustrate your points.
4. What are the Africanist aesthetic elements of dance detailed by Dixon-Gottschild and Robert Farris Thompson? Discuss how these counter-hegemonic aesthetic elements function in the dance contexts/ styles featured in *From Mambo to Hip Hop and/or Hamilton*?

Commented [MT14]: C-2 50% grade Writing Assignments that meet C-3 and C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

WRITTEN REVIEW ASSIGNMENT RUBRIC- 60 points (x 3 Assignments= 180 points)

Written Review Assignment= 60 points Each essay= 15 points (x4)	No submission or significant development required.	Developing	Meets Criteria	Exceptional (15)
		<p>Each essay provides a basic evaluation of the topic, but requires development to meet scope or depth required.</p> <p>Each essay demonstrates developing communication skills on topic. Writing is developing. There are significant opportunities to develop clarity, concision and cohesion in the writing.</p> <p>Each essay employs examples, however the use of relevant evidence and citations is developing. There are significant opportunities to develop variety, and relevance, and quality of examples and citations from across the content.</p> <p>Document, citations, and formatting are mostly accurate and in MLA style.</p>	<p>Each essay is developed and provides a sufficient evaluation of the topic (375- 500 words).</p> <p>Each essay demonstrates sufficient communication on topic. Writing is developed. There are opportunities to develop clarity, concision and cohesion in the writing, however most essays work well.</p> <p>Each essay employs relevant evidence, examples and citations. There are opportunities to develop variety and relevance and quality of examples and citations from across the content.</p> <p>Document, citations, and formatting are mostly accurate and in MLA style.</p>	<p>Each essay is comprehensively developed and provides a sustained in-depth evaluation of the topic (375- 500 words).</p> <p>Each essay demonstrates clear communication on topic. Writing is sophisticated and well-developed. Ideas progress and relate to each other. Paragraph and transitions work well.</p> <p>Each essay employs relevant, varied, evidence, examples and citations from across the course content, are not repetitive and are appropriate to each prompt.</p> <p>Document, citations, and formatting are MLA style.</p>

Commented [MT15]: C-2 50% grade Writing Assignments that meet C-3 and C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

Final Project:

The Final Project will creatively and critically engage one or more of the elements and or aesthetics of hip hop to explore a societal issue. It will require preparation and development through gathering, interpreting, and evaluating evidence on the societal issue you care about and/or hip hop. A minimum of 5 citations, 3 from refereed, scholarly sources. You will document the evaluation of your sources in your annotated bibliography and then create a paper or other project to communicate your position on the critical social issue that you are passionate about.

This is your opportunity to take the learning from this semester and engage one of the elements (broadly construed) to explore your creative and critical voice. There are four options below. If you have an alternate idea that you would like to explore, please reach out! **This project is an opportunity for you to follow-up on a question or area of interest, or passion that you came up for you, or deepened this semester. You will select 5 essays, texts (they CAN be any of the recommended materials and chapters from your text outside of the required ones) or additional sources that are of interest to you.**

Here is what I suggest, review the options listed below, think about the critical social issue you that you care about (that you identified in week one), do a little research/reading and detail this in an Annotated MLA formatted Works Cited and create something that speaks to this. Your project could take the form of a paper, a visual expression, a poem, a spoken word, a dance, a remix of some sort, whatever you are moved to create in order to se your voice to speak creatively and/or critically about something you care about. When you complete your project please make a short intro video (details below). Due to the great variety of projects, please meet with me to discuss your idea and we will agree on and define the scope together

Final Project Forum (70 points total)

1. **Video Introduction (2-3 minutes) (10 point): Introduce-**
 1. Yourself
 2. The critical issue you care about and WHY
 3. Your Final Project
 4. 1-3 things you learned about how we can better understand Hip Hop
2. **Your Project (30 points)**
3. **MLA formatted Works Cited with 5 sources and annotations (30 points)**
 1. **Select and include at least 5 sources, at least 3 from refereed and/or scholarly sources** that contribute to your project. **Provide a one paragraph annotation for each peer reviewed source. The annotation should tell 3 key insights relevant to your project development.** The sources selected can relevant to developing your understanding of the critical social issue and/or the element of hip hop you are working with. In addition, any sampled materials for your project must be included in your works cited, however only the 5 sources require an annotation.

PLEASE link or paste your work directly into text box so that nothing needs to be downloaded. Pay attention to your formatting and spacing.

FINAL PROJECT RUBRIC= 70 points total

Communication & Critical Inquiry	No submission or significant development required.	Developing	Meets Criteria	Exceptional
<ul style="list-style-type: none"> • Video (10) • Project (30) • Annotated Bibliography (30) 	Video (0-5)	Video demonstrates developing or basic communication on topic, as well as developing or basic inquiry based on some gathering,	Video demonstrates basic to clear communication on topic, as well as some inquiry to robust critical inquiry based on gathering,	Video demonstrates clear communication on topic, as well as critical inquiry based on gathering, evaluating and

Commented [MT16]: C-2 50% grade Writing Assignments that meet C-3 and C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

		evaluating and interpreting evidence. Either the gathering, evaluating or interpreting evidence could be clearer. (6)	evaluating and interpreting evidence. (8)	interpreting evidence. (10)
	Project (0-21)	Project communicates basic insights, but significant aspects require development. (22)	Project communicates insights based on critical inquiry; however, some aspects require development. (26)	Project clearly communicates insights based on critical inquiry. (30)
	Annotated Bibliography (0-21)	Annotated Bibliography documents minimal gathering, evaluating and interpreting evidence, however significant development is required to meet criteria. Communication of insights is unclear, and/or MLA formatting and/or citations, need development. (22)	Annotated Bibliography are mostly clear in communicating and documenting the gathering, evaluating and interpreting evidence appropriate to the project. Document, citations, and formatting are mostly in MLA style and free of error. (26)	Annotated Bibliography clearly communicates and documents the gathering, evaluating and interpreting evidence appropriate to the project. Document, citations, and formatting are MLA style. (30)

Commented [MT17]: C-2 50% grade Writing Assignments that meet C-3 and C-4

C-3 Writing Assignments involving gathering, interpreting and evaluating evidence and developed critical thinking beyond opinion and reflection

C-4 Minimum of 2 Writing/Speaking Assignments of sustained in-depth engagement with material.

C-5 Substantial Writing/Speaking Assignments arranged for timely feedback, including early intervention strategies, in order to help students do better on subsequent assignments.

"Jeff Chang is hip-hop America's Howard Zinn."—SALON.COM

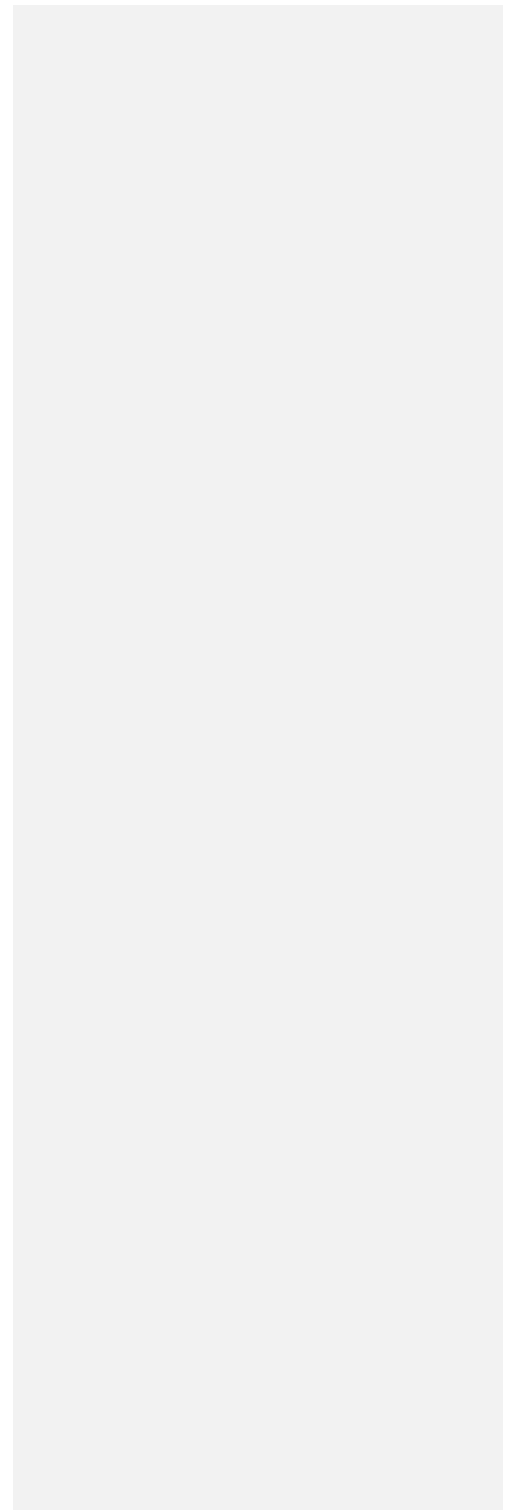
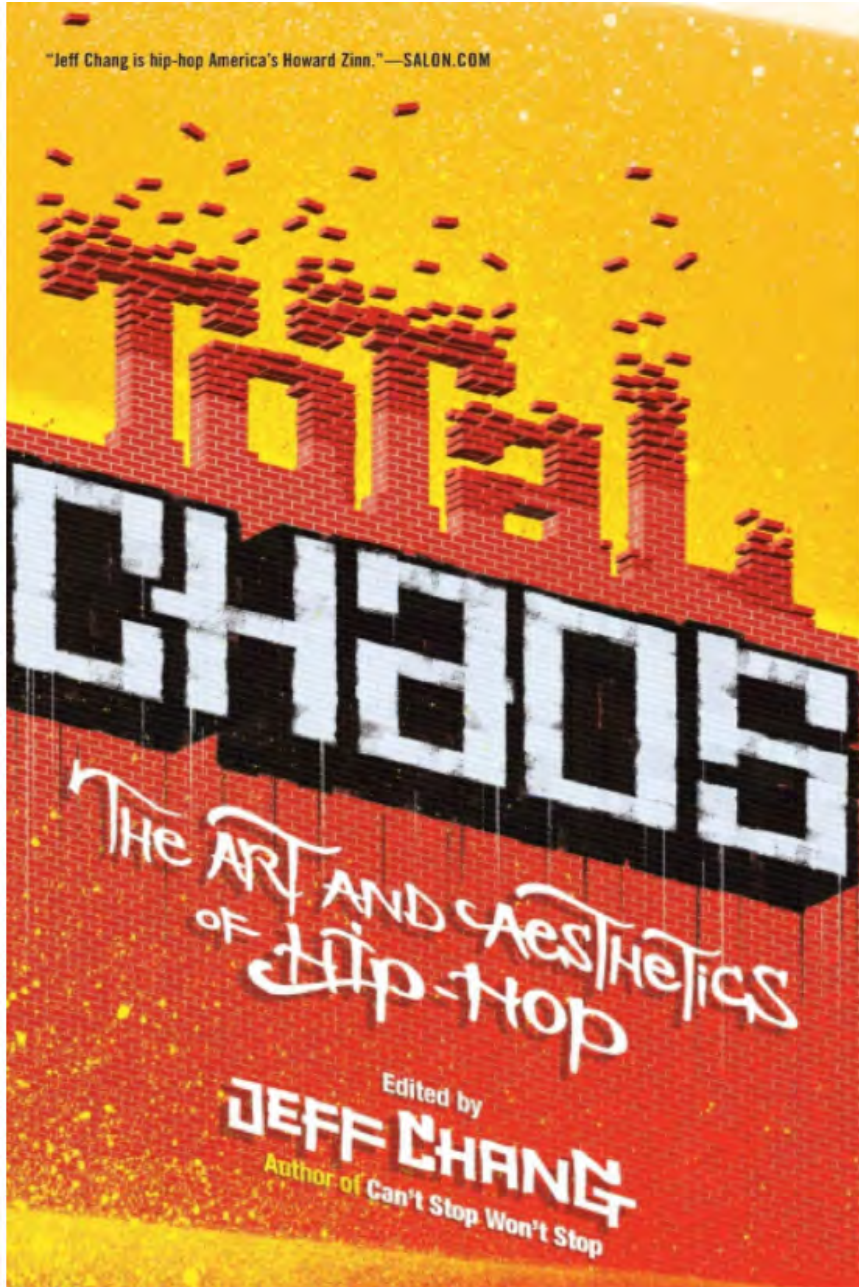


Table of Contents

- **Frontmatter**
- **Introduction *Hip-Hop Arts: Our Expanding Universe*** Jeff Chang, page ix
- **PART ONE ROOTS: PERSPECTIVES ON HIP-HOP HISTORY** page 3
 - **1 *Dreams of a Final Theory*** Harry Allen, page 7
 - **2 *Nommo*** Anthony "Amde" Hamilton, page 10
 - **3 *(Yet Another) Letter to a Young Poet*** Marc Bamuthi Joseph, page 11
 - **4 *Physical Graffiti: The History of Hip-Hop Dance*** Jorge "POPMASER FABEL" Pabon, page 18
 - **5 *The Art of Battling: An Interview with Zulu King Alien Ness*** Joe Schloss, page 27
 - **6 *Got Next: A Roundtable on Identity and Aesthetics after Multiculturalism*** Greg Tate, Vijay Prashad, Mark Anthony Neal, and Brian Cross, page 33
- **PART TWO FLIPPING THE SCRIPT: BEYOND THE FOUR ELEMENTS** page 55
 - **7 *The Pure Movement and the Crooked Line: An Interview with Rennie Harris*** Jeff Chang, page 59
 - **8 *Found in Translation: The Emergence of Hip-Hop Theatre*** Eisa Davis, page 70
 - **9 *From the Dope Spot to Broadway: A Roundtable on Hip-Hop Theatre, Dance, and Performance*** Marc Bamuthi Joseph, Kamilah Forbes, Traci Bartlow, and Javier Reyes, page 78
 - **10 *On Lit Hop*** Adam Mansbach, page 92
 - **11 *Who Shot Ya: A History of Hip-Hop Photography*** Bill Adler, page 102
 - **12 *Words and Images: A Roundtable on Hip-Hop Design*** Cey Adams, Brent Rollins, and Sacha Jenkins, page 117
 - **13 *Between the Studio and the Street: Hip-Hop in the Postmillennial Visual Arts*** A Roundtable Curated by Lydia Yee, with Nadine Robinson, Samford Biggers, Luis Gispert, and Jackie Salloum, page 133
 - **14 *The City in Public versus Private: Through a Scanner Darkly*** Paul D. Miller, a.k.a. DJ Spooky, page 149
- **PART THREE THE REAL: IDENTITY IN FLUX** page 161
 - **15 *Trapped in between the Lines: The Aesthetics of Hip-Hop Journalism*** Oliver Wang, page 165
 - **16 *L-vis Is a Pioneer; or, Legacy: the VH1 Special*** Kevin Coval, page 175
 - **17 *Burn Rubber on Plastic Bubbles: "Gansta Limpin" and the Art of Dave Funkenklein*** Retreaded by Dave Tompkins, page 178
 - **18 *Black Talk and Hot Sex: Why "Street Lit" Is Literature*** Danyel Smith, page 188
 - **19 *It's All One*** A Conversation between Juba Kalamka and Tim'm West, page 198
 - **20 *Homothugdragsterism*** Joël Barraquiel Tan, page 209
 - **21 *how I found my inner DJ*** robert karimi, page 219
 - **22 *A Brand-New Feminism*** A Conversation between Joan Morgan and Mark Anthony Neal, page 233
- **PART FOUR WORLDWIDE: HIP-HOP ARTS BEYOND BORDERS** page 247
 - **23 *brooklyn*** Suheir Hammad, page 249
 - **24 *Falling for Bob Marley*** Staceyann Chin, page 252
 - **25 *Inventos Hip-Hop: An Interview with Eli Jacobs-Fauntauzzi*** Jeff Chang, page 255
 - **26 *Cape Flats Alchemy: Hip-Hop Arts in South Africa*** Shaheen Ariefdien and Nazli Abrahams, page 262

- **27 AfroBlue: Incanting Yoruba Gods in Hip-Hop's Isms** *Raquel Cepeda*, page 271
- **28 Native Tongues: Hip-Hop's Global Indigenous Movement** *A Roundtable Curated by Cristina Verán, with Darryl "DLT" Thompson, Litefoot, Grant Leigh Saunders, Mohammed Yunus Rafiq, and JAAS*, page 278
- **PART FIVE NEXT ELEMENTS: HIP-HOP ARTS AND FUTURE AESTHETICS** page 293
 - **29 Untitled** *Walidah Imarisha*, page 297
 - **30 Theatres Crossing the Divide: A Baby Boomer's Defense of Hip-Hop Aesthetics** *Roberta Uno*, page 300
 - **31 Put Your Camera Where My Eyes Can See: Hip-Hop Video, Film, and Documentary** *A Roundtable Curated by Eric K. Arnold, with Rachel Raimist, Kevin Epps, and Michael Wanguhu*, page 306
 - **32 Codes and the B-Boy's Stigmata: An Interview with DOZE** *Jeff Chang*, page 321
 - **33 Revolution: An Interview with Brett Cook-Diznev** *Jeff Chang*, page 331
 - **34 Scarcity and Exploitation: The Myth and Reality of the Struggling Hip-Hop Artist** *Rha Goddess*, page 340
 - **35 Toward a Hip-Hop Aesthetic: A Manifesto for the Hip-Hop Arts Movement** *Danny Hoch*, page 349
- **Acknowledgments** page 365
- **Index** page 367