

College of San Mateo
Official Course Outline

1. **COURSE ID:** ETHN 265 **TITLE:** Evolution of Hip Hop Culture: A Socio-Economic And Political Perspective

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours

Method of Grading: Letter Grade Only

Recommended Preparation:

Eligibility for ENGL 838 or ENGL 848 or ESL 400 and completion of or concurrent enrollment in any READ 400 level course.

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E1b. Ethnic Studies

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)

CSU GE Area F: ETHNIC STUDIES: Ethnic Studies

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: B: Humanities

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Course traces the evolution of Hip Hop from its African roots through the diaspora as a cultural form of expression by examining music, dancing, spoken word, philosophy, and lifestyles. Also, Hip Hop will be analyzed from a social, economic, and political perspective. It will be explored as a product of the African American struggle as reflected in music, poetry, lyrics, dance, artists, and major issues associated with Hip Hop

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Restate knowledge of Hip Hop Culture from a historic context from Africa to the Americans.
2. Examine a historical perspective of African American culture from a social, economic, and political perspective.
3. Compare and contrast the elements and developments of Gospel, Blues, Jazz, R&B, Rock&Roll and Hip Hop.
4. Explain how Hip Hop has influenced film, fashion, music, language, lifestyles, media, and advertising.
5. Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as understood within African American studies and ethnic studies.
6. Apply theory and knowledge produced by African American communities to describe the critical events, histories, cultures, intellectual traditions, contributions, lived-experiences and social struggles of those groups with a particular emphasis on agency and group-affirmation.
7. Critically analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age, particularly in African American communities.
8. Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by African Americans, are relevant to current and structural issues such as communal, national, international, and transnational politics as, for example, in immigration, reparations, settler-colonialism, multiculturalism, and language policies.
9. Describe and actively engage with anti-racist and anti-colonial issues and the practices and movements in African American communities and a just and equitable society.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Acquire knowledge of Hip Hop Culture from a historic context from Africa to the Americans.

2. Connect the relationship between Africa and American Culture.
3. Compare the components of Hip Hop and their African counterparts.
4. Define, illustrate, and demonstrate the primary components of Hip Hop.
5. Define Hip Hop.
6. Present a historical perspective of African American culture from a social, economic, and political perspective.
7. Compare and contrast the elements and developments of Hip Hop, Be Bop and Rock and Roll.
8. Examine the social conditions that affect African American cultural expressions.
9. Understand how the African Diaspora influenced major art forms including dance, music, paintings, poetry, and literature.
10. Learn about the important influences on Hip Hop: events, people, places.
11. Learn how Hip Hop has influenced film, fashion, music, language, lifestyles, media, and advertising.
12. Understand the Hip Hop economy and the exploitation of Hip Hop.
13. Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as understood within African American studies and ethnic studies.
14. Apply theory and knowledge produced by African American communities to describe the critical events, histories, cultures, intellectual traditions, contributions, lived-experiences and social struggles of those groups with a particular emphasis on agency and group-affirmation.
15. Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by African Americans, are relevant to current and structural issues such as communal, national, international, and transnational politics as, for example, in immigration, reparations, settler-colonialism, multiculturalism, and language policies.

6. COURSE CONTENT:

Lecture Content:

- I. Introduction to the Geography and People of Africa.
 - A. Geography
 1. Sahara
 2. Sub-Saharan
 - B. African Kingdoms and Civilizations
 1. Peoples and cultures
 - a. Ancient and pre-colonial
 - b. Colonial
 - c. Independent
 - C. Africa and the Arts
 1. Fine Arts
 2. Performing Arts
 - D. African Oral Tradition and Spoken Word
 1. Story telling
 2. Fables
 3. Myths
 4. Folktales
 - E. The African Diaspora and the Spread of African Culture and Influence
 1. Asia
 2. North America
 3. South America
 4. Europe
 5. Island Cultures
 - a. Caribbean
 - b. Pacific Islands
 - c. Other Islands
- II. The Transatlantic Slave Trade: Its Consequences and Effects
 - A. African Continent
 1. Sahara
 2. Sub-Saharan
 - B. Asia
 - C. North America
 - D. South America
 - E. Europe

- F. Island Cultures
 - 1. Caribbean
 - 2. Pacific Islands
 - 3. Other Islands
- G. Africanisms and Retentions and Reinterpretations in Colonial America
 - 1. Performing Arts
 - 2. Fine Arts
- H. The Impact of Slavery on African Americans and Culture
- III. Reconstruction and Culture
- IV. The Evolution of African American Culture in 20th Century American Society
 - A. The Social Contextualism of Cultural Expression
 - 1. Literature
 - 2. Fine Arts
 - 3. Performing Arts (special emphasis on music)
 - 4. Poetry
 - 5. Film
 - B. The 1950s and African American Culture
 - 1. Civil Rights and Cultural Expression
 - a. Literature
 - b. Fine arts
 - c. Performing arts (special emphasis on music)
 - d. Poetry
 - e. Film
- V. Hip Hop: A Continuum of an African Tradition as Exemplified in its Main Components
 - A. Lyricism of rap
 - 1. African and African American roots
 - a. animal stories and talking animals
 - b. historical story telling
 - c. contemporary story telling: the "dozens" and "signifying"
 - d. preaching and sermons
 - e. comedy: a historical perspective and personalities
 - f. musical lyrics as a vehicle for story telling in African and African American history- - message music
 - i. secular: blues, rhythm and blues, rock and roll, jazz (special emphasis on Bebop, field holler, shouts, work songs)
 - ii. sacred: spirituals, jubilees, gospels
 - 2. Rap as Transmitter of Culture, Entertainment or Expression of Oppression
 - a. examination of rap from historical review of arts and products; the early pioneers
 - b. Rap as example of the oral tradition in African culture
 - B. Break dancing
 - 1. Dancing from Africa to the "New World"
 - a. dance in Africa with special emphasis on West Africa: styles, techniques, music, beat
 - b. dancing and slavery: cathartic or tool of oppression
 - c. impact of slavery on African American dance
 - d. African American dance from slavery to "breaking" mambo, capoeira, etc.
 - f. African American migration from rural to urban society and its influence on dance: jitterbug, lindy hop, swing, tap
 - C. DJing
 - 1. The Historical Role and Influence of Disc Jockeys in Contemporary America with Special Emphasis on African American Communities
 - a. history and purpose of radio
 - b. radio as African "talking drum"
 - c. radio as propaganda, information, entertainment, or revolutionary tool
 - 2. Radio and African American Communities
 - 3. White DJs and Black Music: Opportunity or Exploitation
 - 4. Black DJs: Then and Now
 - 5. The Hip Hop DJ
 - a. New York beginnings
 - b. language
 - c. techniques and innovations

- d. equipment
- e. music
- f. the battles
- D. MCing
 - 1. Definition and Description
 - 2. The Role of the MC in Hip Hop Culture
 - 3. Famous MCs and their products
- E. Graffiti (ancient drawing or writing scratched on a wall or other surface . . . (New American Dictionary)
 - 1. History of Graffiti: Its African Roots
 - 2. Art or Vandalism
 - 3. Hip Hop and Graffiti" an Incidental Association
 - 4. The Aesthetics of Graffiti
 - 5. Famous Artists and Their Work
- VI. The Modern Hip hop Era
 - A. The 1960s: The Major Catalyst in Hip Hop Culture
 - 1. Civil Rights and the Cultural Arts
 - a. music
 - b. dance
 - c. art
 - d. language
 - e. literature
 - f. poetry
 - 2. Racial Oppression and the Creation of the Urban Ghetto
 - a. American reactionary movements
 - b. African American Responses: movements, drugs, violence, etc.
 - B. The 1970s: The Disco Generation
 - 1. African American Cultural Expressions as Reaction to Oppression
 - a. music
 - b. dance
 - c. art
 - d. language
 - e. literature
 - f. poetry
 - g. philosophy
 - 2. Hip Hop: the disillusioned find an outlet
- VII. Hip Hop: The Culture, Movement, and Product
 - A. The Big Beat: The beginning of the modern "HIP HOP" generation
 - 1. Jamaica's contribution to Hip Hop
 - B. Issues and Controversies
 - 1. Gangs, Crack, and Guns
 - 2. Hip Hop, Be Bop, and Rock and Roll: The Rip Off of African American Culture---Cultural Imperialism
 - 3. The East Coast/West Coast (divide and conquer)
 - 4. The Media and its Commercialism and Exploitation of Hip Hop
 - 5. The Impact of Hip Hop on the USA and the world
 - a. language, fashion, lifestyles
 - b. philosophies
 - 6. Sexism, homophobia, self-hatred
 - 7. Freedom of speech and expression issues
 - 8. Controversial personalities in Hip Hop
 - 9. Hip Hop as an expression of African American youth issues
 - a. alienation
 - b. single parent households
 - c. discriminatory laws
- VIII. Hip Hop and Beyond
 - A. The future and Hip Hop

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Critique
- C. Discussion
- D. Guest Speakers
- E. Observation and Demonstration
- F. Other (Specify): A. Lectures, film, textbook assignments (reading), students to draw map of Africa. B. Lectures, group discussions comparing cultural traits, C. Lecture, illustrations and examples, film, audio tapes. D. Lecture, videos, audio tapes and/or CDs, E. Lecture, discussion F. lecture, G. Lectures, videos, audio tapes and/or CDs, discussions, comparisons and contrasts. H. Lectures, role playing, debates, demonstrations, discussions. I. Lectures, slides of African and African American art, dance, music, spoken word, etc. J. Lectures, videos, audio tapes. K. Lecture, discussions, viewing assignments. L. Lectures, special viewing, videos, specific examples such as magazines.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students to view video-tapes of African music/dance and Hip Hop music/dance and write comparisons and contrasts. After lecture and film, students will discuss and define the components and write original lyrics. Students will write essay defining what Hip Hop is and its origins. After lecture, readings, and video tape assignments, students will write an essay on the topic.

Other Outside Assignments:

Students will view portions of documentaries about the history of Blues, Jazz, R&B, Funk, and Hip Hop. They will be prepared to discuss, critique and debate what they learned in the classroom setting with their peers.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Projects
- D. A. Students will write essay defining what Hip Hop is and its origins. B. Students will be tested on lecture material and video on African American culture. C. After lecture, listening session, viewing of video students will be examined on comprehension. In addition students will discuss the similarities of Hip Hop, Be Bop, and Rock and Roll as musical expressions and within their social context. D. Lecture: the connection between African American's social, political, and political conditions and their cultural expressions. E. Final Examination: Comprehensive examination testing students' knowledge of the evolution of Hip Hop from its African roots to contemporary America. Areas include special topics including the impact of social conditions of African Americans and cultural expression. Examination consists of multiple choice, matching, and essay questions to evaluate student comprehension and critical thinking skills.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Orejuela, Fernando. *Rap And Hip Hop Culture*, 1st ed. ed. New York/ Oxford:: Oxford University Press, 2015
- B. Strode, Tim and Wood, Tim. *The Hip Hop Reader*, 1st ed. New York: Pearson Longman, 2008
- C. Simmons, Russell. *Life and Def Sex, Drugs, Money+God*, 1st ed. New York: Three Rivers Press, 2001
- D. George, Nelson . *Hip Hop America*, ed. 1st ed. New York: Penguin Books, 1998

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