

Social Problems: Hip-Hop

Fall 2011

Soc. 226

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Class hours: MWF 9:15-10:20
Location: ED 101
Office Hrs: M & W 12-1:00
or by appointment

For students with disabilities or special needs, please see me if there is anything I can do to help.

Course Description

Sociology is a science that seeks to understand the different processes by which individuals, groups, and institutions interact to shape our lives. In this class, we will first and foremost develop what's called a "sociological imagination" (a phrase coined by sociologist C. Wright Mills). The sociological imagination is not just the ability to memorize interesting facts or theoretical ideas about the world; rather, it's a way of approaching the world around us that allows us to think about *how* things are, *why* things are the way they are, and *how things could be different*. In this course, we will put our sociological imagination to use to explore how social problems are socially defined, patterned, contested, and resolved in complex societies.

This course is designed as an introduction to the sociology of hip-hop. Specifically we will draw upon hip-hop as a vehicle to explore poverty, globalization, immigration, racism, sexism, youth cultures, urban marginality and social change in the US and France. We will look at the social conditions of cities in the U.S. and France to understand the conditions for the creation and continued existence of hip-hop. We will approach hip-hop through sociological frameworks to discover how the socially constructed characteristics of race, class, gender and sexuality are addressed and conveyed in hip hop music and how these conceptualizations shift across the U.S. and France. Finally, we will examine the implications of these forces on the life chances of the hip-hop generation.

To fully examine these issues this course is designed with an alternative pedagogy at its core—that of service-learning. Service-learning is defined as an “educational experience in which students (a) participate in an organized service activity that meets community needs and (b) reflect on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility” (Bringle and Hatcher, 1995). This year we will be partnering with St. Anthony’s Foundation and residents of the Tenderloin to co-create a social change project that impacts the Tenderloin and USF community. Towards this end, we will meet with our partners at St. Anthony’s over the course of 7 Friday afternoons to discuss key readings, hip hop lyrics & videos, as well as the social issues facing the Tenderloin and USF communities (The dates and times of these meetings are noted in your syllabus). The ultimate goal of the partnership is for the joint group to create a social change project Spring semester that positively impacts both communities.

Your activities as a service-learning student are intended to put the University’s mission to serve the larger community into action. The primary goal of your service experience in the wider community is to bring to life social problems such that, your practice will inform your ideas and your ideas will inform your practice. We will integrate the field experience with the course curriculum through such methods as directed readings, reflective writing, group discussion, and guest speakers. As a result, we will learn to apply knowledge and skills in the real world, exercise critical thinking, develop societal knowledge and sensitivity, and enhance personal development.

The course fulfills **Core Area E (Social Science)** and **Cultural Diversity (CD)** requirements.

Learning Outcomes

Upon completion of this course, students will be able to:

- ◆ Demonstrate knowledge of how sociologists define, study, and analyze hip-hop through written assignments.

- ◆ Demonstrate knowledge of how sociologists define, study, and analyze social problems through written assignments.
- ◆ Demonstrate knowledge of how sociologists define, study and analyze race, class, citizenship, and gender through in class discussion and analytic essays.
- ◆ Develop an understanding of race, class, citizenship, and gender stratification as real and tangible phenomena that create barriers and opportunities and affect life chances via the service learning, reflection papers and analytic essays.
- ◆ Draw upon their service to interrelate causes and pose potential solutions to social problems through the development and completion of analytic essays.
- ◆ Demonstrate an awareness of the interlocking nature of race, ethnicity, gender, sexuality and class via written assignments.
- ◆ Develop a greater understanding of human agency and recognize the significance of their contribution to the SF and USF community via reflection papers and analytic essays.

REQUIRED TEXTS:

There are three required texts for this course, available at the USF Bookstore. There is also a **required** packet of readings available online.

1. Chang, Jeff. 2005. *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. New York: St. Martin's Press.
2. Forman, Murray and Mark Anthony Neal. 2004. *That's The Joint: The Hip-Hop Studies Reader*. New York: Routledge Press.
3. Wacquant, Loic. 2008. *Urban Outcasts: A Comparative Sociology of Advanced Marginality*. Malden, MA: Polity Press.
4. Reading Packet available online

RECOMMENDED TEXTS:

1. Durand *Black, Blanc, Beur: Rap Music and Hip-Hop Culture in the Francophone World*. Lanham, Maryland: Scarecrow Press, Inc.

Course Requirements

There are several types of assignments you'll be asked to complete this semester. You cannot successfully complete this course without pursuing all of them.

Participation (includes Karamus)	75 pts	15%
Hip-Hop & Me Essay	25 pts	5%
Analytic Essays	300 pts	60%
Service-Learning & Reflection Papers	100 pts	20%

1. Participation and Attendance (75 pts)

My philosophy of the teaching/learning experience is an interactive one. This is your class. I expect each of you to contribute to this experience by coming to class prepared by having already read the required reading and through active discussion. This requires that you not only read the material, but that you also interact with the reading. I will NOT be feeding you facts that you will then regurgitate. Instead, ideas will be presented and we will ALL challenge ourselves to think critically about these ideas. The format of this class includes some lecture, a lot of discussion, "activities", writing assignments, and possible quizzes. It is also important that you enroll into this course on Blackboard and have an active USF email account. All assignments and announcements will be posted on Blackboard.

In addition, you will be responsible for viewing approximately one film per week outside of class. Your R.A. will reserve the Phelan lounge for Sunday 7-9 pm for a group viewing. If you are unable to watch the film at this time, please make arrangements to get the dvd from your R.A. to watch on your own prior to class on Monday.

Obviously one must attend class to participate. Unexcused absences and tardies will result in a reduction of participation points. More than FIVE unexcused absences in this class (which includes the weekly karamu meetings, may result in a failing grade. Students are responsible for all information provided in lectures, discussions, videos, guest speakers, handouts and required reading material. If you have to miss class, I strongly encourage you to borrow notes from one of your classmates.

2. **Hip-Hop & Me Essay**
In this short assignment, you will be asked to reflect on your personal relationship with Hip-Hop. A handout will be placed on Blackboard describing this assignment.
3. **Three (3) Analytic Essays (100 pts per essay)**
You will be required to write 3 analytic essays for this course. The purpose of these essays is for you to reflect on the relationships between Hip-Hop and larger sociological concepts. Handouts will be placed on Blackboard describing each 6-8 page assignment.
4. **Service Learning & Reflection Papers (100pts)**
The service-learning component of this course is mandatory. We will be meeting with our partners at St. Anthony's over the course of 7 Fridays throughout the semester. During these joint sessions we will be discussing key texts, films, and songs as well as social issues facing young people living in the Tenderlion and at USF. Your grade in the course will reflect the fulfillment of your service learning obligations as well as your integration of your service learning experience with course material. The service-learning component requires that you attend our meetings with our partners at St. Anthony's. Although you will be logging service-learning hours this semester, you will receive Service Learning credit upon completion of your total service learning hours at the end of second semester. Additional details on the proposals will be available on Blackboard.

Course Evaluation Criteria:

I know that on occasion, it's difficult to figure out what professors expect of you in order to **EARN** a particular grade. In order to assuage that concern, here is the set of expectations I have of you during this semester; please note that they are *not* listed in order of importance:

- Consistent attendance in class sessions, with you having read the materials, come prepared to discuss the materials, and come prepared to pose any questions that you have;
- Attendance in my office hours whenever you have a question or need help in understanding the materials or issues under discussion;
- Consistent attendance and participation while collaborating with our partners from St. Anthony's;
- Professional and respectful service with the community partner;
- Thoughtful reflection on the course materials and issues in your written assignments;
- The diligent pursuit of all assignments, with you committed to doing your best work on each one.

Only a verifiable emergency will be considered as a valid excuse for not turning in an assignment or taking an exam on the assigned date. If an emergency arises and you must miss an exam or turn in an assignment late, you **MUST** contact me on or before that day by calling our office phones. If I am out of the office, be sure to leave a message on the voicemail, including a number where you can be reached.

Be sure to keep an extra copy of all assignments in case the copy meant for me gets lost! **Late assignments will be penalized!** They will be marked down to the next lowest grade (e.g., from A to A-, A- to B+, etc.) for each day past the due date, including non-class days and weekends.

Academic Dishonesty

Although I do not expect anyone to do so, I must remind you that absolutely **NO** form of academic dishonesty (*the use of prohibited materials during an examination and the representation of another's work as your own whether the work was purchased or freely offered*) will be tolerated in this course. Any act of academic dishonesty will be met with an immediate failure on the assignment and handed over immediately to university administration for charges of academic misconduct. All students are expected to know and adhere to the University's Honor Code. You can find the full text of the code online at www.usfca.edu/fogcutter.

COURSE SCHEDULE			
Week 1	W 8/24	Introduction to the Course & Each Other *Mills, "The Promise." (Bb) Anzaldua, "Mestiza Consciousness." (Bb)	Survey
	F 8/26	What is Service-Learning? Furco, "Service-Learning: A Balanced Approach." (Bb) Eby, "Why Service-Learning is Bad." (Bb) Freire, "Pedagogy of the Oppressed." (Bb)	
EMDS Retreat			
8/26: Friday—Dinner & Esther's Legacy			
8/27: Saturday – St. Anthony's & Dinner with Alums			
8/28: Sunday –Amazing Race			
Week 2	M 8/29	What is Hip Hop? *Dyson, "The Culture of Hip-Hop." TTJ Flores, "Puerto Rocks." TTJ Perry, "My Mic Sounds Nice." (Bb)	View: Wild Style
	W 8/31	The Four Elements & The History of US Hip Hop Chang, Loop 1 (1968-1977) Hip Hop Timeline	Hip-Hop & Me Freewrite Due
	F 9/2	Karamu	St. Anthony's #1 @ SA (History & Culture)
Week 3	M 9/5	No Class – Labor Day	View: Style Wars
	W 9/7	Social Conditions of Cities *Rose, "All Aboard the Night Train" (Bb) Cohen, "Youth in Post-industrial US" (Bb)	
	F 9/9	Karamu	Cathy Cohen @ 1:00
Week 4	M 9/12	Social Conditions of Cities Kelley, "Looking for the Real Nigga." TTJ Wacquant, <i>Urban Outcasts</i> . Pp.1-91	View: The Freshest Kids
	W 9/14	History of US Hip Hop Chang, Loop 2 (1972-1986)	
	F 9/16	Readings TBA No mtg from 9:15-10:20 Ethnic Studies Symposium (2-5)	Ethnic Studies Convocation St. Anthony's #2 @USF
Week 5	M 9/19	History of French Hip Hop Durand, vii-32; 45-67; 87-105 Optional: Prevos, "Postcolonial Popular Music in France." (Bb)	View: Scratch
	W 9/21	Hargreaves & McKinney, "The Post-Colonial Problematic." (Bb) Cannon, "Paname City Rapping." (Bb) Helenon, "Africa on their Mind."(Bb)	
	F 9/23	Karamu	
Week 6	M 9/26	French Banlieues Wacquant, <i>Urban Outcasts</i> . Pp. 135-226	View: La Haine
	W 9/28	Wacquant, <i>Urban Outcasts</i> . Pp. 229-256	
	F 9/30	Karamu	St. Anthony's #3@ SA (Social Cond. of Cities)
Week 7	M 10/3	Chang, Loop 3 (1984-1992)	View: Boyz or Menance
	W 10/5	Chang, Loop 4 (1992-2001)	
	F 10/7	Karamu	

Week 8	M 10/10	No Class – Fall Break	View: Dirty States of America
		Space & Place Forman, “Represent.” TTJ *Arnold, “From Azeen to Zion-I.” (Bb) optional: Kelley, “Kickin’ Reality, Kickin’ Ballistics” (Bb)	Essay #1: Socio-historical Roots of Hip Hop
	W 10/12		St. Anthony’s #4 @ USF (Space & Place)
	F 10/14	Karamu	
Week 9	M 10/17	Race, Class, Gender & Sexuality in Hip Hop Collins, <i>Black Sexual Politics</i> . Chp 1, 2 & 5. (Bb)	View: Beyond Beats & Rhymes
		Kubrin, “Gangstas, Thugs, and Hustlas.” (Bb) Perry, “B-boys, Players, & Preachers.” (Bb) Kelly, “Hip-Hop Chicano.” TTJ	
	W 10/19		
	F 10/21	Karamu	
Week 10	M 10/24	Collins, <i>Black Sexual Politics</i> . Chp 4. (Bb) Basu & Harris “Nobody Knows My Name.” (Bb)	View: Nobody Knows My Name
		Rose, “Never Trust a Big Butt and a Smile.” TTJ *Perry, “The Venus Hip Hop and the Pink Ghetto.” (Bb) Guevara, “Women Writin’, Rappin, Breakin.” (Bb)	
	W 10/26		St. Anthony’s #5 @ SA (Class, Gender & Sexuality)
	F 10/28	Karamu	
Week 11	M 10/31	Prichard & Bibbs “Sista’ Outsider.” (Bb) Watkins, “We love Hip-Hop but does Hip-Hop Love Us.” (Bb) Morgan, “Hip-Hop Feminist.” TTJ	View: Say My Name
	W 11/2	Allies Training	
	F 11/4	Allies Training	
Week 12	M 11/7	Whiteness & White Privilege Tate, “Nigs R Us” (Bb) Kitwana, <i>Why White Kids Love Hip-Hop</i> . Intro, Chp 1&3. (Bb)	View: 8 Mile
		*Watkins, “Fear of a White Planet.” (Bb) Kitwana, “Fear of a Culture Bandit.” (Bb) Rux, “Eminmen: The New White Negro.” (Bb) Tate	
	W 11/9		St. Anthony’s #6 @ USF (Whiteness & White Privilege)
	F 11/11	Karamu	
Week 13	M 11/14	View: Jails, Hospitals Hip Hop	Essay #2: Race, Class, Gen, & Sexuality
		The Business of Rap Rose, “Contracting Rap.” TTJ Watkins, “Black Youth & the Ironies of Capitalism.” TTJ Watts, “An Exploration of Spectacular Consumption.” TTJ	
	W 11/16		
	F 11/18	Karamu	
Week 14	M 11/21	Samuels, “The Rap on Rap.” TTJ Negus, “The Business of Rap.” TTJ Light, “About a Salary or Reality.” TTJ	View: Freestyle
	W 11/23	No Class -- Proposal Work	
	F 11/25	No Class – Thanksgiving Break	

Week 15	M 11/28	Resistance & Activism *Delgado & Solorzano, "Examining Transformational Resistance." (Bb) Scott, J. "Domination and the Arts of Resistance." (Bb)	View: Rhyme & Reason
	W 11/30	Neal, "The Message" & Postindustrial Soul." TTJ Lusane, "Rap, Race and Politics." TTJ Pough, "Seeds and Legacies." TTJ	
	F 12/2	Karamu	St. Anthony's #7@ SA Business & Resistance
Week 16	M 12/5	Ards, "Organizing the Hip-Hop Generation." TTJ Kitwana, "The Challenge of Rap Music." TTJ Kitwana, "Coalition Building Across Race." (Bb)	View: Democracy in Paris
	W 12/7	Catch Up & Review	
FINAL	F 12/9	Final: 10 am – 12 pm with TLDS St. Anthony's #8 @ USF In -class reflection, post survey & food	Essay #3: Resistance & Activism