

All Fields Report

Basic Course Information	
College	Cañada College
Discipline	ETHN-Ethnic Studies
Course Number	265
Full Course Title	Evolution of Hip Hop Culture: A Socio-Economic and Political Perspective
Catalog Course Description	This 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 is analyzed from social, economic, and political perspectives. It is explored as a product of the African American struggle as reflected in music, poetry, lyrics, dance, artists, and major issues associated with Hip Hop.
Class Schedule Course Description	This 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 is analyzed from a social, economic, and political perspective. It is explored as a product of the African American struggle as reflected in music, poetry, lyrics, dance, artists, and major issues associated with Hip Hop.
Proposal Information	
Proposed Start	Year: 2021 Semester: Fall
Proposed Curriculum Committee Meeting Date:	01/22/2021
Deadline for submission to Dean's Queue:	12/17/2020
Deadline for submission of curriculum proposal to the Technical Review Committee:	12/29/2020
Proposal Origination Date:	12/04/2020
Justification For Board Report OR Curriculum Inventory update:	<p>1. For NEW Courses: Provide a brief justification statement describing the need for the course, its place in the curriculum, and pertinent information such as the role of advisory committees. New courses require approval of the SMCCCD Board of Trustees. The justification statement will be included on the annual Curricular Board report. Use complete sentences and present tense.</p> <p>2. For all types of Course MODIFICATIONS (modifications, banking, deletions and reactivations): Provide a brief justification statement describing the need for the change. The justification statement will be used for course updates in the State Curriculum Inventory as necessary. Use complete sentences and present tense.</p> <p>This course is being added to the curriculum in response to California Assembly Bill 1460 (AB 1460). It is being articulated for Ethnic Studies, Area F, and it is a selective requirement of the newly created AA Degree in Ethnic Studies.</p>
Honors Course	No
Open Entry/Open Exit	No 0

Equivalent Courses	
Will this course replace an existing course in the catalog, or an experimental course?	No
If yes, identify and explain.	

Similar Courses

Is there a similar or equivalent course in SMCCCD?	Yes
Added Similar Courses	ETHN 265 (College of San Mateo)

Units/Hours

Unit Types	Fixed
Units	Min: 3.00
Variable Range	Range (or)

Hours

Please enter hours as per term values

Method	Min Hours	Max Hours	Min Faculty Load	Min Units
Lecture	48.00	54.00	3.00	3.00
Lab	0.00	0.00	0.00	0.00
TBA	0.00	0.00	0.00	0.00
Work Experience	0.00	0.00	0.00	0.00
Field Experience	0.00	0.00	0.00	0.00
Other	0.00	0.00	0.00	0.00
Homework	96.00	108.00	0.00	0.00
Other Hours				

Course Details

Repeatable for Credit	No
Grading Methods	Letter Grade Only
Audit	Yes

Materials Fee

Fee Required?	No
----------------------	----

Student Learning Outcomes

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

1. 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.
2. 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.
3. 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.
4. 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.
5. 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.

Course 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. Restate knowledge of Hip Hop Culture from a historic context from Africa to the Americans.
14. Examine a historical perspective of African American culture from a social, economic, and political perspective.
15. Compare and contrast the elements and developments of Gospel, Blues, Jazz, R&B, Rock&Roll and Hip Hop.
16. Explain how Hip Hop has influenced film, fashion, music, language, lifestyles, media, and advertising.

Course Lecture Content

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

1. Sahara
2. Sub-Saharan
2. Asia
3. North America
4. South America
5. Europe
6. Island Cultures
 1. Caribbean
 2. Pacific Islands
 3. Other Islands
7. Africanisms and Retentions and Reinterpretations in Colonial America
 1. Performing Arts
 2. Fine Arts
8. The Impact of Slavery on African Americans and Culture
3. Reconstruction and Culture
4. The Evolution of African American Culture in 20th Century American Society
 1. The Social Contextualism of Cultural Expression
 1. Literature
 2. Fine Arts
 3. Performing Arts (special emphasis on music)
 4. Poetry
 5. Film
 2. The 1950s and African American Culture
 1. Civil Rights and Cultural Expression
 1. Literature
 2. Fine arts
 3. Performing arts (special emphasis on music)
 4. Poetry
 5. Film
5. Hip Hop: A Continuum of an African Tradition as Exemplified in its Main Components
 1. Lyricism of rap
 1. African and African American roots
 1. animal stories and talking animals
 2. historical story telling
 3. contemporary story telling: the "dozens" and "signifying"
 4. preaching and sermons
 5. comedy: a historical perspective and personalities
 6. musical lyrics as a vehicle for story telling in African and African American history -- message music
 1. secular: blues, rhythm and blues, rock and roll, jazz (special emphasis on Bebop, field holler, shouts, work songs)
 2. sacred: spirituals, jubilees, gospels
 2. Rap as Transmitter of Culture, Entertainment or Expression of Oppression
 1. examination of rap from historical review of arts and products; the early pioneers
 2. Rap as example of the oral tradition in African culture
 2. Break dancing
 1. Dancing from Africa to the "New World"
 1. dance in Africa with special emphasis on West Africa: styles, techniques, music, beat
 2. dancing and slavery: cathartic or tool of oppression
 3. impact of slavery on African American dance
 4. African American dance from slavery to "breaking" mambo, capoeira, etc.
 5. African American migration from rural to urban society and its influence on dance: jitterbug, lindy hop, swing, tap
 3. DJing
 1. The Historical Role and Influence of Disc Jockeys in Contemporary America with Special Emphasis on African American Communities

1. history and purpose of radio
2. radio as African "talking drum"
3. 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
 1. New York beginnings
 2. language
 3. techniques and innovations
 4. equipment
 5. music
 6. the battles
4. MCing
 1. Definition and Description
 2. The Role of the MC in Hip Hop Culture
 3. Famous MCs and their products
5. 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
6. The Modern Hip hop Era
 1. The 1960s: The Major Catalyst in Hip Hop Culture
 1. Civil Rights and the Cultural Arts
 1. music
 2. dance
 3. art
 4. language
 5. literature
 6. poetry
 2. Racial Oppression and the Creation of the Urban Ghetto
 1. American reactionary movements
 2. African American Responses: movements, drugs, violence, etc.
 2. The 1970s: The Disco Generation
 1. African American Cultural Expressions as Reaction to Oppression
 1. music
 2. dance
 3. art
 4. language
 5. literature
 6. poetry
 7. philosophy
 2. Hip Hop: the disillusioned find an outlet
7. Hip Hop: The Culture, Movement, and Product
 1. The Big Beat: The beginning of the modern "HIP HOP" generation
 1. Jamaica's contribution to Hip Hop
 2. 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
 1. language, fashion, lifestyles
 2. 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
 - 1. alienation
 - 2. single parent households
 - 3. discriminatory laws
- 8. Hip Hop and Beyond
 - o The future and Hip Hop

Course Lab Content

TBA Hours Content

Frequently Recommended Preparation

Frequently Recommended	Eligibility for READ 836 and ENGL 836; or ENGL 847 or ESL 400. Writing <ol style="list-style-type: none"> 1. Write complete sentences and unified paragraphs. 2. Use correct basic punctuation, grammar and syntax. Reading <ol style="list-style-type: none"> 1. Read material at 9th grade level accurately and with good comprehension. 2. Determine word meanings of vocabulary used in material at this level.
-------------------------------	--

Justification for Frequently Recommended Preparation

Why is the knowledge of the recommended course(s), skill(s) or information necessary for students to succeed in the "target" course? Specify the relationship between the recommended knowledge and skills required of students and those taught in the "target course? (Please list the specific proficiencies students must possess in order to succeed in the "target" course.)

Students need to read and comprehend basic concepts, ideas and vocabulary in a college level text and write clear analyses of the material in relation to their socio-political context and musical experience.

Other Recommended Preparation

You have no defined requisites.

Prerequisites/Corequisites

You have no defined requisites.

Content Review

You have not defined content review.

Mode of Delivery

Modes of Delivery

Online
Hybrid
Lecture

Representative Instructional Methods

Methods	Lecture Critique Discussion Guest Speakers Observation and Demonstration Other (Specify)
Other Methods	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.

Representative Assignments

Writing Assignments

(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

1. Students will view video-tapes of African music/dance and Hip Hop music/dance and write comparisons and contrasts (5-8/semester, 2-3 pages/each).
2. After lecture and film, students will discuss and define the components and write original lyrics (2-4/semester, 1-2 pages/each)
3. 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 (1/semester, 2-3 pages).
4. Current Event report and oral presentation (1/semester, 2-3 pages).

Reading Assignments

(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

1. Weekly readings from the assigned textbooks (20-100 pages/week).
2. Scholarly journal analysis (1-2/semester/1-2 pages).

Other Outside Assignments

(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

- 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 (1-2/semester with oral presentation notes/notecards).

To be Arranged Assignments

(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

- Not applicable

Representative Methods of Evaluation

This section defines the ways students will demonstrate that they have met the student learning outcomes.

Student grades will be based on multiple measures of student performance. Instructors will develop appropriate classroom assessment methods and procedures for calculating student grades, including the final semester grade. The following list displays typical assessment methods appropriate for this course. The actual assessment methods used in a particular classroom and section will be listed in the instructor's syllabus.

Methods must effectively evaluate critical thinking. Credit courses must include written communication, problem solving, and/or skills demonstrations.

Multiple measures may include, but are not limited to, the following:

Methods	<ul style="list-style-type: none"> • Class Participation • Exams/Tests • Homework • Papers • Projects • 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.
----------------	---

Representative Texts

Textbooks such as the following are appropriate:

Formatting Style | APA

Textbooks

1. Dyson, Michael Eric. *Jay-Z: Made in America*, ed. New York: St. Martin's Press, 2019
2. George, Nelson . *Hip Hop America*, ed. 1st ed. New York: Penguin Books, 1998

	3. Strobe, Tim and Wood, Tim. <i>The Hip Hop Reader</i> , 1st ed. New York: Pearson Longman, 2008
	4. Orejuela, Fernando. <i>Rap And Hip Hop Culture</i> , 1st ed. ed. New York/ Oxford:: Oxford University Press, 2015
	5. Simmons, Russell. <i>Life and Def Sex, Drugs, Money+God</i> , 1st ed. New York: Three Rivers Press, 2001
Manuals	
	<i>You have no manuals defined.</i>
Periodicals	
	<i>You have no periodicals defined.</i>
Software	
	<i>You have no software defined.</i>
Other	
	<i>You have no other defined.</i>

Degree/Certificate Applicability	
Designation	Degree Credit
Proposed For	AA/AS Degree
Course Designation Text	Are there degrees/certificates to which this course applies? Ethnic Studies AA Degree

General Education/Degree/Transfer Course	
Page Last Saved on Friday, Dec 11, 2020 at 4:07 PM By Jose Pena	
CSU GE Area C: ARTS AND HUMANITIES	
	C2 - Humanities (Literature, Philosophy, Languages Other than English) Pending
CSU GE Area F: ETHNIC STUDIES	
	Ethnic Studies Pending
CSU Transfer Course	
	Transfers to CSU Approved
Cañada GE Area C: ARTS AND HUMANITIES	
	C2: Humanities Pending
Cañada GE Area F: ETHNIC STUDIES	
	Ethnic Studies Pending
IGETC Area 3: ARTS AND HUMANITIES	
	B: Humanities Pending
UC Transfer Course	
	Transfers to UC Pending

Course Distance Education	
Distance Ed Supplement	New distance education supplement
Distance Education	Distance education component was developed by an instructor with training in online pedagogy. Training: Faculty have received training through STOT I , STOT II, @One and Cañada's QOLT (Quality Online Training) or equivalent.
Method of Distance Education	Online, Hybrid, Web Assisted Course; (If there are limitations on how this course would

	be offered please explain below)
Online Method Limitations	
Other Methods	
Course Content and Methodology	The objectives and content of the course are adequately covered by the methods of instruction, assignments, evaluation of student outcomes, and instructional materials. If this course is currently taught in a lecture mode, the department faculty have determined that the same objectives can be achieved in a distance learning mode. The instructional equipment and materials are sufficient. The preparation and training of faculty are sufficient. Regular personal contact between students and instructor is sufficient. Methods of student evaluation are designed to maintain examination security. Evaluation of student outcomes is sufficient to permit review and assessment of the effectiveness of distance education for this course and to provide information for the annual distance education report.
Instructional Methodologies (How will you deliver the course content?):	Announcements/Bulletin Boards Chat Rooms E-mail Electronic Forum One-Way Video Conferencing (One-way interactive video and two-way interactive audio) Online Presentations Resource Links
Representative Courseware/Textbooks Materials:	No additional textbooks or materials apply
Methods of Evaluation of Student Performance:	a) Research Paper or Project b) Exam - essay and/or short answer questions c) Online quizzes and exams d) Weekly homework submitted electronically e) Regularly scheduled discussions of class material and current events f) Live Sessions/Conferences for exam review and reading review.
How are you ensuring that students with disabilities can access your course in accordance with Section 508?	1. Videos are captioned 2. Lecture screen-casts are captioned 3. Transcripts are provided for all multi-media files (audio and visual) 4. Alt-text is used for embedded images 5. Standardized formatting is used to support screen readers 6. All files are assessed with Accessibility Check options in Microsoft Office 7. Course is evaluated using the OEI Rubric (Online Education Initiative) 8. Faculty will work with DRC to ensure that proper accommodations are provided for students (e.g., extended time, Kurzweil, other UDI supports)

Plan for Regular Effective Communication Contact Between Faculty and Student (Title 5, 55204). "Local policies should establish and monitor minimum standards of regular effective contact."

Announcements/Bulletin Boards - Weekly

Chat Rooms - Periodically

Discussion Boards - Weekly

Email Communication - Daily (with a frequency of 24-48 hours)

Office hours - Weekly

Scheduled Face-to-Face Meetings - As needed

Telephone - Regularly

Study and/or Review Sessions - Regularly

Resources Needed

Adequate

Consultation with the Coordinator of Library Services regarding the adequacy of campus and online

Library Resources	information resources to fulfill course objectives is required prior to course approval. Inadequate to support the course Please Specify:
Affected Resources	Which of the following resources do you expect to be affected by the offering of this class? Check as many as appropriate. None of the above
Explain what effect the areas you have checked will have upon this college:	

Comparable Transfer Course Information	
Are there comparable courses?	Yes
Edit/Del	College Info

Minimum Qualification	
No Minimum Qualifications For this Course	

CB Codes	
CB03 TOP Code	2203.00 - Ethnic Studies
CB04 Course Credit Status	D - Credit - Degree Applicable
CB05 Course Transfer Status	A = Transferable to both UC and CSU
CB08 Course Basic Skill Status (PBS Status)	2N = Course is not a basic skills course.
CB09 SAM Code	E - Non-Occupational
CB11 California Classification Codes	Y - Credit Course
CB21 Levels Below Transfer	Y = Not Applicable
CB23 Funding Agency Category	Y = Not Applicable
CB25 Course General Education Status	Y - Not Applicable
CB26 Course Support Course Status	N - Course is not a support course

Codes/Dates	
Entry of Special Dates	

Instruction Office Review	01/22/2021
Last Outline Revision	
Content Review	
CC Approval	01/22/2021
DE Approval	01/22/2021
Effective Term	Term: Fall Year: 2021

Web Catalog

Course Family	
Web Catalog	<input type="checkbox"/> Exclude from Web Catalog

Instructional Services

Implementation Date	
Originator	Lezlee Ware
Origination Date	12/04/2020
Proposal Type	Cañada New Course
C-ID Numbers	
CB00 State ID	
CB03 TOP Code	2203.00 - Ethnic Studies
CB04 Course Credit Status	D - Credit - Degree Applicable
CB05 Course Transfer Status	A = Transferable to both UC and CSU
CB08 Course Basic Skill Status (PBS Status)	2N = Course is not a basic skills course.
CB09 SAM Code	E - Non-Occupational
CB10 Course COOP Work Exp-ED	N = Not part of Coop Work Exp
CB11 California Classification Codes	Y - Credit Course
CB13-Special Class Status	N - Not Special
CB21 Levels Below Transfer	Y = Not Applicable
CB22 Non Credit Course Category	Y - Not Applicable
CB23 Funding Agency Category	Y = Not Applicable
CB24-Program Course Status	1 = Program Applicable
CB25 Course General Education Status	Y - Not Applicable
CB26 Course Support Course Status	N - Course is not a support course

Web Catalog Metadata