John Siqueiros  
Associate Professor of Practice  
African American Studies  
Chicano Studies  
Entering Student Program  
LART 401  
915-207-4637, OK to text or call.  
jsiqueiros@utep.edu  
OFFICE HOURS: 11:30 – 12 noon MTWF

This is an upper-level undergraduate course satisfying both diversity and fine arts prerequisites.

GRADUATE CREDIT FOR THIS COURSE: In order to obtain graduate credit for this course, you must satisfactorily complete a graduate level project with a topic and parameters approved beforehand by the course instructor.

SCHEDULE OF ASSIGNMENTS. Below is a schedule of individual assignments. Students will also work in groups every day on assignments that relate to overarching themes. On average there will be two group assignments per week. All group work will be due TBD. Come to class to engage with your group and to learn due dates.

<table>
<thead>
<tr>
<th>WEEK 1</th>
<th>MONDAY</th>
<th>ALL ASSIGNMENT PORTALS CLOSE AT 9:20AM ON THEIR DUE DAY</th>
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<tbody>
<tr>
<td></td>
<td>TUESDAY</td>
<td>hooks Introduction; African Americans: Many Rivers to Cross, episode 1</td>
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<td>WEDNESDAY</td>
<td>hooks Chapter 1; HBO, Unchained Memories: Slave Narratives</td>
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<td>THURSDAY</td>
<td>Zinn Chapter 1</td>
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<td>FRIDAY</td>
<td>hooks Chapter 2; Many Rivers to Cross, episode 2</td>
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<tr>
<th>WEEK 2</th>
<th>MONDAY</th>
<th>hooks Chapters 3 and 4</th>
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<tr>
<td></td>
<td>TUESDAY</td>
<td>Pablo Friede, Pedagogy of the Oppressed: Preface</td>
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<td>WEDNESDAY</td>
<td>PBS: Slavery By Another Name</td>
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<td>THURSDAY</td>
<td>All quizzes and assessments in the SOCIALIZATION FOLDER</td>
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<td>FRIDAY</td>
<td>W.E.B. Du Bois, Souls of Black Folk, Chapter 1</td>
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<tr>
<th>WEEK 3</th>
<th>MONDAY</th>
<th>hooks chapters 5 &amp; 6</th>
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<tr>
<td></td>
<td>TUESDAY</td>
<td>hooks Chapter 7</td>
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<td>WEDNESDAY</td>
<td>hooks chapter 8</td>
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<td>THURSDAY</td>
<td>hooks chapter 9</td>
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<td>FRIDAY</td>
<td>Zinn Chapter 3</td>
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<th>WEEK 4</th>
<th>MONDAY</th>
<th>hooks chapter 10</th>
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<td>TUESDAY</td>
<td>hooks Chapter 11</td>
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<td>WEDNESDAY</td>
<td>hooks Chapter 12</td>
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<td></td>
<td>THURSDAY</td>
<td>hooks Chapter 13</td>
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<td>FRIDAY</td>
<td>Final</td>
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TEXTBOOKS


IN CLASS VIEWING:

THE STYLE WARS
- CHICANO! PBS DOCUMENTARY (EPISODES 1-3)
- BEYOND BEATS AND RHYMES (streaming through UTEP library)
- WHY RAPPERS ARE BROKE (Part 1)

Course Communication
You can call or text me at 915-207-4637. You may also contact me at jsiqueiros@utep.edu. I strongly urge you to contact me, if you have any concerns or questions. I am here for you.

COURSE DESCRIPTION

*A SOCIAL HISTORY OF HIP HOP* will examine the musical, social, political, cultural, and economic conditions that brought about urban youth culture in the late 1970s in the Bronx. Special focus will be placed on the multi-cultural aspect of the birth of hip-hop, wherein youth forge an alternative culture based on the collected awareness of the plight of the urban non-White working class in America. This course will also examine how the lucrative, 1%-owned music industry has appropriated hip-hop by developing and supporting artists who extoll values that are in direct conflict with original hip hop values. Students will come to understand the tremendous impact on socialization rap music and music videos have on youth and White adults who do not come in contact with Blacks and Hispanics. Chicanx rappers will be examined in light of a 500-year history of Hispanics in the New World, the development of clashing musical cultures between the elite and the masses in California from 1850 to the 1960s, the development of music in Los Angeles from its founding in 1769 to the present, and historical issues of the Mexican American related to low wages, sense of place, issues of emigration and immigration, disenfranchisement and harassment, as expressed in Chicanx music from the *Corrido* to rap.

Goals

- To engage the students in a multidisciplinary narrative, in a variety of forms, on the social history of African American and Chicanx musics, with special emphasis on
  - the functions of each music within its own society
  - the function of each music within American society in general
  - the cross-influence between Latin@ and African American music
  - the social, historical, political, and cultural inheritances and imperatives of each genre.
- To use music and music history to engage the students in an ongoing narrative about how race relations in America have traditionally been greatly impacted by music, particularly when White teens engage in Black or Latinx culture, thereby challenging long-standing notions of grace, class, race, gender and patriotism.
- To expose the students to a multitude of musical styles and help them develop nonjudgmental attitudes toward music; and then, help them scaffold their newly acquired attitudes toward music to their attitudes toward human relations.
SYLLABUS: A SOCIAL HISTORY OF HIP HOP
CHIC 4350-008 35449 and AFST 3390-005 34896
Summer 1 2018

• To help the students deconstruct dominant paradigms and their own socialization (perpetuated by the music industry) with regard to gender and race, in an effort to afford the student objectivity with regard to their own potential.
• To teach the students positive values and life lessons, a sense of entitlement to the American dream, and the responsibility of citizenship through music lyrics, musician biographies and seminal events in the history of music and large scale movements, such as the Civil Rights Movement, The New Left manifest as the 1960s Youth Counterculture, and the Chicano Movement.
• To inspire the student to engage in extra curricular projects and activities that help build awareness about the struggle of equality in and the nature and origins of race and race relations the United States.

Learning Outcomes

The student will be able to discern the difference between rap and hip-hop by understanding hip hop authenticity as follows:

an individual having a visceral connection to the culture's collected awareness of suffering, empowerment, and sense of unity; and who brings a sense of urgency to the resolution of social injustice through art — specifically, music, dance, and street art. The uninhibited and sincere expression of the self through art within this cultural milieu constitutes hip hop authenticity.

The student will come to understand the tremendous influence of the media, rap music videos and rap lyrics have on socialization -- not just with youth, but with adult Whites who acquire their world view of African and Mexican Americans from the images of music videos disseminated throughout the vast media. The student will understand that the values of the music industry's version of hip-hop are in direct conflict with the values of the original culture.

Students will be able to deconstruct stereotypes and understand the negative portrayal of the rapper by the privately controlled music industry within the context of a 500-year history of slavery, exploitation, denigration and exclusion.

Students will understand how ethnic music is transformed when it is mass mitigated; and that society itself is transformed when ethnic music is made accessible to and appropriated by the masses. Students come to understand that the mass mitigation of ethnic music challenges mores involving religion, gender, class and grace.

Students will be able to:

  • listen to rap music (as well as its predecessors) and discern innovation, assimilation, meaning and influence
  • Appreciate the technical and interpretive qualities of a rap song within the context of African American and Latino American cultural traditions
  • Acknowledge the influenced these traditions on the birth of hip hop culture
  • Recognize genres of African American music (blues, jazz, R & B, soul, dance, techno, hip-hop)

Students will come to appreciate the efforts of African Americans in building an amazing culture in Colonial America and the Antebellum South as a means of resistance and survival by understanding the travesty and tragedy of slavery.

Students will be able to understand Chican@ rappers' appropriation of Atzlan within a 500-year social and cultural history of the Chican@ starting just before 1492, through Spanish colonization, to Mexican independence, to the Treaty of Hidalgo and the Gadsden Purchase, to the development of Mexican and Mexican American culture in Los
Angeles from its founding to the present with special emphasis on the birth and development of the Chican@ Movement starting in the mid-60s.

Students will be able to interpret Chican@ rap lyrics within the context of the Mexican American’s struggle for justice, equality, land, wages and vindication from the stereotypes perpetuated by White Americans beginning with decades just before the United States’ annexation of Northern Mexico.

Students will be able to critique the music, aesthetics and lyrics of Latin@ and Chican@ rap music from multiple perspectives — art, sociology, anthropology, philosophy, art, politics and economics.

Students will be able to

• develop academic literacy through the critique of rap lyrics by teaching students to identify characteristics such as irony, tone, and point of view; and to analyze lyrics for plot, motif, character development and metaphor.
• develop academic literacy through exercises and assignments involving one-on-one comparisons of a canonic poem and a song lyric.
• develop a critical social consciousness through the lessons learned in the music, lyrics, musician biographies and events studied in the course.
• speculate and discuss the future of hip hop and its connection to the future of race relations in America and America’s future in general.
• appreciate stylistic and aesthetic traits and features of a myriad of hip hop genres and styles and associate them with cultural and social phenomenon.

• Students will understand American history from the perspective of the victim and develop an awareness of our indebtedness -- both individually and collectively -- to the African American and the Mexican American; students will be able put the history of American popular music, and especially rap music, into the context of a people's history of America and view rap music as a venue for the conflict and resolution of issues relating to racial strife in America.
• Students will be able see similarities between the events and legacies of African American and Mexican American history and their own experiences as members of a subgroup.
• Students will be able to demonstrate their understanding of the technical and interpretive qualities of hip hop music: first, through the study of historical precedents for rap and antecedent forms of art directly influencing the birth of rap; and then, through the analysis of seminal songs in the history of hip hop. Students will be able to do the same for the other components of hip hop: graffiti and street art, fashion, dance, and DJing.
• Students will appreciate the skills and organization involved in the production and distribution of popular music

ALL WORK MUST BE SUBMITTED VIA BLACKBOARD. See schedule above.

Streams of Knowledge
• Lectures
• Reading
• Images
• Videos
• Music
Grading
Reading/Viewing/Lecture quizzes 100 points
Assignments (individual and group) 300 – 500 points

COURSE POLICIES

Communicating with the Professor
Email, call or text: jsiqueiros@utep.edu; 915-207-4637

Technology Requirements

The following programs will be essential to you being able to access the content:

• Adobe PDF Reader
• Java
• Micromedia Flash Player
• Win Zip
• Open Office or MS Office
• Quicktime of Windows Media Player

Attendance
Attendance is required. You will be graded each day on your work with your group. You will also be required to take notes on classroom discussions involving the whole course.

Online Netiquette
Please observe the following etiquette when communicating in discussion boards or with your peers and the professor:

• Always be respectful of other's ideas, opinions and beliefs. I want to encourage you to argue -- this is an important skill to have and keep sharp. However, please always do so with dignity and respect. It is important that we always treat others with respect and kindness.
• When commenting in discussions, avoid simplistic 3-word answers like, I totally agree, You are so right, etc. Make your point and then add 2 or 3 sentences to support your statement.
• A comment containing substance contributes to everyone's understanding by either reflecting on meaning, analyzing content, elaborating on someone's comment, giving examples, or providing a synthesis of what has been said.
• I have found it useful to write my comments in Word, and then post them after I have had time to edit them. If you begin answering questions at the time the forum commences, then you will have plenty of time to tweak and improve your submission. Just make sure that you join the discussion before the expiration date.
• Avoid the use of all caps, as it is usually interpreted as shouting.
Course Requirements

Homework: All homework is due at the beginning of class on the due-date. Any work posted or turned in after the beginning of class will be counted as late, and subject to late penalties.
Other daily responsibilities: Check Blackboard and your UTEP email account daily for announcements/updates. Come to class to learn due dates!

Tests/exams: Quizzes will be posted on Blackboard and due dates are listed in the Course Schedule. There will be four benchmark essay exams. These essays need be comprehensive, but that does not mean that they need to be long. Points off for verbosity; points added for terse, but thorough essays. Get to the point, meet the objectives and write with proper grammar.

Papers or other writing assignments: Major written assignments in this class include those listed above under “grading.” All written assignments done outside of the classroom must be completed and submitted printed on paper, single-space. Handwritten assignments will not be accepted.
Oral reports: A group presentation and the final collective presentation.

Policy for late work: Assignments submitted after class begins on the due date will be penalized one letter grade for every day late. Students who fail to submit assignments on time do not receive feedback on performance. Therefore, it is important to submit work before deadlines for full credit and proper feedback. To earn a passing grade (“A,” “B,” or “C”) students must have completed all major assignments, paragraphs, and essays, even if they are too late to get points. If a major assignment is over three calendar days late, the student faces failure for this assignment. However, in order to pass the class students must still complete all major assignments in good faith. "Better late than never."

Policy for extra credit: Extra credit is available for certain extra event reports related to the theme of this course, or for participation in certain other special events. Ask the instructor for details if interested. Extra credit may also be offered at the Instructor’s option for extraordinary work clearly beyond the level of the course. This latter type of extra credit is rare, and may not be requested.

1.3 Student Conduct: [From the Handbook of Operating Procedures: Student Affairs]

Each student is responsible for notice of and compliance with the provisions of the Regents Rules and Regulations, which are available for inspection electronically at http://www.utsystem.edu/bor/rules/homepage.htm.

1.3.1 Scholastic Dishonesty: [From the Handbook of Operating Procedures: Student Affairs]
It is the official policy of the University that all suspected cases or acts of alleged scholastic dishonesty must be referred to the Dean of Students for investigation and appropriate disposition. It is contrary to University policy for a faculty member to assign a disciplinary grade such as an "F" or zero to an assignment, test, examination, or other course work as a sanction for admitted or suspected scholastic dishonesty in lieu of normally charging the student through the Dean of Students. Similarly, students are prohibited from proposing and/or entering into an arrangement with a faculty member to receive a grade of "F" or any reduced grade in lieu of being charged with scholastic dishonesty. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, the
submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

1.3.12 Plagiarism: [From the Handbook of Operating Procedures: Student Affairs] "Plagiarism" means the appropriation, buying, receiving as a gift, or obtaining by any means another's work and the unacknowledged submission or incorporation of it in one's own academic work offered for credit, or using work in a paper or assignment for which the student had received credit in another course without direct permission of all involved instructors.

Students with Disabilities Policy: If you have or suspect a disability and need an accommodation you should contact Disabled Student Services Office (DSSO) at 747-5148 or at dss@utep.edu or go to Room 106 Union East Building.

Syllabus Change Policy:
Except for changes that substantially affect the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.