

# **THE ROOTS OF LATINE HIP HOP ONLINE COURSE FALL 2024**

## **I) COURSE INFORMATION:**

Instructor: Roberto “Rob Nice” Santos, MFA  
Contact Information: rasantos3@utep.edu  
Course: CHIC 3345 | CRN: 27260  
Date Range: 3/18/24 – 5/6/24  
Student Hours: Weds. 9:30 AM -10:30 AM (via Blackboard)

## **II) TEXTS & MATERIALS:**

Mandatory Texts:

Source and reference materials such as articles, podcast episodes, book excerpts, and YouTube videos will be provided to students by the instructor. These materials are copy written by their authors and creators and will be shared with the class under the Fair Use Act.

Optional Texts:

*Hip Hoptionary* by Alonzo Wesbrook

*The Gospel of Hip Hop* by KRS-One

*Ink: A Lexicon of Elite Rap Techniques* by Pendulum Ink (digital download)

## **III) CONTENT OVERVIEW:**

This course explores the rich origins of Hip Hop, tracing its roots from Africa, through the enslavement and forced relocation of Africans to its birth in the Bronx's challenging socio-economic landscape of the 1970s, shaped and informed by Black and Latine communities. We'll uncover the transformation of these musical traditions through adversity, leading to Hip Hop's emergence as a culture with four core elements: Breakdancing, Graffiti, Deejaying, and Rapping. Focusing on the significant contributions of Latine practitioners, we will delve into each aspect of Hip Hop culture, highlighting its role as a powerful form of expression and social commentary born from origins of resistance, and fueled by ingenuity. By examining the pivotal figures and the distinction between rap, emceeing and Hip Hop, this course offers a comprehensive understanding of Hip Hop as a resilient and ingenious cultural movement.

## **IV) LEARNING OUTCOMES**

Upon successful completion of this course, students will be able to: understand the historical foundations: demonstrate a comprehensive understanding of the origins of Hip Hop culture, with a particular focus on the roles and contributions of Latines. This includes tracing the evolution from African musical traditions through the socio-economic conditions of the Bronx in the 1970s.

- **Analyze Cultural Impact:** Analyze the significant impact of Hip Hop on society and culture, recognizing its power as a form of expression born from oppression and its role in addressing social justice issues. Students will be able to discuss how Hip Hop serves as a platform for storytelling and activism.
- **Identify Key Figures and Movements:** Identify and discuss key figures and movements within Hip Hop, including pioneering Latine artists and groups, and their influence on the development of the genre. Students will explore the contributions of these figures to the four primary elements of Hip Hop: Breakdancing, Graffiti, Deejaying, and Rapping.
- **Distinguish Between Rap and Hip Hop:** Clearly differentiate between Rap as a musical form and Hip Hop as a broader cultural movement. Students will understand the nuances and interconnections between these aspects, including how they reflect and influence cultural and societal dynamics.
  - **Engage in Critical Discussions:** Engage effectively in discussions about Hip Hop, utilizing a critical and informed perspective to evaluate the genre's evolution, its global impact, and the ongoing contributions of Latines. Students will develop the ability to articulate their thoughts and analyses clearly and respectfully in both written and verbal forms.
  - **Create Original Analyses:** Produce original, thoughtful analyses of Hip Hop texts, performances, and cultural phenomena. Students will apply theoretical and practical knowledge to critique and interpret Hip Hop in a way that acknowledges its complexity and cultural significance.
  - **Cultivate Cultural Appreciation:** Foster a deep appreciation for the diversity, creativity, and innovation inherent in Hip Hop culture. Students will leave the course with a heightened awareness of the genre's ability to cross cultural boundaries and bring people together.

This course aims not only to educate but also to inspire a continued exploration and appreciation of Hip Hop culture and its profound influence on society. Through a combination of lectures, discussions, assignments, and projects, students will gain a nuanced understanding of Hip Hop and its critical place within the tapestry of global music and culture.

## **V) BLACKBOARD MODULAR LEARNING:**

This course is structured in a modular layout. This means the course will be revealed to you one section at a time. Each module will remain open for approximately ten days, and will encompass all the materials, lecture notes, submission zones, and discussion threads for that specific section.

## **VI) COURSE GRADING:**

A = 90-100

B = 80-89

C = 70-79

D = 60-69

F = 0-59

## **VII) ASSIGNMENTS & ASSIGNMENT VALUES:**

**Discussions:** 5 points each (25 points total)

**Quizzes:** 5 points each (20 points total)

**Song Analysis:** 20 points

**Profile:** 20 points

**Final Exam:** 15 points

## **VIII) ASSIGNMENT DESCRIPTIONS:**

### **Discussions (due by last day of each module):**

In the spirit of Hip Hop, our class discussions serve as the cypher of our course, a space for sharing, self-expression, and showcasing intellect. A cypher is where opinions are voiced, knowledge is shared, and where we actively listen to and consider our peers' perspectives, fostering a community of exchange. With a total of five discussions aligned with our weekly topics, these sessions are designed to spark insightful conversations and deeper reflection on the course material.

### **Quizzes (due by last day of each module):**

The course incorporates five quizzes, placed to test your comprehension of the curriculum. These quizzes vary in format, including multiple-choice questions, short answers, or a blend of both. This approach ensures a thorough assessment of your knowledge of the course's key themes, historical insights, and the pivotal roles within Hip Hop culture.

### **Song Analysis (due March 24th):**

Analyze a rap song of your choice, delving into its core message and the visual imagery it evokes. Explore what the song says about society and/or the artist's culture. The analysis should be one to two pages long.

### **Profile (due April 14th):**

Create a one to five minute video blog profiling a significant Latine figure in Hip Hop culture. In your video, outline their pivotal contributions and discuss their impact within both the Hip Hop community and the broader cultural landscape. Highlight the ways in which this individual has shaped or influenced Hip Hop, detailing their artistic achievements, innovative approaches, and the lasting legacy they've left on the genre. This presentation should not only celebrate their work but also delve into how they've used their platform to influence and inspire within the Hip Hop culture and beyond. If you are unable to produce a video, a written two-page profile is also acceptable. Chose

your subject from section XX in this syllabus. You can also use sources from section XIX.

### **Final Exam (Due May 6th):**

#### *Option 1:*

Discuss a particular aspect of Hip Hop culture (such as breakdancing, graffiti, Deejaying, or emceeing) and detail how Latine culture or people have shaped its evolution and practice. Include sources to support your perspectives and opinions.

#### *Option 2:*

Attend a live Hip Hop show and engage in a critical assessment of the performers, focusing specifically on differentiating between artists who are rappers and those who are emcees. Your analysis will form the basis of a concise paper in which you will articulate your observations and substantiate your opinions with examples and description. If you for any reason are unable to compare artists, focus on just one artist and their role as either a rapper or emcee.

### **IX) DEADLINES AND LATE WORK:**

All assignments are due in their respective Blackboard portals by the date and time specified. Late submissions will incur a 5% penalty for each day they're overdue. After ten days, no late work will be accepted unless there's a documented emergency.

### **X) COMMUNICATION:**

General Questions: Please use the course discussion board for general questions.

### **XI) PRIVATE CONCERNS:**

Email or schedule a meeting during office hours. Response Time: I aim to respond to all emails and queries within 24 hours during weekdays.

### **XII) TECHNOLOGY REQUIREMENTS:**

For optimal participation in this course, students need a stable internet connection. It's imperative to have access to the UTEP Blackboard platform, which will be the primary hub for course materials, discussions, and assignments. Additionally, students should have word processing software, such as Microsoft Word or Google Docs, readily available. For video meetings with the instructor, having a functional webcam and microphone is encouraged for optimal communication.

### **XIII) NETIQUETTE POLICY:**

It's essential to establish a set of guidelines to ensure that our interactions remain respectful, supportive, and conducive to a positive learning experience for everyone. Our Netiquette Policy outlines the expectations for behavior in all online communications related to our course, including discussion forums, emails, video conferences, and any other digital platforms we may use.

#### 1. Respect and Courtesy

- **Treat others as you would like to be treated.** Always communicate with your peers and instructors with respect and kindness. Derogatory, offensive, or disrespectful comments are strictly prohibited.
- **Be mindful of tone and context.** Without face-to-face cues, written text can easily be misinterpreted. Aim for a polite and clear tone, avoiding sarcasm unless you're sure it will be understood.

## 2. Communication Clarity

- **Proofread your contributions.** Take a moment to review your messages for spelling and grammatical errors, which can distract from your point.

## 3. Engagement and Participation

- **Stay on topic.** Keep discussions relevant to the course material or the topic at hand. This helps maintain focus and ensures valuable and productive conversations.
- **Contribute positively.** Share your knowledge, experiences, and questions to enrich our learning environment. Constructive feedback and debate are welcome, but always approach disagreements with respect and an open mind.

## 4. Privacy and Confidentiality

- **Respect privacy.** Do not share personal information about yourself or others without consent. Be cautious about what you disclose in a public or shared online space.
- **Be considerate of others' content.** Do not copy or use someone else's work without proper attribution or permission. Plagiarism and unauthorized sharing are unacceptable.

## 5. Digital Etiquette in Video Conferences

- **Be punctual.** Try to join video calls a few minutes early to address any technical issues.
- **Mute your microphone when not speaking.** This reduces background noise and distractions.
- **Use video responsibly.** Turn on your camera if required, but be mindful of your background and appearance to maintain a professional and distraction-free environment.

Failure to adhere to this Netiquette Policy may result in warnings, removal from discussions, or other appropriate actions depending on the severity of the violation. Our goal is to create a supportive and engaging online learning community, and following these guidelines will help us achieve that.

By participating in this course, you agree to abide by this Netiquette Policy. Let's work together to ensure a respectful, productive, and enriching experience for everyone involved.

#### **XIV) PLAGIARISM:**

“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 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. Any student caught plagiarizing or cheating will be reported to the Academic Dean, will receive a zero on their assignment, and will lose credibility as a writer in the class. In order to avoid the temptation to plagiarize, students should start their assignments early.

#### **XV) USAGE OF ARTIFICIAL INTELLIGENCE:**

Since writing, analytical, and critical thinking skills are part of the learning outcomes of this course, all work submitted in this course must be your own and completed in accordance with the UTEP Handbook of Operating Procedures Chapter 1 Section 1.2.3. **AI** generated submissions that use ChatGPT, Grammarly, Chegg or other AI composition software *is prohibited*, will be treated as cheating, and reported to the Dean of Students.

#### **XVI) STUDENT SUPPORT CENTER:**

The Student Support Center (SSC) is dedicated to providing a quality advising experience. This website is a supplement to the advising services offered to College of Health Sciences (CHS) students. It aims to provide students with the tools and resources needed to make the best academic decisions possible! The CHS Student Support Center staff is currently available to serve and assist you both in-person and remotely. The SSC is located in HSSN Room 200. Phone number: 915-747-7234. Email: [studentsupportcenter@utep.edu](mailto:studentsupportcenter@utep.edu).

#### **XVII) THE CENTER FOR ACCOMMODATIONS AND SUPPORT SERVICES:**

Should you need accommodations, The Center for Accommodations and Support Services (CASS) aspires to provide students with disabilities, accommodations and support services to help them pursue their academic, graduation, and career goals. Visit their website at, <https://www.utep.edu/student-affairs/cass/>.

If you have a documented disability that requires academic accommodations, please contact the University's Center for Accommodations and Support Services (CASS) as soon as possible. Once your accommodations are approved, it's your responsibility to communicate with me so we can ensure your learning needs are met.

## **XVIII) CALENDAR:**

All discussions, quizzes and assignments are due by Sundays before 11:50 PM MST

### **Module 1 | March 18 - March 24 (7 Days):**

**Video Lecture:** Course introduction & syllabus overview

**Read:** Syllabus

**Read:** "A Guide to Hip-Hop Culture in the Bronx, Past and Present" by Alvin Blanco

**Watch:** "DJ Kool Herc and the Birth of Hip-Hop" by Christie's

**Watch:** *Wild Style* by Charlie Ahearn and Fab 5 Freddy

**Quiz #1:** Do you understand the course layout and expectations?

**Discussion #1:** What is your relationship with Hip Hop?

### **Module 2 | March 25 - April 3rd (10 Days):**

**Video Lecture:** Hip Hop Origins: From Africa to the Bronx and Beyond

**Read:** "African Slaves/American Slaves: Their Music" by Amiri Baraka

**Read:** "Negro Spirituals are the foundation of Black American music, Its Traditions Come Full Circle with Hip Hop" by Gennette Cordova

**Read:** "Jan. 28, 1917: the Bath Riots" by David Dorado Romo (Mexican Oppression)

**Read:** "Racial Identity and Racial Treatment of Mexican Americans" by Vilma Ortiz and Edward Telles (Mexican Oppression)

**Read:** "Indian Slavery Once Thrived in New Mexico. Latinos Are Finding Family Ties to It" by Simon Romero

**Watch:** *Negro Spirituals: the Music That Helped Free Enslaved African Americans* by Detroit Public TV

**Listen:** "Sometimes I Feel Like a Motherless Child" by Bessie Griffin

**Listen:** "Motherless Child" by Ghostface Killah

**Discussion #2:** Hip Hop began as the music of oppressed people, but has become a multi-billion dollar industry. What do you think about the commercialization of Hip Hop and does it still benefit oppressed people?

**\*Song Analysis Due: March 24th**

### **Module 3 | April 4 - April 13 (10 Days):**

**Video Lecture:** The Elements of Hip Hop & How Many Elements Actually Exist?

**Read:** "Breaking Down the 5 Elements of Hip Hop" by Rock the Bells Staff

**Read & Watch:** "Hip Hop: A Culture of Vision and Voice" by The Kennedy Center

**Read:** "History of breakdancing: A Breakdown of Important Events" by Red Bull Editorial Team

**Read & Watch:** "The Latinx B-Boys & B-Girls Who Started a Dance Revolution" by HipLATINA

**Watch:** *KRS-One Lecture* at EPCC

**Watch:** *Style Wars* by Tony Silver

**Watch:** "Hip-Hop Legend, Crazy Legs, Talks About the Evolution of the Culture" by Sway's Universe

**Short Answer Quiz #2:** Choose one Latine breaker or crew and explain their contribution to the art form.

**Discussion #3:** What makes Hip Hop a culture? What about this culture interests you the most?

**Module 4 | April 14 - April 23 (10 Days):**

**Video Lecture:** Hip Hop Elements Continued: Deejaying & Graffitiing

**Watch:** *From Mambo to Hip-Hop: A South Bronx Tale* by Henry Chalfant

**Watch:** *Scratch* by Doug Pray

**Watch:** “Cornbread Lives” by Mass Appeal

**Watch:** *LA Originals* by Estevan Oriol

**Watch or Listen:** “The Hidden History of the Hip-Hop Mixtape” by The Real News Network

**Listen:** “1976: Lee Quiñones on the Art of Graffiti | 50 Years of Hip-Hop” by Janice Headley

**Read:** “History of DJing: The Ultimate Guide to DJ History” by ZIPDJ

**Read:** “Cedeno, Luis (Disco Wiz)” by Fordham Research Commons

**Read:** “The Sazón in Hip-Hop” by Wanda Hernández

**Read:** “Bobbito Garcia Video Bio '07” edited by Mike Vargas

**Read:** “Walls that Speak: The Legacy of Latine Street Art” by Luz Staff

**Read:** “Latin American Graffiti” by modernlatinamericanart

**Read:** “Cholo Graffiti” by Chaz Bojórquez, Gusmano Cesaretti, Estevan Oriol with Cheech Marin

**Quiz #3:** What do you know about Deejaying?

**Discussion #4:** Do you consider graffiti to be vandalism? Why or why not? Or should graffiti have a political or socially conscious message?

**Module 5 | April 24 - May 6 (13 Days):**

**Video Lecture:** Emceeing and Rapping

**Watch:** *Freestyle the Art of Rhyme* by DJ Organic and Todd Hickey

**Watch:** “Kid Frost Exclusive Interview” w/ Joey Bravo

**Watch:** “Pigmeat Markham - Here Comes The Judge” (Tonight Show 1968)

**Watch:** “Right On! Poetry On Film. The Original Last Poets movie” (1971) VHS transfer by Rhapsody Films Inc.

**Read:** “Felipe Luciano: Puerto Rican American Young Lords activist and co-founder of The Last Poets” by National Museum of African History & Culture

**Read & Watch:** “The Importance of Cypress Hill and Their Classic Studio Album, *Black Sunday*” by Noah A. McGee

**Read or Listen:** “As Hip-Hop Turns 50, Reflecting on the Role Latin Artists Played” A Martínez, Jasmine Garsd, and Felix Contreras

**Listen:** *Hispanic Causing Panic* (Album) by Kid Frost

**Quiz #4:** What do you know about emceeing?

**Discussion #5:** Why is rap music, a genre created by oppressed people, such a powerful force in American society?

**\*Final Exam Due: May 5th**



## **XIX) SOURCES FOR FURTHER RESEARCH (NOT MANDATORY, BUT VERY INFORMATIVE):**

### **The Great Debate: Are Latines Also Creators of Hip Hop?**

**Watch:** "Tariq Nasheed on Puerto Ricans not contributing, innovating or creating Hip-Hop" (pt. 6) by Street TV

**Watch:** The World's 1st Rapper Grandmaster Caz on Latinos' Role in Hip-Hop

**Watch:** "New Old Heads React to Fat Joe Saying Hip Hop's Creation was 50/50 Black and Latinos" by Bringing Down The Band

**Watch:** "Rap Pioneer Ruby Dee: In The 70s Hispanics Didn't Want Their Kids Listening To "Hibbity Hop"" by Yanadameen Godcast

### **Latine Deejays:**

**Watch:** "Crazy Legs & DJ Charlie Chase Share RARE Stories On Latino Impact In Hip Hop" | GOAT Talk w/ DJ Enuff

**Watch:** "How DJ Charlie Chase Created a New Sound of Hip Hop with His Latin Music Fusion" by Andrina's Casa

### **Latine Breakers:**

**Watch:** "Shabba Doo Ozone Boogaloo Turbo TF1 Hip Hop"

**Read:** "The Inner Workings of Crew Politics: A discussion with the Mighty Zulu Kingz" by Helen Simard

**Read:** "Venezuelans Create Community Around Break Dance in Colombia" by Estefania Mitre & Jaír Fernando Coll Rubiano

### **Latine Grafitti:**

**Watch:** "Speaking with the Legendary Tracy 168"

**Watch:** *Miami's Graffiti Style Gods* by Vice

### **Latine Rappers:**

**Watch:** "The Real Roxanne talks life + music + career + health insurance" with Bobby Simmons @ party1019.com

**Watch:** "Hurricane G interview" by In the Hood Videos

### **Early Latine Contributors to the Culture:**

**Read:** "Pumpkin The Original King of the Beat" by Jay Quan

**See Hip Hop's Baby Pictures:** "The Archive of Joe Conzo, Jr." from Cornell Hip Hop Collection

**XX) PROMINENT (MOSTLY) AMERICAN LATINE CONTRIBUTORS TO HIP HOP CULTURE:**

Kid Frost (artist)	N.O.R.E. (artist & podcaster)	Fabulous (artist)	Angie Martinez (radio)
Mellow Man Ace (artist)	Cypress Hill (rap group)	Chino XL (artist)	Joe Conzo, Jr (photographer)
Hurricane G (artist)	Vico C (artist)	The Beatnutz (rap group)	MC Ruby Dee
Big Pun (artist)	AZ (artist)	Cardi B (artist)	Tony Touch (Deejay)
Fat Joe (artist)	Baby Bash (artist)	Snow Tha Product (artist)	Dj Doo Wop (Deejay)
Cipha Sounds (Deejay)	Bobbito Garcia (Deejay)	Lil Rob (artist)	Immortal Technique (artist)
Danny Hastings (photographer & multimedia)	Dave East (artist)	Lil Pump (artist)	Jim Jones (artist)
Tres Delincuentes (rap group)	Control Machete (rap group from Mexico)	Bocafloja (artist from Mexico)	Akwid (rap group)