

SOC 1873H: A HIP-HOP COMPANION TO RACE AND ETHNICITY

Course Information

Course name: A Hip-Hop Companion to Race and Ethnicity.

Course semester: Fall 2021.

Mode of instruction: In-person.

Meeting days and times: Fridays, 3-5:30 p.m.

Classroom location: Page-Robinson Hall, 302.

Canvas page: <https://canvas.brown.edu/courses/1086282>

Prerequisites: There are no prerequisites for this course.

Instructor Information

Instructor name and title: Rui F. Carvalho, Doctoral Candidate in Sociology.

Office location: Office 301, Institute at Brown for Environment and Society, IBES, 85 Waterman Street, Providence RI 02912.

Office hours: Friday mornings, between 9 a.m. and 12 p.m., and by appointment over Zoom (schedule via email).

Contact information: Beyond the classroom meetings and office hours, you can reach me via email: rui_carvalho@brown.edu.

Course Description

This course seeks to understand historical and contemporary trends in racial and ethnic discrimination and inequality through sociological texts, the art and activism of Hip-Hop's cultural producers, and a community-based learning and research experience. Alongside the more common approach of discussing scholarly texts, in this course we will delve into how the social sources and expressions of racial and ethnic discrimination and inequality, present and past, have been interpreted by Hip-Hop and its cultural producers. In other words, this is a seminar on the Sociology of Race and Ethnicity... through/with Hip-Hop. Racial and ethnic inequality and discrimination have long been central concerns in both Hip-Hop and Sociology. Despite their different expressions, both forms of knowledge production and social interpretation have long addressed key topics in the analysis of racial and ethnic classification, discrimination, inequality, and identity-making, therefore providing an excellent repository of complementary sources to answer important questions related to race and ethnicity. How are race and ethnicity (re-)constructed and subjectively experienced socially, culturally, and politically? What are the (individual, institutional, local, and global) mechanisms that underpin and continually reinforce racial and ethnic stratification, in the United States and elsewhere? How do race and ethnicity intersect with other dimensions and identities – such as gender, nationality, religion, and social class – to produce differential outcomes and experiences? These are some of the questions we will try to address in this seminar, resorting to key sociological texts, Hip-Hop art forms and, applying a community-based learning and research experience, through (our own) collective, critical thinking.

Course Goals and Learning Outcomes

This advanced seminar is offered through the Sociology department and is designated as a Community-Based Learning and Research (CBLR), a Diversity and Inclusion Action Plan (DIAP), as well as a Writing-Designated (WRIT) course. I am hopeful and confident that, by the end of the course, students will have achieved the following six learning outcomes:

1. *Remember*, be conversant in, and show a firm command of, the main concepts, theories, and current and recent discussions and foundational scholarly works in the sociological study of race and ethnicity.
2. *Understand* how Hip-Hop and its practitioners have experienced and addressed issues of racial and ethnic discrimination and inequality, and how these perspectives can inform or complement those of scholarly works.
3. Understand the importance of combining different perspectives in the analysis of social problems (related to race and ethnicity, and beyond) and *apply* those combined insights in different learning and research contexts.
4. *Analyze* the causes and mechanisms underpinning and cumulatively reinforcing racial and ethnic stratification, as well as of the (individual and structural) consequences of racial and ethnic discrimination and inequality.
5. Critically *evaluate* different perspectives on matters related to race and ethnic discrimination and inequality, and develop and justify their stances and positions by combining elements from those different perspectives.
6. Acknowledge the importance of valuing the perspectives of (academically and socially) subalternized actors when *creating* their own frameworks, opinions and agendas on social problems (about race and ethnicity, and beyond).

Time Allocation

This seminar will meet 13 times throughout the semester. The expected time dedication to the course during the semester is *180 hours*, organized in the following manner:

- Weekly meetings: Over the course of these 13 weeks, students should expect to spend about 2.5 hours per week in class, corresponding to a total of 32.5 hours during the semester. Students are also expected to attend office hours a few times throughout the semester. The expected time of outside class communication with the instructor is about 2.5 hours. Thus, this component is expected to require about *35 hours* during the semester.
- Weekly readings: Students should expect to spend about 5 hours per week preparing the required readings and Hip-Hop materials. Since there are no required readings in the first and last weeks, this amounts to a total of *55 hours* throughout the course of the semester.
- Weekly short memos: Students are asked to write weekly short memos about the required readings and materials. I expect students to submit 10 such memos. Since there are no required readings in the first and last weeks of class, no memos will be required for these classes. Additionally, students do not need to write short memos in the weeks they are leading the class discussion. Reviewing the course materials and writing the weekly memos should take about 3 hours per memo, for a total of *30 hours* throughout the semester.
- Community-partner workshops: There will be a total of 10 thematic workshops with participants from a community-based partner organization throughout the semester. These are expected to last approximately 2.5 hours each, and students are expected to attend all of them, in person in the weeks they are presenting and, at least, remotely in the other meetings, which amounts to a total of *25 hours* throughout the semester.
- Longer memo and presentation(s): Students are responsible for preparing a presentation (and the ensuing discussion) on one of the course's topics, to be presented in class and during one of the thematic community-partner workshops. As part of this, students should prepare an extended abstract and a presentation on that topic. They are expected to revise and resubmit this abstract after the two presentations have taken place. In total, preparing the presentation(s) and writing and revising the memos should take approximately *15 hours* to complete.
- Final creative project (and companion): The final course project, which includes a creative output and an extended summary essay accompanying it, should require students an effort of approximately *20 hours* to complete.

Academic Support for Students

Accessibility and Accommodations

Brown University is committed to full inclusion of all students. Please inform me early in the term if you may require accommodations or modification of any of the course procedures. Please, feel free to speak with me after class, during office hours, or by appointment. If you need accommodations around online learning or in-classroom accommodations, please be sure to reach out to Student Accessibility Services (SAS) for their assistance (seas@brown.edu; 401-863-9588). Undergraduates in need of short-term academic advice or support can contact an academic dean in the College by emailing: college@brown.edu. Graduate students may contact one of the deans in the Graduate School by emailing: graduate_school@brown.edu.

Campus Resources

Please, be mindful of your well-being, and of your mental and physical health. During this course, and in general, these must always take precedence over your work. Feel free to consider me a resource in this regard. Brown University has a few added resources to help you achieve this too, as well as several resources to help you thrive academically. Find below a list of some University resources that you might find helpful.

- Student and Employee Accessibility Services (SEAS) Resources: <https://www.brown.edu/campus-life/support/accessibility-services/resources-students>
- Counseling and Psychological Services: <https://www.brown.edu/campus-life/support/counseling-and-psychological-services/resources-and-self-help/brown-resources>
- International Student Experience Resources: <https://www.brown.edu/campus-life/support/international-students/student-resources>
- Writing Center (at Harriett W. Sheridan Center for Teaching and Learning): <https://www.brown.edu/sheridan/programs-services/writing/writing-center>
- English-language support for international and multilingual students (at Harriett W. Sheridan Center for Teaching and Learning): <https://www.brown.edu/sheridan/programs-services/english-language-support>
- For pedagogical and teaching-related resources, you can reach out to the Harriet W. Sheridan Center for Teaching and Learning: <https://www.brown.edu/sheridan/sheridan-center>
- For best practices and several resources on engaged scholarship and community-based learning and research, consult the Swearer Center for Public Service: <https://www.brown.edu/academics/college/swearer>
- For additional academic resources on race, ethnicity, slavery and social justice, check the Center for the Study of Race and Ethnicity in America (CSREA) (at <https://www.brown.edu/academics/race-ethnicity/home>) and the Center for the Study of Slavery and Justice (CSSJ) (at <https://cssj.brown.edu>).
- Miscellaneous student support services: <https://www.brown.edu/offices/student-support/student-support-services>
- A survey of (other) useful resources offered at Brown can be found here: <https://www.brown.edu/life-brown/community>

Inclusion and Diversity Statement

In line with the Department of Sociology's Diversity Statement, in all my classes and scholarly (and non-scholarly) activities, I embrace "a notion of intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender identity, sexuality, class, and religion." A first small, yet crucial, step to achieve this is to acknowledge, as participants in this course and in the Brown community more broadly, that we are on the traditional homelands of the Narragansett, Wampanoag and Pokanokett peoples, and that Brown University is implicated in the transatlantic slave trade and in slavery.

In this course (and beyond), I am deeply invested in creating an inclusive learning environment where diverse perspectives are recognized, respected, and seen as a source of strength. In its essence, this course is exactly about presenting a variety of diverse perspectives, including those developed by often subalternized and minoritized social actors like Hip-Hop artists, and discussing them critically in equal standing and by valuing the experiences and identities of those conveying them. This course is also grounded on the premise that knowledge production (and learning) is an integrative process and can only be achieved by incorporating the ontologies, epistemologies, methodologies, and experiences of different actors, academic and not academic, in an environment that supports mutual cultural understanding and recognition, empathy, critical reflection, and public engagement in the pursuit of equality and social justice. This course strives to address and build understanding on issues of racial and ethnic discrimination, stratification and inequality from these standpoints.

Also in this scope, it is my goal to foster a learning community within and beyond Brown that supports diversity of perspectives and experiences, and respects and honors your (including, but not limited to, racial, ethnic, national, gender, sexual, religious, ability, and class) identities. Hence, I deeply welcome and appreciate any comments and feedback on ways that I can do that. You can either come talk to me or provide feedback anonymously, either through an exit ticket or by leaving a note in my campus mailbox (Department of Sociology, Maxcy Hall, basement lounge). Particularly, let me know whether:

- You would like to be addressed by a specific name or pronoun other than the one that appears on your Brown records and whether you prefer to capitalize your name (or any other words) or not.
- If any experience in the course (or outside of it) perturbs you in any way, and you believe that I might be a resource for helping you address it.
- If you have any suggestions on how I can better incorporate other perspectives, practices, or pedagogical strategies into the course, ranging from the course readings to my teaching style.

In addition, I will create, at the beginning, end and throughout the course, moments where students can share their expectations and present suggestions about how I can improve the course. This will take the form, for example, of entry and exit tickets and open discussions about this in class, as well as by leaving space for open class topics catering to the interests of the students enrolled. These moments will help me improve, not only after the course, but also throughout its duration. So, I look forward to receiving comments and feedback on ways that I can improve the quality of the experiences of the students taking the course (and my classes in general), and of the course itself.

Finally, some of the song lyrics and videos we will analyze in the class contain suggestive images and explicit and/or violent contents and language. Since you enrolled for this course, I assume you know something about Hip-Hop and thus I am sure this does not come as surprise for you. In any case, please feel at ease to let me know whether any of the contents in the song lyrics or videos make you feel uncomfortable, and I will absolutely try to make accommodations for that.

Course Materials

If your Brown undergraduate financial aid package includes the Book/Course Material Support Pilot Program (BCMS), concerns or questions about the cost of books and course materials for this or any other Brown course (including RISD courses via cross-registration) can be addressed to: bcms@brown.edu. For all other concerns related to non-tuition course-related expenses, whether or not your Brown undergraduate financial aid package includes BCMS, please visit the Academic Emergency Fund in E-GAP (within the umbrella of "E-Gap Funds" in UFunds) to determine options for financing these costs, while ensuring your privacy.

I am very sensitive to the fact that students' budgets are oftentimes tight. Therefore, I do not require that you purchase any books, supplies or other materials for this course. All the course's reading and other materials (book chapters, journal papers, and Hip-Hop songs, lyrics, videos, and other materials) will be accessible through the University library and/or on the course's Canvas page. I am happy to talk further about your specific interests and make tailored recommendations based on that. As crucial general works on the sociology of race and ethnicity, I cannot help but suggesting these three incredible additions to your (any, really) personal library:

- Eduardo Bonilla-Silva (2017). *Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in the United States*. Fifth Edition. Lanham: Rowman and Littlefield Publishers, 376 p.
- José Itzigsohn and Karida Brown (2020). *The Sociology of W. E. B. Du Bois: Globalized Modernity and the Global Color Line*. New York: New York University Press, 304 p.
- Keeanga-Yamahtta Taylor (2016). *From #BlackLivesMatter to Black Liberation*. Chicago: Haymarket Books, 288 p.

Course Assignments and Assessment

Weekly Short Memos

These short (1-2 pages max.) memos should sum up the weekly readings and songs, developing a coherent narrative about them, critically engaging with, and raising questions about, the weekly course materials and the weekly topic. These memos should be submitted on the day (Thursday) before our weekly class to allow me time to read them and address ideas, themes and questions contained in them for class. These memos are individual. Students are expected to submit a total of 10 such memos throughout the semester. Since there are no readings in the first and last weeks of the course students do not need to submit memos in those weeks; the same goes for the week they are leading class discussions.

Overall, in these memos, I want to see that students: (1) understood the readings and the Hip-Hop materials; (2) were able to summarize the main ideas from all these materials and how they converse with each other, and (3) could critically reflect on their contents and on the week's topic. These short memos contribute mainly to fulfilling learning outcomes 1, 2, 4 and 5 (see above). Each memo counts 2.5% for the final grade, for a cumulative *contribution of 25% of the final grade*.

Extended Abstracts and Leading Discussions

Students prepare an extended abstract (4-5 pages max.) on the weekly materials. This extended abstract should include a summary of the readings, a compact literature review on the weekly topic (including a few new sociological texts and Hip-Hop materials, no more than 5 for each type of source) and a few questions to guide the in-class discussion. These abstracts must be submitted on the day (Thursday) before the weekly class. They will be assessed using the same criteria as the short memos, with the addition of looking at how students are able to research additional literature and Hip-Hop materials and make decisions about what is relevant to be included, and how pertinent their choice of queries to guide the discussion is.

Students will then present on one of the weekly topics and lead the in-class discussion as well as a thematic community-based participative workshop to be held at our community partner. I will provide details on the workshops timely, but overall they will run as a small presentation followed by a longer discussion (following the model of a "World Café" focus group). After the in-class discussion and the workshop, students are expected to revise and resubmit their group extended abstracts to incorporate the feedback and results stemming from the community workshops. Students will be able to sign-up for the weeks and topics they want to present on. I encourage all students to meet with me before class, in-person or over zoom, during the week of their assigned presentation(s).

In total, *this assignment counts for 25% of the final grade*. The first version of the extended abstract counts for 5% of the final grade; each of the presentations and group discussions counts for an additional 5% (i.e. 10% for both presentations); and the revised (final) version of the extended abstract counts for a total of 10% of the final grade. This assignment directly addresses learning outcomes 1 through 5.

Final (Creative) Project and Companion Essay

The third type of assignment will consist of an individual final creative project. Students are asked to create RAP lyrics (or spoken word) about a relevant topic of their choosing. (Alternatively, if students feel more comfortable with other types of creative or artistic modes, I can try to accommodate their preferences.) The topics can be related to the sociological study

of racial and ethnic discrimination and inequality, or to any other sociological problem (e.g. gender discrimination, residential segregation, climate change, global development, nationalism). They can be free-flowing or focus on a relevant author (e.g. Du Bois) and their oeuvre, or on a specific book (e.g. Black Reconstruction). Students will then include a 3-4-page companion to their creative work, in the form of an essay accompanying the lyrics (or other artistic work) explaining the rationale and the motivation for the lyrics and conducting a short (critical) academic review of the topic. The criteria for assessing the final essay are the same as the previous assignments. I will also pay close attention to how students explore their creative drives and use their artistic project as a social intervention, as well as to how the two outputs (creative element and accompanying essay) are connected to each other and cohesively add on to one another to express the students position. Students will be asked to present the final outputs of their work in class and for the community partner organization and will hopefully have a chance to receive feedback on their work. These presentations will likely take place in the final week of class.

In total, this final assignment *contributes 25% for the final grade*. Around mid-semester, students are expected to submit a 1-2-page report including: the topic of their final paper, a 200–250-word abstract, and a suggested list of readings and Hip-Hop materials that they will use in their essay (5% of the final grade). This presentation counts for 5% of the final grade. And the final creative project will count for 15% of the final grade, with a first version counting for 5% and the revised and a revised version counting for 10%. This final project is geared towards directly fulfilling learning outcomes 3 through 6.

Participation in Class and in the Community Workshops

Classes will usually run as seminars based on collective discussions. Most classes include three components. I will begin by providing a brief overview of the readings and topics under discussion. This is followed by an in-class discussion moderated by one of the students or me, depending on the week. We will finalize with a group discussion, which I will moderate actively, wherein we collectively synthesize the main take-away points from the readings and the topic. Attendance and participation in class and in these discussions is as such necessary and will count for 10% of your final grade.

In addition, I hope students participate outside of classroom in two additional ways. First, in the community-based workshops we will conduct throughout the semester, where students will be asked to assist in mediating small group discussions and other (e.g. think-pair-share exercises) activities required to make the “World-Café” workshops function and produce lively discussions. Second, in the progress meetings we will conduct at least twice during the course of the semester, during office hours, to check-in on students’ progress and address their concerns and doubts. This will also account for 5% of the final grade. And, at the beginning, twice during the semester, and at the end of the semester, I will ask students to write a brief self-assessment of their participation in the course. Each of these self-evaluations will count for 2.5% of the final grade, or a total contribution of 10%. Altogether, participation *contribute a total of 25% for the final grade*. Participation in class and the partner community workshops will contribute most directly to learning outcomes 2 through 5.

Breakdown Summary of Course Assignments and Assessment

Assignment	Learning goals	Description	Percentage of final grade		Deadlines
Short Memos	1, 2, 4 and 5	1-2-page critical summaries of readings	2.5% each (x10 memos)	25%	Weekly (except first and last weeks), the day before class
Extended Abstracts and Class Discussions		First version of the extended abstract	5%		Once. The day before each respective class
	1, 2, 3, 4 and 5	Class and community workshop discussions	5% each (x2 discussions)	25%	In-class & week after @community partner
		Revised version of the extended abstract	10%		One-week after the last presentation

Final Creative Project (and Companion)	3, 4, 5 and 6	1-2-page proposal	5%	25%	Late September
		First version of the final project	5%		One week before the class presentations
		Class and community workshop presentations	5%		In-class & week after @community partner
		Revised version of the final project	10%		One week after the last presentation
Participation in class & community workshops	All but most directly: 2, 3, 4 and 5	Attendance and participation in class	10%	25%	Weekly, ongoing
		Attendance and participation in workshops	5%		Weekly, ongoing
		Course assessments	2.5% each (x4 reports)		Second week, early October, early November, and at the end of the course

Expectations of Students

Attendance and Lateness

I am tolerant of late arrivals to class, as long as they are not recurrent. Students should make an effort to come to class on time though. If students are late, or if they cannot make it to class for some reason, they should let me know in advance whenever possible. If something unexpected prevented them from attending class or any meeting we might have scheduled, I welcome a courtesy email briefly explaining the situation (and letting me know whether they are well and, for meetings, if and when you would like to reschedule). Note that if students' delays or absences are systematic, that will affect their grade.

Missed or Late Assignments

The same philosophy goes for the course's assignments. I will be understanding of eventual delays in turning in the weekly memos and other outputs, as long as they are not systematic. Please understand that, though I want students to be prepared to always submit your best work, I also strive to be fair. Thus, I do not want students that submit their work on time to feel prejudiced. If delays are systematic, I will take points off their assignments. If students have not had the possibility to turn in an assignment by the designated deadline or understand in advance that they will not be able to do it, they should please let me know as early as possible via email. If they miss the deadlines defined for the assignments more than once, I will start deducting (retroactively) points to their individual assignment grades. If they turn in a late assignment by the Monday after the deadline at 8 a.m., I will only deduct one letter point to their grade for that assignment. After that second deadline I will not consider that assignment for their final grade altogether.

Academic Integrity

As stated in Brown University's Academic Code (Page 5), "a student's name on any exercise (e.g., a theme, report, notebook, performance, computer program, course paper, quiz, or examination) is regarded as assurance that the exercise is the result of the student's own thoughts and study, stated in his or her own words, and produced without assistance except as quotation marks, references, and footnotes acknowledge the use of printed sources or other outside help." As per these rules, I expect everyone to hold themselves to the highest standards of academic ethics and conduct. Thus, any proven instances of cheating and/or plagiarism will be penalized in terms of your grade, at the very minimum by not considering the respective assignment. Please, be sure to become acquainted with and abide by Brown's Academic Code and Student Conduct and Community Standards, both of which can be accessed through the links below.

- [Academic code](https://www.brown.edu/academics/college/degree/policies/academic-code): <https://www.brown.edu/academics/college/degree/policies/academic-code>
- [Student conduct and community standards](https://www.brown.edu/offices/student-conduct): <https://www.brown.edu/offices/student-conduct>

Guidelines for Discussion

This course is much focused on the in-class discussion of the weekly readings and topics. Thus, I expect students to complete all the readings ahead of class and come prepared to discuss them critically and respectfully. During class discussion, I urge students to please keep in mind that there are many ways to interpret the readings and many competing views on the topics under discussion. Although (or actually, because) we will cover sensitive topics related to race, sex/gender, class, ethnicity, sexuality, or religion; I am focused on creating an environment of mutual respect and collective inquiry in each and every discussion. These guidelines are all the more important in our community-based workshops. To facilitate this, students must always keep in mind that we are debating ideas and viewpoints, not each other (personally) as individuals. This is the first step for us to create a healthy classroom environment. Additionally, during class, please abstain from using cellular phones, and/or laptops aside from the purpose of taking notes. In light of the content and language used in the Hip-Hop materials, I would also like to establish a class expectation that only those who identify as members of an oppressed group may use a slur directed at them, including in situations where students are quoting song lyrics and in written works as well. A surrogate alternative is for students to put (or spell) just the first letter of the slur, and in writing follow that letter by asterisks in place of the actual word itself.

Guidelines for Email Communications

Though email is certainly less personal than direct conversation, in many cases it can be more efficient. Whenever folks write me an email, they should add the course number in the subject line. This will ensure a quicker turn-around time. During the week, I will do my best to answer their contacts within 24 hours. I am usually not on email during the weekend or after work hours (work hours: 8 a.m. to 6 p.m.). If students write me during the weekend or on Fridays after work hours, I will try to answer back as early as possible on Monday. I will also try to let you know if exceptional circumstances preventing me from accessing my email for extended periods of time occur. Students should feel free to email questions about course materials, assignments or to pass on feedback and advice on how to improve any and all aspects of the course.

Course Outline

Students may find below a course outline with the weekly topics and course assignments. I will construct a weekly module on Canvas including all these materials, their context and goals, and the week's assignments.

WEEK 1 (Class meeting: Friday, September 10): Introduction to the course and the course syllabus.

Readings: Aside from the course syllabus, there are no readings assigned for this class.

Hip-Hop materials: There are no assigned Hip-Hop materials for this class.

Assignments: No assignments are due this week.

WEEK 2 (Class meeting: Friday, September 17): What is Hip-Hop? What is Sociology? What Knowledge(s)?

Media and online resources: Short, yet interesting readings on Hip-Hop (and academia):

- *Encyclopaedia Britannica*: <https://www.britannica.com/art/hip-hop>
- *Temple of Hip-Hop*: <https://thetempleofhiphop.wordpress.com>
- *Chronicle of Higher Education (by A. D. Carson)*: <https://www.insidehighered.com/views/2021/08/06/more-college-students-should-study-rap-opinion>

Hip-Hop materials: If available, be sure to pay attention to the videos as much as the lyrics.

[History and critiques of Hip-Hop]

- *Common: I Used to Love H.E.R.* (1994).
Link to lyrics: http://ohhla.com/anonymous/common/resurrct/love_her.cms.txt
Link to song: <https://www.youtube.com/watch?v=TrUERC2Zk64>
- *KRS-One: HipHop Knowledge* (2001).
Link to lyrics: http://ohhla.com/anonymous/krs_one/thesneak/knowledg.krs.txt
Link to song: <https://www.youtube.com/watch?v=MYf5FXyoa-A>
- *Erykah Badu: Love of My Life (An Ode to Hip Hop)* (2002).
Link to lyrics: http://ohhla.com/anonymous/misc/r_and_b/love_of.bdu.txt
Link to song: <https://www.youtube.com/watch?v=dNk3R23Tgw>
- *Dead Prez: Hip Hop* (2000).
Link to lyrics: http://ohhla.com/anonymous/deadprez/get_free/hip_hop.prz.txt
Link to song: <https://www.youtube.com/watch?v=oiusDE0KND8>
- *DJ Khaled (feat. Scarface and Nas): Hip Hop* (2012).
Link to lyrics: <https://genius.com/Dj-khaled-hip-hop-lyrics>
Link to song: <https://www.youtube.com/watch?v=glvNN5dL51k>

[Why Hip-Hop matters...]

- *A Tribe Called Quest: Excursions* (1991).
Link to lyrics: <https://genius.com/A-tribe-called-quest-excursions-lyrics>
Link to song: <https://www.youtube.com/watch?v=NZWS6CITutY>
- *Notorious B.I.G.: Juicy* (1994).
Link to lyrics: http://ohhla.com/anonymous/ntr_big/ready_to/juicy.big.txt
Link to song: https://www.youtube.com/watch?v=_JZom_gVfuw
- *Lupe Fiasco (feat. Nikki Jean): Hip Hop Saved My Life* (2007).
Link to lyrics: http://www.ohhla.com/anonymous/l_fiasco/the_cool/hip-hop.lup.txt
Link to song: <https://www.youtube.com/watch?v=Z3YV1hzALHs>
- *Nas: One Mic* (2002).
Link to lyrics: https://ohhla.com/anonymous/nas/still/one_mic.nas.txt
Link to song: <https://www.youtube.com/watch?v=JCOURZ-yx4E>
- *Promoe: These Walls Don't Lie* (2004).
Link to lyrics: http://ohhla.com/anonymous/promoe/longdist/dont_lie.pro.txt
Link to song: <https://www.youtube.com/watch?v=YLAcO3r5Xjs>

Required readings: Ideally, you would read all these texts closely. If you are short on time, follow the suggestions below.

[On Sociology: If you are short on time, read one of the following texts and skim the other]

- C. Wright Mills (1959). *The Sociological Imagination*. Oxford: Oxford University Press. Chapter 1 (3-24). (22 p.)
- Michael Burawoy (2005). "For Public Sociology." *American Sociological Review*, 70 (1): 4-28. (25 p.)

[On Hip-Hop: If you are short on time, read one of the following texts and skim the other]

- Antwi A. Akom (2009). "Critical Hip Hop Pedagogy as a Form of Liberatory Praxis." *Equity & Excellence in Education*, 42 (1): 52-66. (15 p.)

- E. Jerry Persaud (2011). "The Signature of Hip Hop: A Sociological Perspective." *International Journal of Criminology and Sociological Theory*, 4 (1): 626-647. (22 p.)

[On Knowledge: The author will join us in class, so please read this text so you come prepared to ask questions, etc.]

- Michael D. Kennedy (2015). *Globalizing Knowledge: Intellectuals, Universities, and Publics in Transformation*. Stanford: Stanford University Press. Chapter 1 (1-36). (36 p.)

Additional Hip-Hop materials: We might talk about them in class, but going through them is optional.

- *Ultramagnetic MC's: Bust the Facts* (1992).
 Link to lyrics: <https://genius.com/Ultramagnetic-mcs-bust-the-facts-lyrics>
 Link to song: <https://www.youtube.com/watch?v=PnOdp622-c0>
- *Murs: The Science* (2008).
 Link to lyrics: <https://genius.com/Murs-the-science-lyrics>
 Link to song: <https://www.youtube.com/watch?v=0wsT2ifEZzQ>

Additional readings: We will likely talk about this sociological analysis of Hip-Hop in class, but reading it is optional.

- Tricia Rose (2008). *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop -- And Why It Matters*. New York: Basic Books. Introduction (1-30). (30 p.)

Guest speaker:

- Michael D. Kennedy, Professor of Sociology, Brown University.
 Link to bio: <https://watson.brown.edu/people/faculty/kennedy>

Assignments: Due on Thursday, September 16.

- Individual short memo.
- Individual entry ticket about course expectations.

WEEK 3 (Class meeting: Friday, September 24): Introduction to the Sociology of Race and Ethnicity: Concepts and Theories.

Readings:

- Matthew Desmond and Mustafa Emirbayer (2009). "What is Racial Domination?" *Du Bois Review: Social Science Research on Race*, 6: 335-55. (21 p.)
- American Sociological Review (1997-99). Exchange between Eduardo Bonilla-Silva and Mara Loveman.
 - Eduardo Bonilla-Silva (1997). "Rethinking Racism: Toward a Structural Interpretation." *American Sociological Review*, 62: 465-480. (16 p.)
 - Mara Loveman (1999). "Is 'Race' Essential?" *American Sociological Review*, 64: 891-898. (8 p.)
 - Eduardo Bonilla-Silva (1999). "The Essential Social Fact of Race." *American Sociological Review*, 64: 899-906. (8 p.)
- Ethnicities (2002-2003). Exchange between Rogers Brubaker and Craig Calhoun.
 - Rogers Brubaker (2002). "Ethnicity without Groups." *European Journal of Sociology*, 43: 163-189. (27 p.)
 - Craig Calhoun (2003). "'Belonging' in the Cosmopolitan Imaginary." *Ethnicities* 3: 531-553. (23 p.)
 - Rogers Brubaker (2003). "Neither Individualism nor 'Groupism': A Reply to Craig Calhoun." *Ethnicities* 3: 553-557. (5 p.)
 - Craig Calhoun (2003). "The Variability of Belonging: A Reply to Rogers Brubaker." *Ethnicities*, 3: 558-568. (11 p.)

Hip-Hop materials: There are no Hip-Hop materials assigned for this class. I will ask you to bring to class one (or a few) Hip-Hop materials the readings made you think of so we can discuss them as well.

Assignments: Due on Thursday, September 23.

- Individual short memo.
- In class: Groups and topics for the long memo and in-class presentations are selected collectively.

WEEK 4 (Class meeting: Friday, October 1): Racialized Subjectivities, Part I: Racialized Subjectivities in Black...

Media and online resources: If you are not acquainted with the biography and works of W.E.B. DuBois and Frantz Fanon, you should take a look at the following (Wikipedia) resources:

- *Wikipedia (W.E.B. DuBois):* https://en.wikipedia.org/wiki/W._E._B._Du_Bois
- *Wikipedia (Frantz Fanon):* https://en.wikipedia.org/wiki/Frantz_Fanon

Readings: I tried to have this week be less heavy on readings. So, ideally, you would read all these texts closely. If you are short on time, follow the suggestions below.

[Classical perspectives: Read the three texts; the first can be read more lightly, since the second is a companion to it]

- William E. B. Du Bois (1903). *The Souls of Black Folk*. Chapter 1 (1-8). (12 p.)
- José Itzigsohn and Karida Brown (2015). "Sociology and the Theory of Double Consciousness: W.E.B Du Bois's Phenomenology of Racialized Subjectivity." *Du Bois Review*: 12 (2), 231-248. (18 p.)
- Frantz Fanon (1952). *Black Skin, White Masks*. Chapter 5 (89-119). (31 p.)

[Contemporary perspectives: Try to read both texts. If you are really short on time, skim one and read the other]

- Alford A. Young (2004). *The Minds of Marginalized Black Men: Making Sense of Mobility, Opportunity, and Future Life Chances*. Princeton: Princeton University Press. Introduction and Chapter 8. (13 p.)
- Eduardo Bonilla-Silva (2019). "Feeling Race: Theorizing the Racial Economy of Emotions." *American Sociological Review*, 84: 1-25. (25 p.)

Hip-Hop materials: If available, be sure to pay attention to the videos as much as the lyrics.

- *2Pac (feat. Outlawz): Me Against the World (1995).*
 Link to lyrics: <https://genius.com/2pac-me-against-the-world-lyrics>
 Link to song: <https://www.youtube.com/watch?v=Qg0RA0yWmjg>
- *Talib Kweli: The Proud (2002).*
 Link to lyrics: <https://genius.com/Talib-kweli-the-proud-lyrics>
 Link to song: <https://www.youtube.com/watch?v=HFSiM874Jxg>
- *Nas: N.*.*.*.*. (The Slave and the Master) (2009).*
 Link to lyrics: <https://genius.com/Nas-nigger-the-slave-and-the-master-lyrics>
 Link to song: <https://www.youtube.com/watch?v=bZ9LGQtH-0o>
- *Lauryn Hill: Black Rage (2012).*
 Link to lyrics: <https://genius.com/Lauryn-hill-black-rage-annotated>
 Link to song: https://www.youtube.com/watch?v=l_sdubWaY5o
- *Kendrick Lamar: The Blacker the Berry (2015).*
 Link to lyrics: <https://genius.com/Kendrick-lamar-the-blacker-the-berry-lyrics>
 Link to song: <https://www.youtube.com/watch?v=ghv-qwwmG6M>
- *Jay Z: Spiritual (2016).*
 Link to lyrics: <https://genius.com/Jay-z-spiritual-lyrics>
 Link to song: <https://www.youtube.com/watch?v=TFW5p2Qlx7M>
- *Buddy (feat. A\$AP Ferg): Black (2018).*

Link to lyrics: <https://genius.com/Buddy-black-lyrics>

Link to song: <https://www.youtube.com/watch?v=tAOGX9AhoXI>

- *Dave*: Black (2019).

Link to lyrics: <https://genius.com/Dave-black-lyrics>

Link to song: <https://www.youtube.com/watch?v=pDUPSndmFew>

- *Buddy*: Black 2 (2020).

Link to lyrics: <https://genius.com/Buddy-black-2-lyrics>

Link to song: <https://www.youtube.com/watch?v=rNoUHRomvoo>

- *KRS-One*: Black Black Black (2020).

Link to lyrics: <https://genius.com/Krs-one-black-black-black-lyrics>

Link to song: <https://www.youtube.com/watch?v=1naqZ1en8pg>

Additional Hip-Hop materials: We might talk about them in class, but going through them is optional.

- *2Pac*: So Many Tears (1995).

Link to lyrics: <https://genius.com/2pac-so-many-tears-lyrics>

Link to song: <https://www.youtube.com/watch?v=1Z52-IIZMbQ>

- *A Tribe Called Quest (feat. Faith Evans)*: Stressed Out (1996).

Link to lyrics: <https://genius.com/A-tribe-called-quest-stressed-out-lyrics>

Link to song: <https://www.youtube.com/watch?v=EVNIZK1tRuo>

- *DMX*: Slippin' (1998).

Link to lyrics: <https://genius.com/Dmx-slippin-lyrics>

Link to song: <https://www.youtube.com/watch?v=9Ww-TQeA3E>

- *Kendrick Lamar*: Alright (2015).

Link to lyrics: <https://genius.com/Kendrick-lamar-alright-lyrics>

Link to song: https://www.youtube.com/watch?v=Z-48u_uWMHY

- *Rapsody (feat. Kendrick Lamar and Lance Skiiiwalker)*: Power (2017).

Link to lyrics: <https://genius.com/Rapsody-power-lyrics>

Link to song: <https://www.youtube.com/watch?v=sVsehWDsoR0>

Assignments: Due on Thursday, September 30.

- Individual short memo.
- Proposal for the final creative project.

WEEK 5 (Class meeting: Friday, October 8): Racialized Subjectivities, Part II: ... And White.

Readings: I tried to have this week be less heavy on readings. So, ideally, you would read all these texts closely. If you are short on time, focus especially on the first two texts.

- Eduardo Bonilla-Silva (2003). *Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in America*. Chapters: 3 and 4 (35 p.)
- Amanda E. Lewis (2004). "What Group?' Studying Whites and Whiteness in the Era of 'Color-Blindness'." *Sociological Theory*, 22: 623-646. (24 p.)
- Jennifer C. Mueller (2017). "Producing Colorblindness: Everyday Mechanisms of White Ignorance." *Social Problems*, 64 (2): 219-238. (20 p.)

Hip-Hop materials: If available, be sure to pay attention to the videos as much as the lyrics.

- *Eminem*: White America (2002).
Link to lyrics: <https://genius.com/Eminem-white-america-lyrics>
Link to song: <https://www.youtube.com/watch?v=RZiZD0ZfTFg>
- *Macklemore*: White Privilege (2005).
Link to lyrics: <https://genius.com/Macklemore-white-privilege-lyrics>
Link to song: https://www.youtube.com/watch?v=pp_IW7yYgiM
- *Brad Paisley (feat. LL Cool J)*: Accidental Racist (2013).
Link to lyrics: <https://genius.com/Brad-paisley-accidental-racist-lyrics>
Link to song: <https://www.youtube.com/watch?v=Fqgy4zx6yv4>
- *Macklemore & Ryan Lewis (feat. Jamila Woods)*: White Privilege II (2016).
Link to lyrics: <https://genius.com/Macklemore-and-ryan-lewis-white-privilege-ii-lyrics>
Link to song: https://www.youtube.com/watch?v=Y_rl4ZGdy34
- *Upchurch (feat. Luke Combs)*: Outlaw (2016).
Link to lyrics: <https://genius.com/Upchurch-outlaw-lyrics>
Link to song: <https://www.youtube.com/watch?v=Iknxz2NIdxI>
- *A Tribe Called Quest*: We the People... (2016).
Link to lyrics: <https://genius.com/A-tribe-called-quest-we-the-people-lyrics>
Link to song: <https://www.youtube.com/watch?v=vO2Su3erRIA>
- *Eminem*: Untouchable (2017).
Link to lyrics: <https://genius.com/Eminem-untouchable-lyrics>
Link to song: <https://www.youtube.com/watch?v=56KYMMGudcU>
- Joyner Lucas: *I'm Not Racist* (2017).
Link to lyrics: <https://genius.com/Joyner-lucas-im-not-racist-lyrics>
Link to song: <https://www.youtube.com/watch?v=43gm3CJePh0>
- *Run the Jewels*: *Walking in the Snow* (2020).
Link to lyrics: <https://genius.com/Run-the-jewels-walking-in-the-snow-lyrics>
Link to song: <https://www.youtube.com/watch?v=6-M15L4BTqI>
- *Burden*: White Privilege (2021).
Link to lyrics: <https://genius.com/Burden-white-privilege-lyrics>
Link to song: <https://www.youtube.com/watch?v=VAieByvBITA>

Additional Hip-Hop materials: We might talk about them in class, but going through them is optional.

- *Eminem*: Sing for the Moment (2002).
Link to lyrics: <https://genius.com/Eminem-sing-for-the-moment-lyrics>
Link to song: <https://www.youtube.com/watch?v=D4hAVemuQXY>
- *Rittz*: White Rapper (2014).
Link to lyrics: <https://genius.com/Rittz-white-rapper-lyrics>
Link to song: https://www.youtube.com/watch?v=oQW5QTOIx_I

- *Upchurch: Hillbilly* (2016).
Link to lyrics: <https://genius.com/Upchurch-hillbilly-lyrics>
Link to song: <https://www.youtube.com/watch?v=B45AGRIEOxM>
- *Your Old Droog: White Rappers (A Good Guest)* (2017).
Link to lyrics: http://ohhla.com/anonymous/yo_droog/packs/whiterap.yod.txt
Link to song: <https://www.youtube.com/watch?v=pAmlcxcWfD0>

Assignments: Due on Thursday, October 7.

- Individual short memo.
- First individual ongoing ticket with assessment and suggestions for the course.

WEEK 6 (Class meeting: Friday, October 15): Racialized Subjectivities, Part III: Beyond Black and White?

Class presentations: Topics will depend on class size and student's interests. Some options for topics are: Asian Americans, Hispanics and Latinx, colorism, among others. The readings and Hip-Hop materials will depend on the final topics. Following the students' topic selection, the class will focus predominantly on Asian American subjectivities and identities. We will still consider the case of Hispanic and Latinx identities and subjectivities as a comparative case of two different configurations of ethnoracial identities in the United States.

Readings: We should all read the first text, which provides a broad overview of how the racial structure of the society of the United States has been shifting due mainly to immigration from Asia and Latin America. The other texts all focus on Asian American racial subjectivities. If you are not presenting this week, you can pick a couple of texts to read, depending on your specific interests and time.

- Eduardo Bonilla-Silva (2004). "From Bi-Racial to Tri-Racial: Towards a New System of Racial Stratification in the USA." *Ethnic and Racial Studies*, 27 (6): 931-950. (20 p.)
- Claire J. Kim (2004). "The Racial Triangulation of Asian Americans." *Politics & Society*, 27 (1): 105-138. (34 p.)
- Min Zhou (2004). "Are Asian Americans Becoming 'White'?" *Contexts*, 3 (1): 29-37. (9 p.)
- Anthony C. Ocampo (2014). "Are Second-Generation Filipinos 'Becoming' Asian American or Latino? Historical Colonialism, Culture and Panethnicity." *Ethnic and Racial Studies*, 37 (3): 425-445. (21 p.)
- Jennifer C. Lee and Samuel Kye (2016). "Racialized Assimilation of Asian Americans." *Annual Review of Sociology*, 42: 253- 273. (21 p.)
- Jennifer C. Lee (2021). "Reckoning with Asian America and the New Culture War on Affirmative Action." *Sociological Forum*, 36 (4): 863-888. (26 p.)

Additional readings: Though we will not look at Hispanic and Latinx racial subjectivities much, at least in terms of academic sociology, here are a few works that grapple with these issues, in case you are interested in the topic.

- Reanne Frank, Ilana Akresh, and Bo Lu (2010). "Latino Immigrants and the U.S. Racial Order: How and Where do They Fit In?" *American Sociological Review*, 75: 378-401. (23 p.)
- Nicholas Vargas (2015). "Latino/a Whitening?" *Du Bois Review: Social Science Research on Race*, 12: 119-136. (18 p.)

Hip-Hop materials: If available, be sure to pay attention to the videos as much as the lyrics.

[Asian American racial subjectivities: The student presenting will certainly add more to this list, but here are a few songs to get us started on the topic and how Hip-Hop has been addressing it]

- MC Jin (feat. Wyclef Jean): *Learn Chinese* (2003).
Link to lyrics: <https://genius.com/Mc-jin-learn-chinese-lyrics>
Link to song: <https://www.youtube.com/watch?v=V5HW88srBGo>

- YG (feat. TeeCee 4800): *Meet the Flockers* (2014).
Link to lyrics: <https://genius.com/Yg-meet-the-flockers-lyrics>
Link to song: <https://www.youtube.com/watch?v=aV7BcUyWRs>
- Nicky Minaj: *Chun-Li* (2018).
Link to lyrics: <https://genius.com/Nicki-minaj-chun-li-lyrics>
Link to song: <https://www.youtube.com/watch?v=Wpm07-BGJnE>
- China Mac: *They Can't Burn Us All* (2020).
Link to lyrics: <https://genius.com/China-mac-they-cant-burn-us-all-lyrics>
Link to song: <https://www.youtube.com/watch?v=u77CPrBn9VQ>
- MC Jin (feat. Wyclef Jean): *Stop the Hatred* (2021).
Link to lyrics: <https://genius.com/Mc-jin-stop-the-hatred-lyrics>
Link to song: <https://www.youtube.com/watch?v=LUsWpoezfpY>

[Hispanic and Latinx racial subjectivities: Although this will not be the main focus of our class, I think it is worth thinking comparatively about these ethnoracial subjectivities]

- OG Kid Frost: *La Raza* (1990).
Link to lyrics: <https://genius.com/Og-kid-frost-la-raza-lyrics>
Link to song: <https://www.youtube.com/watch?v=bZ8AS300WH4>
- Lighter Shade of Brown: *Brown & Proud* (1990).
Link to lyrics: <https://genius.com/Lighter-shade-of-brown-brown-and-proud-lyrics>
Link to song: <https://www.youtube.com/watch?v=jFjdYh3lqbw>
- Delinquent Habits: *This is L.A.* (1998).
Link to lyrics: <https://genius.com/Delinquent-habits-this-is-la-lyrics>
Link to song: <https://www.youtube.com/watch?v=qc6ud0EXjK0>
- Big Pun (feat. Tony Sunshine): *100%* (2000).
Link to lyrics: <https://genius.com/Big-pun-100-lyrics>
Link to song: https://www.youtube.com/watch?v=gzkAQ_TkXPQ
- The Black Eyed Peas: *The APL Song* (2003).
Link to lyrics: http://ohhla.com/anonymous/yo_droog/packs/whiterap.yod.txt
Link to song: <https://www.youtube.com/watch?v=pAmlcxWfD0>

Assignments: Due on Thursday, October 14.

- For those leading class discussion this week: Extended abstract.
- In class, for those leading class discussion this week (on Friday, October 15): In-class presentations.
- For those not presenting in class this week: Individual short memo.

WEEK 7 (Class meeting: Friday, October 22): Racialized Subjectivities, Part IV: Intersectional Subjectivities.

Class presentations: Topics will depend on class size and student's interests. Some options for topics are: gender, sexuality, social class, migration status, among others. The readings and Hip-Hop materials will depend on the final topics. Following the students' topic choice, this week will focus on social class and on migration status.

Readings: We should all read the first text, which instigates us to envision how social class and migration can be rethought profitably. The other texts focus on social class and on migration status, respectively. If you are not presenting this week, you can pick a couple of texts to read, depending on your specific interests and time. Try to read at least one text focusing on social class and one text focusing on migration status, alongside this first text.

- Nicholas Van Hear (2014). "Reconsidering Migration and Class." *International Migration Review*, 48 (1): 100-121. (22 p.)

Readings on Social Class:

- William J. Wilson (2011). "The Declining Significance of Race: Revisited & Revised" *Daedalus*, 140 (2): 55-69. (15 p.)
- Joe R. Feagin (1991). "The Continuing Significance of Race: Antiracist Discrimination in Public Places." *American Sociological Review*, 56: 101-116. (16 p.)
- Patricia H. Collins (1991). "Toward a New Vision: Race, Class and Gender as Categories of Analysis and Connection." *Race, Sex & Class*, 1 (1): 25-45. (21 p.)
- Mary Pattillo (2005). "Black Middle-Class Neighborhoods." *Annual Review of Sociology*, 31: 305-329. (25 p.)
- Bart Landry and Kris Marsh (2011). "The Evolution of the New Black Middle Class." *Annual Review of Sociology*, 37: 373-394. (12 p.)

Hip-Hop materials on Social Class: If available, be sure to pay attention to the videos as much as the lyrics.

- 2Pac (feat. Talent): *Changes* (1998).
Link to lyrics: <https://genius.com/2pac-changes-lyrics>
Link to song: <https://www.youtube.com/watch?v=eXvBjCO19QY>
- Eminem: Rock Bottom (1999).
Link to lyrics: <https://genius.com/Eminem-rock-bottom-lyrics>
Link to song: <https://www.youtube.com/watch?v=lcmDvh-bt2c>
- Yasiin Bey (formerly known as Mos Def) (feat. Q-Tip): Mr. Nigga (1999).
Link to lyrics: <https://genius.com/Yasiin-bey-mr-nigga-lyrics>
Link to song: <https://www.youtube.com/watch?v=A3TilwIPvP4>
- Jay-Z: 99 Problems (2003).
Link to lyrics: <https://genius.com/Jay-z-99-problems-lyrics>
Link to song: <https://www.youtube.com/watch?v=31GjRnXfUjo>
- J Cole: Neighbors (2016).
Link to lyrics: <https://genius.com/J-cole-neighbors-lyrics>
Link to song: <https://www.youtube.com/watch?v=Qnjqn0vk-eU>

Readings on Migration Status:

- Jørgen Carling (2002). "Migration in the Age of Involuntary Immobility: Theoretical Reflections and Cape Verdean Experiences." *Journal of Ethnic and Migration Studies*, 28 (1): 5-42. (38 p.)
- Hein de Haas (2010). "Migration and Development: A Theoretical Perspective." *International Migration Review*, 44 (1): 227-264. (38 p.)
- Cecilia Menjivar and Leisy J. Abrego (2012). "Legal Violence: Immigration Law and the Lives of Central American Immigrants." *American Journal of Sociology*, 117: 1380-1421. (42 p.)
- Amada Armenta (2017). "Racializing Crimmigration: Structural Racism, Colorblindness, and the Institutional Production of Immigrant Criminality." *Sociology of Race and Ethnicity*, 3: 82-95. (14 p.)

- Douglas S. Massey (2020). "Creating the Exclusionist Society: From the War on Poverty to the War on Immigrants." *Ethnic and Racial Studies*, 43: 18-37. (20 p.)

Hip-Hop materials on Migration Status: If available, be sure to pay attention to the videos as much as the lyrics.

- Wyclef Jean (feat. Chamillionaire and Aadesh Shrivastava): Hollywood Meets Bollywood (Immigration) (2007).
Link to lyrics: <https://genius.com/Wyclef-jean-hollywood-meets-bollywood-lyrics>
Link to song: https://www.youtube.com/watch?v=mb5YnqS_QIE
- K'Naan: Coming to America (2012).
Link to lyrics: <https://genius.com/Knaan-coming-to-america-lyrics>
Link to song: <https://www.youtube.com/watch?v=D87knFnISAE>
- K'Naan (feat. Residente, Riz Ahmed and Snow tha Product): Immigrants (We Get the Job Done) (2016).
Link to lyrics: <https://genius.com/Knaan-immigrants-we-get-the-job-done-lyrics>
Link to song: <https://www.youtube.com/watch?v=eVfk3dEDuJU>
- Belly: Immigration to the Trap (2017).
Link to lyrics: <https://genius.com/Belly-immigration-to-the-trap-lyrics>
Link to song: <https://www.youtube.com/watch?v=Sh2v4qJQBpo>
- Dave: Three Rivers (2021).
Link to lyrics: <https://genius.com/Dave-three-rivers-lyrics>
Link to song: <https://www.youtube.com/watch?v=aZHfPt6u90A>

Assignments: Due on Thursday, October 21.

- For those leading class discussion this week: Extended abstract.
- In class, for those leading class discussion this week (on Friday, October 22): In-class presentations.
- For those not presenting in class this week: Individual short memo.

WEEK 8 (Class meeting: Friday, October 29): Racialized Organizations and Systemic Racism, Part I: Housing and Education.

Class presentations: Topics will depend on class size and student's interests. Some options for topics are: education, housing, healthcare, criminal justice, employment, among others. The readings and Hip-Hop materials will depend on the final topics. Following the students' topic choice, this week will focus on housing (markets), and schools and education.

Readings: We should all read the first text, which is a general theoretical overview of how organizations are racialized. The other texts focus on housing and schools, respectively. If you are not presenting this week, you can pick a couple of texts to read, depending on your specific interests and time. Try to read at least one text focusing on housing and one text focusing on schools, alongside this first text.

- Victor Ray (2019). "A Theory of Racialized Organizations." *American Sociological Review*, 84: 26–53. (28 p.)

Readings on Neighborhoods and Housing Markets:

- William J. Wilson (2003). "Race, Class and Urban Poverty: A Rejoinder." *Ethnic and Racial Studies*, 26: 1096-1114. (19 p.)
- Douglas Massey (1990). "American Apartheid: Segregation and the Making of the Underclass." *American Journal of Sociology*, 96 (2): 329-357. (29 p.)
- Robert J. Sampson and Patrick Sharkey (2008). "Neighborhood Selection and the Social Reproduction of Concentrated Racial Inequality." *Demography*, 45 (1): 1-29. (29 p.)

- Kyle Crowder and Liam Downey (2010). "Interneighborhood Migration, Race, and Environmental Hazards: Modeling Microlevel Processes of Environmental Inequality." *American Journal of Sociology*, 115 (4): 1110-1149. (40 p.)
- Matthew Desmond (2012). "Eviction and the Reproduction of Urban Poverty." *American Journal of Sociology*, 118 (1): 88-133. (45 p.)

Hip-Hop materials on Neighborhoods and Housing Markets: If available, be sure to pay attention to the videos as much as the lyrics.

- Grandmaster Flash & The Furious Five: The Message (1982).
Link to lyrics: <https://genius.com/Grandmaster-flash-and-the-furious-five-the-message-lyrics>
Link to song: <https://www.youtube.com/watch?v=gYmKEMCHtJ4>
- Too \$hort: The Ghetto (1990).
Link to lyrics: <https://genius.com/Too-short-the-ghetto-lyrics>
Link to song: <https://www.youtube.com/watch?v=fw0uz88E2gI>
- Nas: N.Y. State of Mind, Part II (1999).
Link to lyrics: <https://genius.com/Nas-ny-state-of-mind-pt-ii-lyrics>
Link to song: <https://www.youtube.com/watch?v=9V2AeKS4I28>
- Busta Rhymes (feat. Rick James): In the Ghetto (2006).
Link to lyrics: <https://genius.com/Busta-rhymes-in-the-ghetto-lyrics>
Link to song: https://www.youtube.com/watch?v=jh3g_ZNwTfU
- Gift of Gab: The Gentrification Song (2018).
Link to lyrics: <https://genius.com/Gift-of-gab-the-gentrification-song-lyrics>
Link to song: <https://www.youtube.com/watch?v=ArwI4I8N4Mk>

Readings on Schools and Education:

- Signithia Fordham and John U. Ogbu (1986). "Black Students' School Success: Coping with the 'Burden of Acting White'" *The Urban Review*, 18 (3): 176-206. (31 p.)
- Prudence L. Carter (2003). "'Black' Cultural Capital, Status Positioning, and Schooling Conflicts for Low-Income African American Youth." *Social Problems*, 50 (1): 136-155. (20 p.)
- Suet-ling Pong and Lingxin Hao (2007). "Neighborhood and School Factors in the School Performance of Immigrants' Children." *International Migration Review*, 41 (1): 206-241. (36 p.)
- Patrick B. McGrady and John R. Reynolds (2013). "Racial Mismatch in the Classroom: Beyond Black-White Differences." *Sociology of Education*, 86 (1): 3-17. (15 p.)
- John B. Diamond and Amanda E. Lewis (2019). "Race and Discipline at a Racially Mixed High School: Status, Capital, and the Practice of Organizational Routines." *Urban Education*, 54 (6): 831-859. (29 p.)

Hip-Hop materials on Schools and Education: If available, be sure to pay attention to the videos as much as the lyrics.

- Boogie Down Productions: You Must Learn (1989)
Link to lyrics: <https://genius.com/Boogie-down-productions-you-must-learn-lyrics>
Link to song: <https://www.youtube.com/watch?v=78gsIUjRV9k>
- Dead Prez: 'They' Schools (2000).
Link to lyrics: <https://genius.com/Dead-prez-they-schools-lyrics>
Link to song: <https://www.youtube.com/watch?v=YSWwWdAw-h8>
- D12: Revelation (2001).

Link to lyrics: <https://genius.com/D12-revelation-lyrics>

Link to song: <https://www.youtube.com/watch?v=kc2Qzb-Ysns>

- Akala: Get Educated (2012).

Link to lyrics: <https://genius.com/Akala-get-educated-lyrics>

Link to song: <https://www.youtube.com/watch?v=zRCWx9ILnzk>

- Pro Era: School High (2012).

Link to lyrics: <https://genius.com/Pro-era-school-high-lyrics>

Link to song: <https://www.youtube.com/watch?v=JrO4Dus0iH8>

Assignments: Due on Thursday, October 28.

- For those leading class discussion this week: Extended abstract.
- In class, for those leading class discussion this week (on Friday, October 29): In-class presentations.
- For those not presenting in class this week: Individual short memo.

WEEK 9 (Class meeting: Friday, November 5): Racialized Organizations and Systemic Racism, Part II: Criminal Justice and Healthcare.

Class presentations: Topics will depend on class size and students' interests. Some options for topics are: education, housing, healthcare, criminal justice, employment, among others. The readings and Hip-Hop materials will depend on the final topics. Following the students' topic choices, this week will focus on health and healthcare, and the criminal justice system.

Readings: We should all read the first text; it brings an insightful mix of the dynamics of racialization in the legal system, citizenship and immigration services, and in the healthcare system. The other texts focus on criminal justice and health and healthcare, respectively. If you are not presenting this week, you can choose a couple of texts to read, depending on your specific interests and time. Try to read at least one text focusing on housing and one text focusing on schools, alongside this first text.

- Asad L. Asad and Matthew Clair (2018). "Racialized Legal Status as a Social Determinant of Health." *Social Science & Medicine*, 199 (1): 19–28. (10 p.)

Readings on Health and Healthcare:

- Vickie M. Mays, Susan D. Cochran and Namdi W. Barnes (2007). "Race, Race-Based Discrimination, and Health Outcomes among African Americans." *Annual Review of Psychology*, 58 (1): 201-225. (30 p.)
- David R. Williams and Michelle Sternthal (2010). "Understanding Racial-Ethnic Disparities in Health: Sociological Contributions." *Journal of Health and Social Behavior*, 51 (1): 15–27. (13 p.)
- Alejandro Portes, Patricia Fernández-Kelly and Donald Light (2012). "Life on the Edge: Immigrants Confront the American Health System." *Ethnic and Racial Studies*, 35 (1): 3-22. (21 p.)
- Ellis P. Monk (2015). "The Cost of Color: Skin Color, Discrimination, and Health among African-Americans." *American Journal of Sociology*, 121 (2): 396-444. (49 p.)
- Whitney L. Pirtle (2020). "Racial Capitalism: A Fundamental Cause of Novel Coronavirus (COVID-19) Pandemic Inequities in the United States." *Health Education & Behavior*, 47 (4): 504-508. (5 p.)

Hip-Hop materials on Health and Healthcare: If available, be sure to pay attention to the videos as much as the lyrics.

- Geto Boys: Mind Playing Tricks on Me (1991).

Link to lyrics: <https://genius.com/Geto-boys-mind-playing-tricks-on-me-lyrics>

Link to song: <https://www.youtube.com/watch?v=IJtHdkyo0hc>

- Dead Prez: Be Healthy (2000).

Link to lyrics: <https://genius.com/Dead-prez-be-healthy-lyrics>

Link to song: https://www.youtube.com/watch?v=YTAhSjt_8x8

- Promoe: Long Distance Runner (2004).

Link to lyrics: <https://genius.com/Promoe-long-distance-runner-lyrics>

Link to song: <https://www.youtube.com/watch?v=er1oj0tZiHQ>

- Kanye West: Roses (2005).

Link to lyrics: <https://genius.com/Kanye-west-roses-lyrics>

Link to song: <https://www.youtube.com/watch?v=Qxlnb1IEdEs>

- Talib Kweli: Eat to Live (2007).

Link to lyrics: <https://genius.com/Talib-kweli-eat-to-live-lyrics>

Link to song: <https://www.youtube.com/watch?v=NPRzNhyrvTs>

Readings on Police and the Criminal Justice System:

- Becky Pettit and Bruce Western (2004). "Mass Imprisonment and the Life Course: Race and Class Inequality in U.S. Incarceration." *American Sociological Review*, 69 (2): 151-169. (19 p.)
- Alice Goffman (2009). "On the Run: Wanted Man in a Philadelphia Ghetto." *American Sociological Review*, 74 (1): 339-357. (19 p.)
- Victor M. Rios (2009). "The Consequences of the Criminal Justice Pipeline on Black and Latino Masculinity." *Annals of the American Academy of Political and Social Science*, 623 (1): 150-162. (13 p.)
- Nicole G. Van Cleve and Lauren Mayes (2015). "Criminal Justice Through 'Colorblind' Lenses: A Call to Examine the Mutual Constitution of Race and Criminal Justice." *Law and Social Inquiry*, 40 (2): 406-432. (28 p.)
- Matthew Clair and Alix S. Winter (2016). "How Judges Think about Racial Disparities: Situational Decision-Making in the Criminal Justice System." *Criminology*, 54 (2): 332-359. (28 p.)

Hip-Hop materials on Police and the Criminal Justice System: If available, be sure to pay attention to the videos as much as the lyrics.

- N.W.A.: Fuck tha Police (1988).

Link to lyrics: <https://genius.com/Nwa-fuck-tha-police-lyrics>

Link to song: <https://www.youtube.com/watch?v=51t1OsPSdBc>

- 2Pac: Trapped (1991).

Link to lyrics: <https://genius.com/2pac-trapped-lyrics>

Link to song: <https://www.youtube.com/watch?v=j-VUV9VcRAQ>

- KRS-One: Sound of da Police (1993).

Link to lyrics: <https://genius.com/Krs-one-sound-of-da-police-lyrics>

Link to song: <https://www.youtube.com/watch?v=9ZrAYxWPN6c>

- Brand Nubian: Claimin' I'm a Criminal (1994).

Link to lyrics: <https://genius.com/Brand-nubian-claimin-im-a-criminal-lyrics>

Link to song: <https://www.youtube.com/watch?v=toUMQybyxI4>

- Dead Prez: Police State (2000).

Link to lyrics: <https://genius.com/Dead-prez-police-state-lyrics>

Link to song: https://www.youtube.com/watch?v=8c_UdWo4Zek

Assignments: Due on Thursday, November 4.

- For those leading class discussion this week: Extended abstract.

- In class, for those leading class discussion this week (on Friday, November 5): In-class presentations.
- For those not presenting in class this week: Individual short memo.

WEEK 10 (Class meeting: Friday, November 12): Racialized Organizations and Systemic Racism, Part III: Racial Formation, Systemic Racism, and Racial Capitalism.

Readings: This week is a little heavier on the readings (and Hip-Hop materials) than previous weeks. This is because, in order to make room for a week focused only on the history, sociology and philosophy of Hip-Hop, I needed to merge two weeks. Ideally, you would read all these texts closely. If you are short on time, follow the instructions below.

Readings on Racial Formation and Systemic Racism: Read the first two texts and at least one of the two remaining texts. The former are theoretical expositions of racial formation theory and systemic racism theory, and the latter are interesting analyses of the politics of racialization and oppression in the United States and the United Kingdom.

- Aliya Saperstein, Andrew M. Penner and Ryan Light (2013). "Racial Formation in Perspective: Connecting Individuals, Institutions, and Power Relations." *Annual Review of Sociology*, 39 (1): 359-378. (20 p.)
- Joe Feagin and Sean Elias (2013). "Rethinking Racial Formation Theory: A Systemic Racism Critique." *Ethnic and Racial Studies*, 36 (6): 931-960. (30 p.)
- Eduardo Bonilla-Silva and David Dietrich (2011). "The Sweet Enchantment of Color-Blind Racism in Obamerica." *Annals of the American Academy of Political and Social Science*, 634 (1): 190-206. (17 p.)
- Gurminder Bhambra (2017). "Brexit, Trump, and 'Methodological Whiteness': On the Misrecognition of Race and Class." *British Journal of Sociology*, 68 (1): 214-232. (19 p.)

Hip-Hop materials on Systemic Racism and (Global) Racial Capitalism: If available, be sure to pay attention to the videos as much as the lyrics. These first ten songs focus mostly on national issues, especially the United States and the United Kingdom, but please mind that there is important overlap between national politics and global issues.

- Eminem: Mosh (2004).
Link to lyrics: <https://genius.com/Eminem-mosh-lyrics>
Link to song: <https://www.youtube.com/watch?v=9wRLd5I7WYE>
- Brother Ali: Uncle Sam Goddamn (2007).
Link to lyrics: <https://genius.com/Brother-ali-uncle-sam-goddamn-lyrics>
Link to song: <https://www.youtube.com/watch?v=OO18F4aKGzQ>
- Lowkey: Obama Nation (2011).
Link to lyrics: <https://genius.com/Lowkey-obama-nation-lyrics>
Link to song: https://www.youtube.com/watch?v=z4OI0GUCI_A
- Lowkey (feat. Lupe Fiasco, M1 (from Dead Prez), and Black the Ripper): Obama Nation, Part 2 (2011).
Link to lyrics: <https://genius.com/Lowkey-obama-nation-part-2-lyrics>
Link to song: <https://www.youtube.com/watch?v=bB-vYuYhdSE>
- Killer Mike: Reagan (2012).
Link to lyrics: <https://genius.com/Killer-mike-reagan-lyrics>
Link to song: <https://www.youtube.com/watch?v=6IIqNjC1RKU>
- YG (feat. Nipsey Hussle): FDT (Fuck Donald Trump) (2016).
Link to lyrics: <https://genius.com/Yg-fdt-lyrics>
Link to song: <https://www.youtube.com/watch?v=WkZ5e94QnWk&t=144s>
- Joey Bada\$\$: Land of the Free (2017).

Link to lyrics: <https://genius.com/Joey-bada-land-of-the-free-lyrics>

Link to song: <https://www.youtube.com/watch?v=TeQW-9Cg8qs>

- Drillminister: Brexit (2018).

Link to lyrics: <https://genius.com/Drillminister-brexit-lyrics>

Link to song: <https://www.youtube.com/watch?v=xi6-DgAtOG4>

- Noname: Song 32 (2019).

Link to lyrics: <https://genius.com/Noname-song-32-lyrics>

Link to song: <https://www.youtube.com/watch?v=0a4PD4SWEAs>

- Riz Ahmed: The Breakup (Shikwa) (2020).

Link to lyrics: <https://genius.com/Riz-ahmed-the-breakup-shikwa-lyrics>

Link to song: <https://www.youtube.com/watch?v=A2tGEVwUuKw>

Readings on (Global) Racial Capitalism: Read at least one of the first two texts, as well as the last one.

- Louise Seamster and Victor Ray (2018). "Against Teleology in the Study of Race: Toward the Abolition of the Progress Paradigm." *Sociological Theory*, 36 (4): 315-342. (28 p.)
- Jose Itzigsohn and Karida Brown (2020). *The Sociology of W.E.B. Du Bois: Racialized Modernity and the Global Color Line*. Chapter 2: Racial and Colonial Capitalism (62-96). (35 p.)
- Julian Go (2021). "Three Tensions in the Theory of Racial Capitalism." *Sociological Theory*, 39 (1): 38-47. (10 p.)

Hip-Hop materials on Systemic Racism and (Global) Racial Capitalism: If available, be sure to pay attention to the videos as much as the lyrics. These next ten songs focus mostly on global issues, but please mind that there is important overlap between global issues and national politics.

- The Coup: Dig It! (1993).

Link to lyrics: <https://genius.com/The-coup-dig-it-lyrics>

Link to song: <https://www.youtube.com/watch?v=LsUDGxdeICw>

- Immortal Technique: The Poverty of Philosophy (2001).

Link to lyrics: <https://genius.com/Immortal-technique-the-poverty-of-philosophy-lyrics>

Link to song: <https://www.youtube.com/watch?v=bURgTLHryrg>

- Immortal Technique: Industrial Revolution (2003).

Link to lyrics: <https://genius.com/Immortal-technique-industrial-revolution-dirty-lyrics>

Link to song: <https://www.youtube.com/watch?v=Bb3gB-qY2bQ>

- Akir: Kunta Kinte (2006).

Link to lyrics: <https://genius.com/Akir-kunta-kinte-just-blaze-mix-lyrics>

Link to song: https://www.youtube.com/watch?v=TsgTnjPR_Hk

- Dead Prez (feat. DJ Green Lantern): Stimulus Plan (2009).

Link to lyrics: <https://genius.com/Dead-prez-timulus-plan-lyrics>

Link to song: <https://www.youtube.com/watch?v=uD1u8NrM-uc>

- Immortal Technique (DJ Green Lantern): The 3rd World (2010).

Link to lyrics: <https://genius.com/Immortal-technique-the-3rd-world-lyrics>

Link to song: <https://www.youtube.com/watch?v=kOINSUWOqyo>

- Lowkey (feat. Immortal Technique): Voices of the Voiceless (2011).

Link to lyrics: <https://genius.com/Lowkey-voices-of-the-voiceless-lyrics>

Link to song: <https://www.youtube.com/watch?v=-NLH53kIbDk>

- Kanye West: New Slaves (2013).

Link to lyrics: <https://genius.com/Kanye-west-new-slaves-lyrics>

Link to song: <https://www.youtube.com/watch?v=b1uuSm0GoI0>

- Kendrick Lamar: How Much a Dollar Cost (2015).

Link to lyrics: <https://genius.com/Kendrick-lamar-how-much-a-dollar-cost-lyrics>

Link to song: https://www.youtube.com/watch?v=y8kEiL81_R4

- Talib Kweli (feat. Cassper Nyovest): Fuck the Money (2015).

Link to lyrics: <https://genius.com/Talib-kweli-fuck-the-money-lyrics>

Link to song: https://www.youtube.com/watch?v=QOcf--Gvm_E

Assignments: Due on Thursday, November 11.

- Individual short memo.
- Ongoing ticket with assessment and suggestions for the last section of the course.

WEEK 11 (Class meeting: Friday, November 19): Ways Forward: Public Sociologies and Sociological (Hip-Hop) Publics.

Readings: I tried to have this week be less heavy on the readings and Hip-Hop materials. This will hopefully provide us extra time to debate possible ways forward to address the problems identified (very important) in the previous weeks and save time for discussing your final projects.

- Adam Szetela (2020). "Black Lives Matter at Five: Limits and Possibilities." *Ethnic and Racial Studies*, 43 (8): 1358-1383. (26 p.)
- Keeanga Yamahtta-Taylor (2016). *From #BlackLivesMatter to Black Liberation*. Introduction: Black Awakening in Obama's America; Chapter 7: From #BlackLivesMatter to Black Liberation. (50 p.)
- Jose Itzigsohn and Karida Brown (2020). *The Sociology of W.E.B. Du Bois: Racialized Modernity and the Global Color Line*. Chapter 5: A Manifesto for a Contemporary Du Boisian Sociology (185-211). (28 p.)

Hip-Hop materials: If available, be sure to pay attention to the videos as much as the lyrics. Beyond these materials, we will also discuss your own choices of Hip-Hop materials (including both the previous weeks and your own choices) providing "ways forward" to the issues identified above.

- Immortal Technique (feat. Killer Mike and Brother Ali): Civil War (2011).

Link to lyrics: <https://genius.com/Immortal-technique-civil-war-lyrics>

Link to song: <https://www.youtube.com/watch?v=fabi8nyjsYc>

- Lowkey (feat. Mavado): Soundtrack to the Struggle (2011).

Link to lyrics: <https://genius.com/Lowkey-soundtrack-to-the-struggle-lyrics>

Link to song: <https://www.youtube.com/watch?v=ISGeYafLSXg>

- Common (feat. Stevie Wonder): Black America Again (2016).

Link to lyrics: <https://genius.com/Common-black-america-again-lyrics>

Link to song: <https://www.youtube.com/watch?v=nPOxEo7NtpQ>

- Meek Mill (feat. Jay Z and Rick Ross): What's Free (2018).

Link to lyrics: <https://genius.com/Meek-mill-whats-free-lyrics>

Link to song: <https://www.youtube.com/watch?v=X8irJICANNQ>

- KRS-One: Free (The Book Song) (2020).
Link to lyrics: <https://genius.com/Krs-one-free-the-book-song-lyrics>
Link to song: <https://www.youtube.com/watch?v=oQz1FoOXNOc>

Assignments: Due on Thursday, November 18.

- Individual short memo.

WEEK 12 (Class meeting: Friday, December 3): Hip-Hop Conclusion: The History(ies), the Art(s) and the Science(s).

Hip-Hop documentaries:

- Hip-Hop Evolution: Netflix series about the history of Hip-Hop (four seasons).
Link: <https://www.netflix.com/title/80141782>
- Almost Dope: Documentary about Hip-Hop in Rhode Island.
Link: <https://www.youtube.com/watch?v=2Vc30pIIIVo>
- The Art of Rhyming Deconstructed: Visual tutorial about how to construct good rhymes and stories.
Link: <https://www.youtube.com/watch?v=QWveXdj6oZU>

Guest speaker:

- Enongo "Sammus" Lumumba-Kasongo, Rapper/Producer and Postdoctoral Fellow, Brown University.
Link to personal and professional profile: <https://enongo-lk.com>
Link to songs: <https://www.youtube.com/user/sammusmusic>

Assignments: Due on Thursday, December 2.

- Individual short memo.

WEEK 13 (Class meeting: Friday, December 10): Draft and discussion of student presentations.

Readings: No readings assigned for this class.

Hip-Hop materials: No materials assigned for this class. Bring your own song lyrics.

Assignments: Due on Thursday, December 9.

- Exit ticket with assessment of the course.

EXAM AND READING PERIOD: No exam. Final assignments due in the week after the last class meeting.

Assignments: Due on Thursday, December 16.

- Final version of the creative project (creative piece and companion essay).