

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

<i>Department &amp; Course Number</i>	Dance Department/Asian American Studies Department
	Dance 98T/AAS 98T
<i>Course Title</i>	“Hip Hop Dance and Asian American Cultural Politics”
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice     X

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

**Foundations of the Arts and Humanities:**

This seminar is a disciplinary bridge between the departments of Dance and Asian American Studies. As such, this seminar belongs to two different GE foundation areas. First, like many courses offered within Dance, this course belongs to the *Arts and Humanities* foundation area because it focuses on the artistic productions, cultural practices, aesthetic principles, and discourse of dancers. In this area, the course falls under the category, “Literary and Cultural Analysis,” as it promotes the analysis of hip-hop culture as known through its dance and embodied practices, and “Visual and Performance Arts Analysis and Practice,” because it employs active learning activities of viewing, writing, discussing, and doing dance to develop students’ practice-based analytical skills.

Second, this seminar belongs to the foundation area, *Society and Culture*. In Asian American Studies tradition, this seminar focuses on individuals and communities that self-identify as Asian and Asian American. Students will look at Asian American cultural politics as both exceptional and paradigmatic to understanding today’s multi-racial U.S. society and multi-ethnic American culture as a whole. Training students in “Social Analysis,” this seminar equips students with theoretical and methodological tools to qualitatively analyze Asians and Asian Americans through established social frameworks of ethnicity, race, gender, dance, and globalization. Students will be given the opportunity to analyze social issues from varying levels, from the intimate signification of a single dance to larger questions about the social construction of Asia and Asian America through hip-hop culture.

3. "List faculty member(s) who will serve as instructor (give academic rank):  
 Jeffrey Lorenzo Perillo (PhD Candidate in Culture and Performance/Asian American Studies Concentration Program), under Professor Susan Foster (Dance, formerly WAC) and Professor Victor Bascara (AAS).

Do you intend to use graduate student instructors (TAs) in this course?      Yes                  No      X

If yes, please indicate the number of TAs

3. Indicate when do you anticipate teaching this course over the next three years:

2011-2012    Fall                                  Winter                                  Spring  
                                 Enrollment                                  Enrollment                                  Enrollment

3. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE?    Yes                  No    X

If yes, provide a brief explanation of what has changed.

Present Number of Units:    5    Proposed Number of Units:    5

Please present concise arguments for the GE principles applicable to this course.

General Knowledge    This course meets General Knowledge principles by directing students through a wide variety of “ways of knowing” hip-hop dance theories and methods spanning Ethnic Studies, Race Studies, Dance Studies, Gender Studies, Globalization, and community-based intellectual domains. This course introduces critical thinking, critical viewing, and research writing through weekly disciplinary discussions. Weekly reading responses are assignments designed to get to the core of that week’s intellectual domain, as well as generate discussion and ideas for the final research paper.

Integrative Learning    This course introduces students to written published articles drawn across Asian American, Dance, and Hip-hop disciplines. In addition, recorded and live dance performances serve as main texts for description, interpretation, and analysis. Students will turn in an “admission ticket,” or a set of two critical questions based on the weekly texts, dances, and disciplinary approach. The questions focus the major debates intersecting Asian American Studies and hip-hop dance. Admission tickets will act as the raw material for students and peers to weigh different ideological stances, dialogue, and reflect during intensive in-class discussions.

Ethical Implications

Cultural Diversity    The organization of the course enables a diversity of cultural perspectives planned to support better understanding of the shared struggles of Asians and Asian Americans. The first half of the seminar is organized around significant fields of knowledge in weekly lessons: 1) Hip hop and Asian American Cultural Politics 2) Hip hop and Asian American Dance Studies 3) Hip hop and Asian American Racial Formation 4) Hip Hop and Asian American Women 5) Hip hop, Space and Globalization. The second half of the seminar looks at specific hip hop communities (South Asian, East Asian, Pacific Islander, and Filipino).

Critical Thinking    Student will accomplish three types of dance encounters (dance on camera, dance film, and live performance) designed to introduce them to a variety of media and methodological approaches to our course topic. Each report on dance serves as an opportunity to practice documenting and critically thinking about different aspects of dance. Each report varies in length and depth regarding the components involved when looking at dance performance. For example, while the first assignment asks students to describe the movement they see in a music video of their choice, the second assignment asks students to describe the movement and categorize different and similar types of movement. As a whole, the reports walk students through the recursive processes of movement description, analysis, interpretation, and evaluation.

Timed to fit the research schedule, the assignments also act as potential building blocks for the larger research paper. The grade value of each assignment is set on an escalating scale in order to account for intellectual growth.

❑ Rhetorical Effectiveness

The major method for student evaluation will be through a “draft and re-write” process of a substantial written document. Over the course of the quarter, students will complete a major research paper that analyzes a specific Hip hop dance performance of their choice in relationship to the terms, theories, and authors featured in class. During Week 10 students must present their project in a brief oral presentation to the class. Papers are evaluated by their demonstration of the student’s abilities to offer an original, nuanced argumentative thesis about a dance performance, demonstrate understanding of course materials, and connect to larger issues of Asian and Asian American cultural politics.

❑ Problem-solving

❑ Library & Information Literacy

  


**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<b>3</b>	(hours)
2. Discussion Section:	<b>n/a</b>	(hours)
3. Labs:	<b>n/a</b>	(hours)
4. Experiential (service learning, internships, other):	<b>n/a</b>	(hours)
5. Field Trips:	<b>n/a</b>	(hours)

**(A) TOTAL Student Contact Per Week**

**3 (HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<b>1</b>	(hours)
2. Reading	<b>4</b>	(hours)
3. Group Projects:	<b>n/a</b>	(hours)
4. Preparation for Quizzes & Exams:	<b>n/a</b>	(hours)
5. Written Assignments:	<b>1-10 (avg 5)</b>	(hours)
6. Research Activity:	<b>3-7 (avg 5)</b>	(hours)

**(B) TOTAL Out-of-class time per week**

**15 (HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

**18 (HOURS)**

**Hip hop Dance and Asian American Cultural Politics**  
**WAC98/AAS98**  
**Spring 2012**

Lorenzo Perillo

Office: Kaufman Hall 130A

Office Hours: Wed 1:45-4:00 & by appointment

E-mail: [lorenzo.perillo@gmail.com](mailto:lorenzo.perillo@gmail.com)

Course website: Accessible through [www.ccle.ucla.edu](http://www.ccle.ucla.edu) or [my.ucla.edu](http://my.ucla.edu)

Room: TBD

M 12-300P

**Course Description**

**Introduction:** In the 1970's, young, marginalized African American and Latino males in the U.S. gave life to one of America's most dominant forms of popular culture: Hip hop. Initially, hip hop was recognized as a faddish yet resistant form of black male musical expression. Hip hop studies is changing to examine the ways in which the mixed media culture is gendered, raced, classed and engaged with the general processes of globalization. Despite this recent shift, hip-hop studies and Asian American studies have rarely considered the ramifications of Asians and Asian Americans who are thriving and often dominating today's global Hip-hop dance scene.

**General Education Focus:** This five-unit seminar is not introductory but rather provides an extensive exploration of the particular topic--Hip hop dance--with a special attention to practitioners of Asian descent. This rigorous general education course provides undergraduates with a strong foundation in performance arts analysis through exploration of hip hop and Asian American cultural production. This course introduces critical thinking, critical viewing, and research writing as "ways of knowing" hip-hop dance. This course introduces students to 'texts' that are English-based, written published articles and drawn across several academic fields including Dance Studies, Asian American Studies, and Ethnic Studies. In addition to written texts, recorded music and dance performances from various localities in Asia and the Diaspora are introduced. Performances serve as main texts for description, interpretation, and analysis, approaches to dance with broader applications to studies of arts and culture.

**Course components:** This course provides students with several different opportunities to write and engage with the course topic. Inside class, brief in-class viewings of select hip-hop dance performances will act as material for directed free-writes. These free-writes are designed to introduce a topic or approach, discover what they already know, and respond personally to a topic. After free-writes, weekly critical questions act like "admission tickets" to the intensive in-class discussions. These questions focus on a major debate or question that is raised by the week's course material and promote a dialogue inclusive of all students. Outside of class, the weekly writing assignments are designed to summarize the main points, direct critical thought about theories, and get students to the core of authors' works. Reports on dance are meant to introduce three types of dance encounters (dance on camera, dance film, and live performance). Each report varies in length and depth, serves as practice in documenting different aspects of dance, and acts as a building block for the larger research paper. Students will perform a series of research assignments that build up to the final draft of their research paper. Each assignment serves as a checkpoint for production, feedback, and further revision, instilling students with an appreciation for the processual dynamics of research. Taken as whole, these course components are meant to develop critical thinking skills necessary to locate one's self in the world.

**Road map:** This course provides students with several perspectives of theoretical approaches and disciplines. The course discussion will also feature particular cultural groups and their different experiences in hip-hop dance despite their common affiliation to the larger Asian American population. The first half of the seminar is organized around significant fields of knowledge and structured in weekly lessons: 1) Hip hop and Asian American Cultural Politics 2) Hip hop and Asian American Dance Studies 3) Hip hop and Asian American Racial Formation 4) Hip Hop and Asian American Women 5) Hip hop, Space and Globalization. The second half of the seminar looks at specific hip hop communities. Throughout the course students will train and employ methodologies of analyzing written texts and performances. Students will then be challenged to demonstrate their own original interpretations through active learning in-class activities, discussion, and written assignments.

**Course Goals**

At the end of this course students should be able to use various methods of dance research to critically examine Asians and Asian Americans in hip hop dance. Furthermore, students should feel comfortable analyzing written text and performance using distinct theoretical approaches and methodologies. Students should also be able to identify major debates intersecting Asian American Studies and hip hop dance and argue their ideological position. These goals will be enacted by the course components.

<b>Course Components</b>
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**Grade Distribution:**

1.	Active Participation		10 points
2.	Weekly Reading Response (10 responses x 2points)	20 points	
3.	Admission Ticket (10 tickets x 1point)	10 points	
4.	Reports on Dance (20 points)		
	a. Dance on Camera		3 points
	b. Dance film		7 points
	c. Live performance		10 points
5.	Final Research Paper (40 points)		
	• Week 3: Meeting with Instructor to discuss project	2 points	
	• Week 5: Project overview		3 points
	• Week 6: Preliminary bibliography		5 points
	• Week 8: First Draft of paper		5 points
	• Week 10: Oral Presentation		5 points
	• Finals Week: Final paper	20 points	

Please note 1point= 1% total course grade

Total 100 points

**1. Active participation in Intensive Discussion (10 points)**

Weekly discussions are the core of the seminar experience. Each week, students are expected to closely read the assigned readings and come on time and prepared to discuss. Students are expected to be respectful to others (and their ideas), receptive to critique and reflective. Students are expected to take their own ideas seriously and avoid reactionary responses to peer review. Brief in-class viewings of select performances and in-class dance exercises will act as material for directed free-writes. These free-writes are not graded and designed to introduce students to a topic or approach. Free-write allows students to discover what they already know and respond personally to a topic. Students are expected to contribute in writing, speaking, and movement to help take ownership of their critical pedagogical experience.

**2. Written Reading Responses (20 points)**

Weekly Reading Responses are designed to develop students' systematic critical reading and thinking practices. These assignments are also designed to equip students with questions to bring to the readings and dance performances. Please refer to the handout "Critical Reading Practice" for guidelines. Responses should thoroughly address the set of assigned readings for each class. Responses will be around 250 words in length and posted the day prior to class by 8pm. Responses may also be used to generate discussion and ideas for the final research paper. Responses will be reviewed for both mechanics (grammar and spelling) and content. Writing that merely identifies the "stuff," the facts and information from the readings, will receive .5 points. Writing that identifies what the authors say about the "stuff", and comments about the significance of the arguments will receive 1 point. Writing that accomplishes the aforementioned and also relates different readings to each other, to other course material to date, and to larger fields of knowledge will receive the complete 2 points possible. Written reading responses are meant to get to the core of the authors' and dancers' works.

**3. Weekly Admission Ticket (10 points)**

Students will turn in an "admission ticket," or a set of two critical questions based on the weekly reading. The questions should focus on one of the major debates intersecting Asian American Studies and hip hop dance. Questions should be written with plans to stimulate discussion. Rather than evoking yes/no answers, the admission tickets should call for open-ended responses to questions the readings raise for the reader. Admission tickets will act as the raw material for students and peers to discover different ideological stances, dialogue, and reflect during intensive in-class discussions. The admission

tickets will be collected at the beginning of class meeting and evaluated. They should be legibly written on 5x7 index cards with the student's name. Appropriate and well-composed pairs of questions will receive the full one point.

#### **4. Reports on Dance: (20 points)**

Student will accomplish three types of dance encounters (dance on camera, dance film, and live performance) designed to introduce them to a variety of media and methodological approaches to our course topic. Each encounter should be related in some way to Asians or Asian Americans in hip hop dance. For example, the dancers themselves may self-identify as Asian or Asian American, the dance may occur in an Asian or Asian American setting or location, or the movement vocabulary from which dancers draw may have Asian or Asian American origins.

Each report on dance serves as an opportunity to practice documenting different aspects of dance. Each report varies in length and depth regarding the components involved when looking at dance performance. For example, while the first assignment asks students to describe the movement they see in a music video of their choice, the second assignment asks students to describe the movement and categorize different and similar types of movement. As a whole, the reports walk students through the recursive processes of movement description, analysis, interpretation, and evaluation. Timed to fit the research schedule, the assignments also act as potential building blocks for the larger research paper. The grade value of each assignment is set on an escalating scale in order to account for intellectual growth.

##### **A) Dance on camera Report: (3 points, Week 2)**

500 words: Movement description of a short video-recorded dance performance. Describe what you see or translate the moving images into written words. Refer to "Description" guidelines in "Reading a Dance" handout. Decide on the particular object of report (i.e. music video, webisode, excerpt from a dance reality television episode, or excerpt from a recorded dance concert).

##### **B) Dance film Report (7 points, Week 4)**

1000 words: Movement description and analysis of feature length video-recorded dance performance; Half movement description, half analysis. Describe what you see and breakdown the components. Sort the visual data into categories. Refer to "Description" and "Analysis" sections of "Reading a Dance" handout. During Week 2, choose from a given a list of films from which to choose for report.

##### **C) Live Performance Report (10 points- Week 7)**

2000 words: At least one paragraph movement description, one paragraph analysis, one to two paragraphs description of interpretation, and one to two paragraphs of evaluation. In addition to the previous components, consider the range of meanings that the dance seeks to express and assess whether the work was effective or compelling in doing so. Refer to the "Interpretation" and "Evaluation" sections of "Reading a Dance" handout. During Week 2, we will discuss possible performances from which to choose for report. For instance, there are several live performance opportunities within hip-hop dance in longstanding cultural shows of local UCLA-based Asian American organizations (i.e. Samahang Pilipino Culture Night, Vietnamese Student Association Culture Night, Nissei Student Union Culture Night).

#### **5. Final Research Paper: (40 points)**

The major method for student evaluation will be through a "draft and re-write" process of a substantial written document. Over the course of the quarter, students will complete a major research paper that analyzes a specific Hip hop dance performance of their choice in relationship to the terms, theories, and authors featured in class. During Week 3 students will meet one-on-one with the instructor to discuss potential projects. During Week 5 students will write a project overview (500 words). During Week 6 students will submit a bibliography that consists of 5-10 reputable sources. Sources can be academic journal articles, books, and/or book chapters used in the course, but not Wikipedia. Students are not to rely primarily on internet sources. During Week 8 students will submit an 8-10 page first draft (12 point font, double-spaced, stapled, Times New Roman, MLA format). During Week 9 students will receive their draft back with comments and criticism geared to support the development of the final "polished" product. During Week 10 students must present their project in an 8-minute oral presentation to the class. The hard copy of the final paper (14-16 pages) is due Finals Week. A separate handout with detailed grading criteria will be distributed and reviewed in class. In general, papers are evaluated by their demonstration of the student's abilities to offer an original, nuanced argumentative thesis about a dance performance, demonstrate understanding of course materials, and connect to larger issues of Asian and Asian American cultural politics.

#### **Assignment Schedule Overview (Due upon Arrival to the Seminar):**

Weekly:

Reading response (posted online the day prior by 8pm)  
 "Admission ticket"  
 Active Participation  
 Week 2: Report on dance: Dance on camera report  
 Week 3: Meeting with Instructor to discuss project  
 Week 4: Report on dance: Dance film report  
 Week 5: Project overview  
 Week 6: Preliminary bibliography  
 Week 7: Report on dance: Live performance report  
 Week 8: First Draft of Research paper  
 Week 10: Oral Presentation  
 Finals Week: Final Research paper

***Grading Scale: 100 points total***

97-100 A+	87-89 B+	77-79 C+	67-69 D+	59-below F
94-96 A	84-86 B	74-76 C	64-66 D	
90-93 A-	80-83 B-	70-73 C-	60-63 D-	

**6. Class Materials**

**Required text:**

Schloss, Joseph G, *Foundation: B-Boys, B-Girls, and Hip-Hop Culture in New York*. Oxford UP, 2009.

The Schloss text is available at the UCLA bookstore and most commercial online outlets. The rest of the course materials will be available through a Course Reader (CR). The CR will also be available for purchase at UCLA Ackerman bookstore. Any additional materials due to revised schedules will be available online for download or distributed in class. Materials for further investigation are not required nor provided, but rather recommended for students who have decided to pursue a research project related to a specific field of study, method, or community.

**Viewing:** Excerpts of videos will be shown in class on the date they are listed in the course schedule. These are indicated in the syllabus as "in-class." Videos marked as "outside class" will be made available online through video furnace on the course website and through reserves in the Instructional Media Lab located in Powell Library. These should be viewed prior to the date they are indicated in the course schedule and incorporated in the responses and questions.

**Course Policies and Expectations**

**Absence**

There is no way to replicate seminar discussion around culture and performance. Missing seminar means that one's grade will be negatively affected. Absence due to an emergency (family death, severe illness) requires that the student bring in an official note with appropriate contact information (i.e. signed doctor's note with phone number). If a student is aware ahead of time that they will be absent, notify the instructor via email. Each student is allowed one officially excused absence. Absences in excess will result in loss of one point from "admission ticket" and one point from active participation.

**Americans with Disability Act**

The Americans with Disability Act requires that reasonable accommodations be made for any student with a disability. Students with disability should have so documented at the Office for Students with Disabilities and notify the instructor at the beginning of the quarter to discuss the necessary steps of assistance.

**Grading and Assessment**

This seminar is worth five units. Beyond the scheduled class meeting times, enrolled students are expected to spend at least 12 hours weekly on the course. These hours may consist of close reading, viewing dance, note-taking, writing responses,

critical questions, reports, or research. The total pages assigned for each week are listed in the course schedule. Students should plan their weeks carefully as some weeks have heavier reading loads than others and responses are due prior to the class meeting. On weeks with lighter reading assignments there may be a required outside viewing or research assignment due. There are no prior requirements for this course. Each student is expected to turn in work that is thoroughly proofread, spell-checked, and grammatically sound. Students must use MLA format for citation and can refer to the Purdue online resources for guidance (<http://owl.english.purdue.edu/owl/section/2/11/>). Please submit papers on dates and times indicated. Late papers will drop one point with each day after deadline. No extensions or incompletes will be given except under extreme circumstances, in which case, students should notify the instructor via email. Students who have attended all class meetings on-time, completed and submitted all course components on-time, and fulfilled all active participation expectations are in good positions to receive an A grade.

### Participation

Dialogue through intensive discussion helps generate a meaningful engagement with the course topic, authors, dancers, and peers. Critical to this dialogue is a mutual respect and intellectual openness to views and opinions that may differ from our own. Throughout the course, we will be exploring complex issues about which many students have passionate feelings. While we may disagree, it is crucial for everyone to maintain an inclusive environment by avoiding personal attacks meant to discredit or delegitimize other's ideological views. Instead, we focus on building a productive discussion, where different views can be asserted, challenged, examined, and re-asserted in many ways.

During class, students are expected to silence cell phones, log off all chat, skype, twitter, and facebook applications. Unless directed to do so by an active learning exercise, emailing, texting, tweeting, fb-ing, and chatting during seminar, are considered disrespectful to your fellow students and instructor. Violators will be warned and second-time offenders will be asked to leave.

### Plagiarism and Academic integrity

Students are expected to submit their own work. Intentionally or unintentionally copying or submitting another's work without proper citation is considered plagiarism. This course is ruled by a zero tolerance policy toward plagiarism and any violations will be reported to the Dean of Students. Please consult the Student Guide to Academic Integrity from the Office of the Dean of Students. (<http://www.deanofstudents.ucla.edu/StudentGuide.pdf>).

<b>Schedule: Subject to Revision</b>
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<b>Week 1: Hip hop and Asian American Cultural Politics</b>
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**M Course Introduction: What is Hip hop dance? How do we understand Asian American popular culture?**

READING: Total: 37 pages

Schloss, Joseph G, "Introduction" Foundation, p. 3-16

Jorge "Popmaster Fabel" Pabon's "Physical Graffiti: The History of Hip Hop Dance" in Chang, Jeff ed., *Total Chaos: The Art and Aesthetics of Hip hop* (CR) p.18-26.

URL: <http://www.daveyd.com/historyphysicalgrafittifabel.html>

Lee, Robert, "Introduction: Yellowface" in *Orientalism: Asian Americans in Popular Culture*, Philadelphia: Temple University Press, 1999. p. 1-14. (CR)

VIEWING: (in-class)

LXD "Tales of Trevor Drift"- (14min.)

URL: <http://thelxd.com/episodes/the-tale-of-trevor-drift/>

### For Further Investigation:

Matteo, Luis Angel, "Origins of Breakdancing," interview by Mandalit Del Barco. National Public Radio (October 14, 2002).

URL: <http://www.npr.org/programs/morning/features/patc/breakdancing/>

<b>Week 2: Hip hop and Asian American Dance Studies</b>
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**M** What is a dance studies theory and method? How do dance studies theoretical frameworks, methods, and texts inform Hip hop dance?

**DUE:** Dance on camera report

READING: Total: 49 pages

Schloss, Joseph G, " 'We Have to Be Exaggerated': Aesthetics" in *Foundation* p.68-93

Sklar, Deidre, "Toward a Culturally Sensitive Approach to Dance" in Ann Dils and Ann Cooper Albright edited, *Moving History/Dancing Cultures: A Dance History Reader*. p.1-3. (CR)

Wong, Yutian. "Towards a New Asian American Dance Theory: Locating the Dancing Asian American Body." *Discourses in Dance* 1.1 (2002) p.69-90. (CR)

VIEWING: (in-class)

*Breakin'* (1984), Joel Silberg, 90min. (selected clips only)

"PlanetRock," Afrika Bambaataa, 4min.

"Trans-Europe Express" Kraftwerk, 4min.

**For Further Investigation:**

Osumare, Halifu, "Phat Beats, Dope Rhymes, and Def Moves: The Africanist Aesthetic meets the Hip-hop Globe," in *The Africanist Aesthetic in Global Hip-hop*, Palgrave Macmillan, 2007. p.21-60.

<b>Week 3: Hip hop and Asian American Racial Formation</b>
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**M** What is racial theory and what is a racial studies approach to culture? How do we understand racial theory through Asian-Black interracial relations and Hip hop dance?

**DUE:** Meeting with Instructor to discuss Research Paper

READING: Total: 44 pages

Schloss, Joseph, "Getting Your Foundation: Pedagogy" in *Foundation*. New York: Oxford, UP, 2009. p. 40-67.

Omi and Winant, *Racial Formations in the United States*, pgs 14-23 (CR)

Farrow, Kenyon, "We Real Cool?" On Hip-Hop, Asian-Americans, Black Folks, and Appropriation" *Kenyon Farrow*. Blogspot. Accessed March 9, 2011.

URL: <http://kenyonfarrow.com/2005/06/02/we-real-coolon-hip-hop-asian-americans-black-folks-and-appropriation/>

VIEWING: (in-class)

*Rize* (2005), David LaChapelle, 86min. (selected clips only)

**For Further Investigation:**

Prashad, Vijay, "Kung Fusion: Organize the 'Hood under I-Ching Banners" in *Everybody Was Kung Fu Fighting: Afro-Asian Connections and the Myth of Cultural Purity*. Boston: Beacon Press, 2001. P.126-149.

<b>Week 4: Hip Hop and Asian American Women</b>
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**M** What are theories on women and hip-hop? How is Hip hop constructed in terms of women's studies? Is there a feminist method to hip-hop?

**DUE: Dance Film report**

READING: Total: 17 pages

Guevara, Nancy, "Women writin' rappin' breakin' " in *Droppin' Science: Critical Essays on Hip hop Culture*, William Eric Perkins ed., Philadelphia: Temple University Press, 1996. P.49-62. (CR)

Caswell, Michelle. "Life as a Female Filipino DJ | Asia Society." *Asia Society*. Internet. Accessed March 9, 2011.  
<http://asiasociety.org/arts-culture/performing-arts/music/life-female-filipino-dj>

VIEWING: (outside class)

*Hip-hop: Beyond Beats and Rhymes* (2006), Byron Hurt, 61min.

**For Further Investigation:**

Foster, Susan Leigh, "Choreographies of Gender," *Signs*, Vol. 24, No. 1 (Autumn, 1998) p.1-33 (CR)

<b>Week 5: Hip hop, Space and Globalization</b>
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**M**      **What is globalization theory and approach to culture? How is space socially constructed in Hip hop dance culture? What are the issues of globalization and Hip hop dance?**

**DUE: Project Overview**

READING: Total=47 pages

Schloss, Joseph G, " 'In the Cypher': B-boy Spaces," in *Foundation*, p. 94-106.

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy," in *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996. p.27-47. (CR)

Osumare, Halifu. "Global Breakdancing and the Intercultural Body," in *Dance Research Journal*, Vol. 34, No. 2 (Winter 2002) pp. 30-45. (CR)

VIEWING: (outside class)

*Planet Bboy* (2007), Benson Lee, 95min.

<b>Week 6: Hip hop dance and South Asian Communities</b>
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**M**      **What is Hip hop's relationship to South Asian Communities?**

**Due: Preliminary Bibliography**

READING: Total: 78 pages

Maira, Sunaina, "B-boys and Bass girls: Sex Style and Mobility in Indian American Youth Culture" in *Desi Rap: Hip hop and South Asian America*, edited by Ajay Nair and Murali Balaji. MD: Lexington Books, 2008. P. 41-70. (CR)

Sharma, Nitasha Tamar, "Making Race: Desi Racial Identities, South Asian and Black Relations, and Racialized Hip hop" in *Hip Hop Desis: South Asian Americans, Blackness,*

and a Global Race Consciousness (Refiguring American Music). Duke UP, 2010. P.88-137. (CR)

### For Further Investigation

Maira, Sunaina, "To be Young, Brown, and Hip: Race, Gender, and Sexuality in Indian American Youth Culture" in *Desis in the House: Indian American Youth Culture in New York City*. Philadelphia: Temple University Press, 2002. (CR) p. 29-83.

## Week 7: Hip hop and East Asian Communities

### M What is Hip hop's relationship to East Asian Communities?

#### Due: Live Performance Report

READING: Total: 57 pages

Wang, Oliver. 2007. "Rapping and Repping Asian: Race, Authenticity, and the Asian American MC," in *Alien Encounters: Popular Culture and Asian America*, edited by Mimi Thi Nguyen and Thuy Linh Nguyen Tu. p.35-68. (CR)

Condry, Ian, "Introduction" and "Yellow b-boys, Black culture, and the Elvis Effect," in *Hip hop Japan: Rap and The Paths of Globalization*, Duke UP, 2006. P. 24-48. (CR)

VIEWING: (in-class)

*Step UP 3-D* (2010), Jon M. Chu, 107min. (selected clips only)

## Week 8: Hip hop and Pacific Islander Communities

### M What is Hip hop's relationship to the Pacific Islander communities?

#### Due: First draft of Research Paper

READING: Total: 26 pages

Henderson, April, "Between Our Islands We Dance: Hip Hop and Samoan Diaspora," in Basu, Dipannita, and Lemelle, Sidney J., *The Vinyl Ain't Final: Hip-hop and the Globalization of Black Popular Culture*. (London: Pluto Press, 2006) p.180-199.

Kopytko, Tania, "Breakdance as an Identity Marker in New Zealand." *Yearbook for Traditional Music*, Vol. 18. (1986), pp. 21-28.

### For Further Investigation:

Okamura, Jonathan, "Why There are No Asian Americans in Hawai'i". *Social Process in Hawaii*; Vol. 35, 1995.

Osumare, Halifu, "Props to the Local Boys: Hip-hop Culture in Hawai'i," in *The Africanist Aesthetic in Global Hip-hop*, Palgrave Macmillan, 2007. p.105-148.

## Week 9: Hip hop and Filipino American Communities

### M What is Hip hop's relationship to Filipino American Communities?

READING: Total: 30 pages

Viola, Michael, "Hip-Hop and Critical Revolutionary Pedagogy: Blue Scholarship to Challenge 'The Miseducation of the Filipino'" *Journal for Critical Education Policy Studies*. Volume 4, Number 2 (November 2006)

URL: <http://www.jceps.com/?pageID=article&articleID=71>

Dimalanta, Jerome. "The Adaptation and Development of Streetdance in the Philippine setting." MA Thesis. University of the Philippines, 2006. p.1-20. (CR)

VIEWING: (in-class)

"Thriller' (original upload)"

URL: <http://www.youtube.com/watch?v=hMnk7lh9M3o>

<b>Week 10</b>
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**DUE: Oral Presentations**

**M** Research Presentations

<b>Finals Week</b>
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**DUE: Final Draft Research Paper**

Submit hard-copy no later than 12pm Monday, Finals Week to Manila folder labeled "WAC98/AAS98 Final Drafts" located in the Department of World Arts and Cultures, Kaufman Hall 130A. Emailed papers and papers on USB drives or CDs will not be accepted.



## New Course Proposal

### Dance M98T

### Hip Hop Dance and Asian American Cultural Politics

**Course Number** Dance M98T

**Multiple Listed With** Asian American Studies M98T

**Title** Hip Hop Dance and Asian American Cultural Politics

**Short Title** HIP HOP DNC&ASIA AM

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** (Same as Asian American Studies M98T.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of relationship between hip hop dance and Asian America. Investigation of how hip hop artists and authors employ choreography to negotiate issues of Asian American culture, dance, racial formation, women's studies, community, and globalization. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [WACAsian Am 98T syllabus.doc](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Victor Bascara is the faculty mentor for this seminar.

**Grading Structure** participation - 10 points; written responses - 20 pts; 2 critical questions based on reading - 10 pts; reports on dance - 20 pts; final research paper - 40 pts.

**Effective Date** Spring 2012

**Discontinue Date** Summer 1 2012

<b>Instructor</b>	Name	Title
	Jeffrey Lorenzo Perillo	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** World Arts and Cultures/Dance

<b>Contact</b>	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

**Status:** Added to SRS on 6/28/2011 11:58:21 AM

**Changes:** Subject Area, Description

**Comments:** Edited course description into official version; corrected dept and subject area.

**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (jbartholomew@registrar.ucla.edu) - 51441

**Status:** Added to SRS on 6/8/2011 9:56:16 AM

**Changes:** Title, Short Title, Effective Date

**Comments:** Effective term changed from winter 2011 to spring 2011.

Added a short title.

**Role:** FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

**Status:** Returned for Additional Info on 6/7/2011 11:38:58 AM

**Changes:** No Changes Made

**Comments:** Routing to Registrar's Office

**Role:** FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918

**Status:** Approved on 6/7/2011 8:25:54 AM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

**Status:** Returned for Additional Info on 6/6/2011 5:41:24 PM

**Changes:** No Changes Made

**Comments:** Routing to Vice Chair Muriel McClendon for FEC approval

**Role:** CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

**Status:** Approved on 6/3/2011 9:37:46 AM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows.

**Role:** Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

**Status:** Submitted on 6/3/2011 9:36:48 AM

**Comments:** Initiated a New Course Proposal

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