

Instructor Information:

Instructor name	Prof. Emmanuel A. Balogun
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Course Description

“[W]hen Trayvon Martin was first shot I said that this could have been my son. Another way of saying that is Trayvon Martin could have been me 35 years ago. And when you think about why, in the African American community...there’s a lot of pain around what happened here... it’s important to recognize that the African American community is looking at this issue through a set of experiences and a history that doesn’t go away.”- Former United States President Barack Obama-2014

“The system enables young black men to be killed behind the mask of law [#Ferguson](#) [#tippingpoint](#) [#change](#)”- Tweet from Kobe Bryant (Former NBA player) 2014

“George Bush doesn’t care about black people” - Kanye West 2005

“When the Son of Perdition is Commander in Chief/The standard is Thief; brethren, can we candidly speak?” –Lauryn Hill “The Mystery of Iniquity” 2002

“Mr. President, You have failed us on all these promises, and our hope was that you would end your rule in 2021...’YOU CAN FOOL SOME PEOPLE FOR SOME TIME, BUT YOU CAN’T FOOL ALL THE PEOPLE ALL THE TIME”- Bobi Wine (Uganda), 2017



Hip-Hop as an art-form and cultural expression is inherently political. Hip-hop offers a discourse, through the production of lyrics, rhymes, art, and dancing, for criticizing and resisting structures of oppression. Hip-Hop creates stories and narratives that illuminate struggles and successes of black people as political agents within the state. This course explores how Hip-Hop music and culture emerges as a tool of resistance and empowerment in political and social movements in Africa and the African Diaspora (mainly the United States), becoming an outlet for marginalized populations to mobilize and express political and social injustices. The course also explores specific instances of protest and the ways in which hip-hop’s popularity sustains, supports, and sometimes disrupts political mobilization.

We start the course by exploring the origins of Hip-Hop as an art form and culture, particularly its Pan-African roots and the 5 elements of hip-hop. We then explore music as a political tool broadly and music as protest specifically. We will then explore themes of political representation, the role of gender, and the intersections of hip-hop, police brutality, political activism, and political resistance of state institutions. Finally, we will explore the ways in which hip-hop culture spans various scales of governance, from the global to the local, to indicate how hip-hop’s inherent political undertones are brought to the forefront and translated in particular contexts.

This course will primarily be discussion based, both instructor and student-led, providing students ample opportunity to engage with course content. I strongly encourage dialogue among and between students.

Pre-Requisites

There are no prerequisites for this course, though, I expect students to share their experiences and prior knowledge of international affairs in a respectful and constructive manner. The course is open and welcoming to all regardless of major/minor/discipline.

CONTENT WARNING: We will be discussing and listening to material in the course that is graphic and explicit. Some themes may address racism, sexual violence and rape, sexually explicit lyrics, violence, misogyny, ableism, homophobia, and other forms of triggering and harmful content. While I will do my best to reduce the amount of this content, there will be instances where I cannot avoid the material. In those instances, I will provide students the space and opportunity to remove themselves from class without explanation. I will provide ample warning before presenting such material.

Learning Objectives

Over the course of the semester:

1. Students will be able to recognize hip-hop music as a cultural and political tool of resistance and differentiate it from other approaches to music as protest.
2. Students will be able to clarify the importance of hip-hop's cultural representation in the (de)constructing of political institutions in Africa and the African Diaspora.
3. Students will be able to contextualize the development of hip-hop alongside political and social change in Africa and the African Diaspora.
4. Students will be able to determine the interrelatedness of hip-hop, politics and protest at various scales of governance
5. Students will be able to reflect on how hip-hop culture is representative of their own positionality as political and social agents.

Learning Outcomes

By the end of this course:

1. Through the primary analysis of hip-hop lyrics, graffiti, and dance, student will be able to identify the varied ways in which Hip-Hop artists interact and combat structural limitations that state leaders and institutions place on marginalized populations.
2. Through exposure to cases of political mobilization in Africa and the Diaspora, students will be able to make connections between global problems of inequality and political marginalization and Hip-Hop's role in translating global problems into local contexts
3. Students will be able to apply concepts of pan-Africanism, social movements, and political protest to content across academic disciplines by documenting how the course contents apply to their lived experiences and will be to identify the complexities of cultures different than their own.

4. Drawing from course content and reflections from their own experiences, students will be able to reflect and evaluate on a particular form of political protest and analyze the role of hip-hop in the making and resolution of the protest.

Learning Resources

Hip-Hop in Africa: prophets of the city and dustyfoot philosophers

Author: Msia Kibona Clark

Publisher: Ohio University Press

ISBN: 9780896803183

Availability: Campus Bookstore

Price: \$33.25 (new)

Readings from this book noted in the syllabus as “Clark”

Book is required for the class

Course Playlist: <https://open.spotify.com/playlist/7LHytOZTGdOrz8vc2cl2PK?si=91c9e369ff9840f4>

In addition to this book, we will be reading from **book chapters and academic journal articles, which will be provided on theSpring and a course reader.**

Technology

- We will be using theSpring for our primary mode of course management. I will post readings, assignment updates, and other relevant course information on the website, so make sure to check it daily for course updates.
- I will also communicate heavily by email. Please be sure to check your email daily for course communications. For more on my email policy, see the course policies section below.
- **Accessibility:** Since we will be listening to music and doing lyrical analysis in class, laptops and cell phones are permitted, with the expectation that students will adhere to standards of professionalism and refrain from personal use of their devices.
- **Class Playlist:** There is a companion Spotify playlist curated for the class. The playlist is a living document and will songs will be added throughout the semester. Students are welcome to add and suggest songs to the playlist as we move throughout the semester.

Course Assessment

Connections Notebook: 100 pts

You will be responsible for keeping a Connections Notebook throughout the semester that tracks small or large connections between course material and everyday life, as they arise. This notebook will serve as a

repository where you can document passages from readings, social media, songs, etc. that you feel connect to the course. You are responsible for keeping the notebooks on your own time, however, I will designate a small amount of class time periodically to make entries in the notebook and share your connections with the class.

To help guide your writing, keep the following questions in mind:

- Write down the most important thing you learned that day, and why it matters to you or to society.
- List one way in which the day's course content manifests itself on campus or in your home lives.
- Identify a television show, film, song, or book that somehow illustrates a course concept from class.
- Describe how today's course material connects to last week's.

I will collect the Connections Notebook four different times during the semester to check your progress. It is important to note, that there are no correct or incorrect answers to the questions above. The notebook is meant to allow you to reflect on the course content in a meaning way. Feel free to be as creative with your use as you wish. You may use a composition notebook or a blue book, however, you may not use random loose leafs of paper. You should bring your notebook to each class. You will be graded on the completeness of the notebook.

Hip-Hop Podcast Assignment-200 Points

You will make a podcast exploring the impact of Hip-Hop on the state of contemporary protest politics. As will learn throughout the semester, Hip-Hop encompasses "private"/intimate spheres, cultural life and cultural production, economic relations. In planning your podcast, you should refer to thinkers/artists we have engaged with during the semester. There are many different ways to organize, conceptualize, and plan podcasts, and I encourage you to think imaginatively about the ways you might bring in different forms of media, might address different political, social, economic, and cultural issues, who you might bring as a guest on your podcast from your social, academic, and other circles, and how you might creatively engage with the podcast form. This will be a group assignment with individual components.

Mid-Term and Final Assignment: Comparative Lyrical Analysis 200 pts (100 pts each)

Students a choice of a political protest moments/ contexts in Africa and the US and need to find two-four songs and treat them as primary sources to the protest movement.

Students will write a 5-7-page paper that breaks down the respective lyrics, provides a discussion on how the song and movement relate, and draws connections and distinctions between the African and US contexts

As part of the mid-term, students will present to the class their findings and analysis based on their song choices. Students may select songs from the class playlist or from their own interests. The songs must be

Hip-Hop songs unless otherwise permitted by the professor. Students do not need a background in music to complete this assignment and we will have practice doing lyrical analysis throughout the semester.

I will provide more detail on the assignment as we get closer and put resources on theSpring.

Final Grade Breakdown

The final course grade will be calculated using the following categories:

Course Component	Total Points
Connection Notebook	100 pts
Podcast Assignment	200 pts
Comparative Lyrical Analysis and presentation x2 (100 pts each)	200 pts
Total Points	500 pts

Grading Scale

Students will be assigned the following letter grade, based on the calculation coming from the course assessment section.

Grade	Interval	Grade	Interval
A	470 and above	D+	335 to 349 pts
A-	450 to 469 pts	D	320 to 334 pts
B+	435 to 449 pts	D-	300 to 319 pts
B	420 to 434 pts	F	Below 299
B-	400 to 419 pts		
C+	385 to 399 pts		
C	370 to 384 pts		
C-	350 to 369 pts		

Course calendar

Date	Theme	Guiding Question:	Readings
Week 1: 9/8-9/10	Introductions		Listening: <ul style="list-style-type: none"> “This is America/This is Nigeria” (in class)

Week 2: 9/13-9/17	Hip-Hop's Pan-African Roots/ Understanding Music as Protest	What are hip-hop's African roots? How can we understand hip-hop as a fluid, transnational culture and art form? We also discuss the philosophy behind "music as protest"	<p>Readings:</p> <ul style="list-style-type: none"> • Clark: Chapter 1: pp 1-33 • "Hip-Hop's Founding Fathers Speak the Truth" Nelson George 45-55 • Damodaran, Sumangala. "Protest and Music" in Oxford Research Encyclopedia of Politics <p>Listening:</p> <ul style="list-style-type: none"> • "Dollar Day"- Mos Def (Yassin Bey) • I'm an African"-Dead Prez • Fela Kuti: "Colonial Mentality" • K'naan and Mos Def- "America"
Week 3: 9/20-9/24	Social and Political Representations of Hip-Hop	How do social identities shape hip-hop music How do we explore cultural, political, and economic representation in hip-hop?	<p>Readings:</p> <p>Clark: Chapter 2 and 3</p> <p>Listening:</p> <p>Public Enemy, "Bring the Noise" Public Enemy, "Fight the Power" Boogie Down Productions, "Why is That?" Ice Cube, "Endangered Species (Tales from the Darkside)" Tribe Called Quest, "Sucka Nigga" Mos Def: "Mathematics"</p>
Week 4: 9/27-10/1	"Thuggish Ruggish" Gangsta Rap, Authenticity, and State censorship on Hip Hop	How does the state use hip-hop as a political and moral scapegoat? We consider the arguments against gangsta rap alongside the consideration of "authenticity" in hip-hop	<p>Readings:</p> <p>Yasser Arafat Payne "Young Jeezy and "The Recession": What Gangster Rap Can Teach Us About Economic Poverty in the Black Community" Journal of Black Studies 47 (2) 113-133</p> <p>"On the Question of Nigga Authenticity" R.A.T. Judy</p> <p>Listening:</p> <ul style="list-style-type: none"> • Mos Def: "Mr. Nigga" • NWA: Boyz N tha Hood" • BDP: "Criminal Minded" • 50 Cent: "What up Gangsta" • Bone Thugs-n-Harmony: "Thuggish Ruggish Bone" • Royce da 5'9": "C Delores"

<p>Week 5: 10/4-10/8</p>	<p>“More Powerful than two Cleopatras” Hip Hop and the Politics of Gender and Sexuality</p>	<p>We explore how the portrayal of women and femininity in Hip-Hop and how gendered representations in hip-hop are inherently political.</p>	<p>Readings:</p> <p>*Msia Kibona Clark Visits Campus 10/8*</p> <p>Clark Chapter 4</p> <p>Cheryl Keyes: “Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance”</p> <p>“Hip-Hop has 99 problems, but #metoo ain’t one”- Feminista Jones</p> <p>“Never Trust a Big Butt and a Smile”- Tricia Rose</p> <p>Murali Balaji “Vixen Resistin’: Redefining Black Womanhood in Hip-Hop Music Videos” Journal of Black Studies 41 (1) 5-20</p> <p>Listening:</p> <ul style="list-style-type: none"> • “Dreams”-Lil’ Kim • “Ladies First”-Queen Latifah • “Doo wop (that thing)- Lauryn Hill • “Bitches and Sisters”: Jay-Z • “Flawless”-Beyonce • Jean Grae: “My Story” • Rapsody: “Black and Ugly”; “Laila’s Wisdom”
<p>Week 6: 10/11-10/18</p>	<p>All about the Benjamins: The Political Economy of Hip-Hop</p>	<p>We discuss how the hip hop industry has capitalized off of its artists in disproportionate ways and the struggle for artist’s agency and ownership.</p>	<p>Reading:</p> <p>“Commercialization of Rap Music Youth Subculture” 497-504</p> <p>“The Business of Rap: Between the Street and Executive Suite” 525-540</p> <p>Halifu Osumare: “Society of Spectacle” Hiplife and Corporate Recolonization” in The Hiplife in Ghana: West African Indigenization of Hip-Hop</p> <p>Listening:</p> <ul style="list-style-type: none"> • Bone Thugs n-Harmony: “Foe da love of \$” • Freeway, Jay-Z, Beanie Siegel: “What we do” • P. Diddy and the Bad Boy Family: “All about the Benjamins”

- Wu-Tang Clan: “C.R.E.A.M”
- Cardi B: “Bodak Yellow”
- Kendrick Lamar: “Money Trees”
- Junior M.A.F.I.A: “Get Money”

Week 7: 10/18-10/22

“Faux! Pas Force!” Hip-Hop and Democratization

How has hip-hop been used as a tool for regime change? What impacts do hip-hop artists and music have on voting behavior?

Readings:

- Murray Forman: Conscious Hip-Hop, Change, and the Obama Era
- Marame Gueye: “Urban Guerrilla Poetry: The Movement ‘Y’en a Marre’ and the socio-political influences of Hip-Hop in Senegal

Listening:

- 2 Pac: Changes
- Killer Mike: “Reagan”
- Y’en a marre: “Faux pas forcer”
- Bob Marley: “Get up, Stand up”
- Jadakiss ft. Anthony Hamilton: “Why”
- Pop all-“Rise up Africa”
- Public Enemy: “By the Time I get to Arizona”
- Lil Wayne: “Georgia...Bush”

Film: African Underground: Democracy in Dakar (in class)

Week 8: 10/25-10/29

Comparative Lyrical Analysis Presentations

Week 9: 11/1-11/5

Police Brutality and State Repression

We discuss the history of state violence directed toward marginalized populations, as told by Hip-Hop artists. We also explore ways in which Blacks in America have overcome state sanctioned violence

Assignments Due:

Angela Ards: “Organizing the Hip-Hop Generation”

Amanda Nell Edgar (2016) Commenting Straight from the Underground: N.W.A., Police Brutality, and YouTube as a Space for Neoliberal Resistance, Southern Communication Journal, 81:4, 223-236, DOI: 10.1080/1041794X.2016.1200123

Listening:

NWA: “Fuck da Police”

YG: “Police get away with murder”

Vince Staples: “Hands up”

Nas: “My Country”

Week 10: 11/8-11/12

Hip-Hop’s response to Barak Obama and Donald Trump

We compare hip-hop’s love and hatred for Barak Obama and Donald Trump.

Readings:

Week 11:11/15-11/19

Distant Relatives: Hip-Hop and the Politics of Migration

How do lived experiences of hip-hop artists shape their narratives? What ways are global issues to the black/marginalized condition rendered local through hip-hop?

Week 12:11/22-11/26

“Shut up and Dribble”: Sports as Protest

We explore the intersections of sports, hip-hop culture, politics, and protest.

Travis Gosa: “Hip hop, authenticity, and styleshifting in the 2016 presidential election”

Pero Gaglo Dagbovie: “Obama, Hip Hop, African American History, and “Historical Revivalism””

Listening:

Young Jeezy: “My President is Black”

Lupe Fiasco: “American Terrorist”

Mac Miller: “Donald Trump”

YG and Nipsey Hussle: “FDT”

A Tribe Called Quest: “We the People...”

Logic, Black Thought, Chuck D, Big Lenbo, and No I.D.: “America”

Readings

Clark: Chapter 5

“Re-Imagining Slavery in the Hip-Hop Imagination” in Regina Bradley (2020) *Chronicling Stankonia: The Rise of the Hip-Hop South*

“Obama Nation: Hip-Hop and Global Protest” Sujatha Fernandes in the *Hip-Hop and Obama Reader*

Listening:

Nas and Damien Marley: “Land of Promise”; “Africa must Wake Up”

K’naan: “What’s Hardcore”

A Tribe Called Quest: “Award Tour”

Readings

Martin, Lori L.. “The Politics of Sports and Protest: Colin Kaepernick and the Practice of Leadership.” *American Studies Journal* 64 (2018)

“RACIAL ICONICITY AND THE TRANSMEDIA BLACK ATHLETE” In Samantha Sheppard *Sporting Blackness: Race, Embodiment, and Critical Muscle Memory on Screen*

Documentary: Shut Up and Dribble Episode 1 and 2

Week 13: 11/29-12/3	#Blacklivesmatter: Black Twitter and Hashtag Activism	How has social media been leveraged as a tool for agency and empowerment in hip-hop? How does hashtag activism obscure or amplify the messages of protest movements?	<p>Readings:</p> <p>Sharma, Sanjay. "Black Twitter? Racial Hashtags, Networks and Contagion"</p> <p>Florin, Sarah. "Tweets, Tweeps an Signifyin': Communication and Cultural Performance on Black Twitter"</p> <p>WIRED Series on Black Twitter</p> <p><u>Listening:</u></p> <p>Janelle Monae: "Hell you Talmbout"</p> <p>Daye Jack ft. Killer Mike: "Hands up"</p> <p>Macklemore: "White Privilege II"</p> <p>Swizz Beats and Scarface "Sad News"</p> <p>Z-Ro ft. Mike Dean: "No Justice, No Peace"</p> <p>Jamila Woods: "Blk Girl Soldier"</p>
Week 14: 12/6-12/10	"We gon' be alright": Hip-Hop-timism in the resistance	We discuss ways in which Hip-Hop uses messages of hope and optimism in the face of political strife	<p>No readings: Student Presentations</p> <p>Listening:</p> <p>Kendrick Lamar: "Alright"</p> <p>Common and John Legend: "Glory"</p> <p>Solange: "F.U.B.U"</p> <p>Outkast ft. Goodie Mob: "Git up, Git out"</p>

Course Policies

Technology: Laptops or tablets are permitted in class, but I request that you stay on task with your device use, refraining from web-searching or social media. If you have a call, take it outside.

Accessibility: I am committed to educational diversity and to creating a learning environment where all can succeed. All accommodations requested through Student Accessibility Services will be honored.

Academic Integrity: All papers, exams, and written assignments must be your own work. When and where you employ the work or words of others, you must cite your sources (APA, APSA, Chicago preferred). Plagiarism is a serious academic offense, and includes: copying or only slightly rephrasing passages from books, articles, reference works, or online sources and submitting them as your own words; buying papers off the internet; or submitting someone else's paper as your own. If you plagiarize, the assignment will receive no credit, you will receive a failing grade for the course, and possibly face further consequences from the college.

Learning Considerations under Covid-19

While the learning objectives and outcomes listed above are what I want you all to get out of class, I am fully aware that we are going through a global pandemic and this semester is going to be unique and

challenging for everyone. I can assure you that I will be flexible and considerate of the circumstances as the semester progresses. I ask that you do the same with your fellow colleagues. Below are a few assurances that I will make as we go through the semester together:

- **Health and Safety:** First and foremost, your health and the health of your loved ones are important and should take precedent over anything, including this course and your other courses. Please be sure to prioritize your physical, mental, and emotional health.
- **Livelihood:** Some of you may be essential workers or have situations at home that might make it challenging to participate in this course. Please be sure to check in with me if your responsibilities outside of the course limit your ability to participate in the course fully. I will be able to monitor the extent of your participation in the course and will reach out if you are out of contact to check on your well-being. I am here to help, so do not hesitate to ask for help to accommodate your situations.
- **Professor Availability:** Occasionally, I will need to miss office hours in order to take care of my children and my children might interrupt our synchronous meetings. Also, while I will work hard to answer your emails and messages in a timely manner, I might be delayed in responding due to child care responsibilities. I appreciate your patience and understanding during this time. Please allow up to 48 hours for an email response.

Student Expectations

Students are expected to be actively involved and engaged in class. Students are encouraged to ask thoughtful questions and contribute to classroom discussions by engaging with the professor and other classmates. Participation will be measured by your class attendance and the professor's discretion of the quality of participation.

While I understand shyness with public speaking, I expect all students to participate in classroom discussion. There will be ample opportunity to discuss the text and ideas presented in the course. Discussion can take place in many forms: comments on the readings, questions, respectful responses to another student's comments, contact the professor for clarification etc. The most important piece is that you are an active participant in the course.

To aid participation, students are expected to have done the readings **BEFORE** class and be prepared to discuss the themes and ideas introduced in the texts. As you read, be sure to make notes to yourself that identify the key themes, weaknesses, and strengths in the author's arguments/approach, and reasons for your own agreements/disagreements with the text. If you need assistance in learning how to annotate make arguments based on the readings, please consult the course resources module and/or communicate with myself and your fellow classmates. Doing the readings before class allows the student to be able to

engage with other classmates and the professor, and to think broadly about how individual readings connect to broader themes of the course.

In addition to discussion-based participation, students may periodically have in-class activities based on the readings for the week and class discussions. These activities are meant to allow students to engage and reflect with the course material and lecture content through instructor guidance and/or peer collaboration.

Attendance

If religious observances cause absence from class, campus employment, athletic practice, and/or game days or necessitates accommodations, students should notify their faculty, coaches, or supervisors prior to the date(s) of their absence. New York State policy and Skidmore College policy mandates that students be allowed to make up academic work and/or campus employment requirements without penalty. These accommodations should not reduce the overall expectations of a course nor unduly burden the student requesting accommodation. Faculty must permit students to take a makeup examination without any penalty if they have to miss an examination due to religious observances. Similarly, faculty must permit students to submit missed assignments by an agreed upon due date, without penalty.

Although not required, the College highly recommends that students submit written notification of the pending religious observances at the start of the semester or at least one week before the date. As an option, students may use this form. Distributing the written notification during the first week of classes, campus employment, or the start of the athletic season gives students, faculty, coaches, or supervisors time to prepare for the absence.

If a student, supervisor, coach, or faculty member feels the policy is being violated, they should contact the Dean of Faculty Office at 518-580-5705 (Palamountain 416), the Dean of Students Office at 518-580-5760 (Case Center 313), or Human Resources at 518-580-5800 (Barrett Center first floor).

Missed/Late Work Policy

It is the student's responsibility to make sure all work is turned in complete and on time. While I understand last minute technology issues and malfunctions, it is important for students to back up work early and often. I suggest the use of a free cloud service to back up all of your work (i.e, Google Drive, OneDrive, Dropbox).

All assignments should be turned in by the designated due date. I generally do not accept late assignments, however if a student foresees themselves having difficulty meeting an assignment deadline, I STRONGLY suggest that they plan well ahead of time (not the night before or morning of the due date) to discuss their situation.

Course Communication

EMAIL:

- Please be sure to check your email regularly. In the case of emergencies, class cancellations, or any other urgent messages, I will send an email to the class via email. My email is ebalogun@skidmore.edu.
- I strongly encourage you to email me with questions about the course and beyond! In doing so, it is important to be professional in your correspondence. Please use proper email etiquette in your email. In the subject of the email, please include the course title, your proper name, and reason for emailing: For example- "*PL-251A-01, Jonathan Snow: I know nothing*" Please address emails to me- Dr./Professor Balogun and include a signature at the conclusion of your email.
- I will respond to emails within 48 hours of receipt.

STUDENT HOURS:

- I will hold student hours in person on Monday and Wednesday from 2:30- 3:30 PM. For in person student hours, I will only allow one student in my office at a time and I require an appointment in advance. Masks are required during in-person office hours. If a student does not have a mask, we will need to reschedule the meeting or I will provide one. Student hours will primarily be held in my office, 317 Ladd Hall, however, I also like to hold office hours in more convenient/comfortable places for students. Due to time and safety constraints, I will keep meeting to 15 minutes.
- If you cannot make the designated office hours and would like to make an appointment, please make an appointment online at calendly.com/ebalogun17. to set up a time. I will try my best to accommodate your request.

Diversity and Inclusion Statement

Our course will undoubtedly have a lot of debate and deal with serious and sensitive issues in the world. Our classroom environment should be mutually respectful and inclusive of all students. The classroom should be an environment with no discrimination, where everyone is comfortable and at liberty to contribute to, and benefit from the entire learning experience. Do not be afraid to speak up and know that your contribution will be respected, regardless of your position.

Please be courteous in your interactions with your fellow students and instructor. I will not tolerate hate speech or derogatory remarks towards other students or faculty.

I expect to maintain a positive learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability,

veterans' status, religion, sexual orientation, color, or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

Basic Needs Statement

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes that this may affect their performance in the course, is urged to contact the Dean of Students for support. In addition, please notify the professor, if you feel comfortable doing so. This will enable him to provide any resources that he may possess.

Title IX Statement

Skidmore College considers sexual and gender-based misconduct to be one of the most serious violations of the values and standards of the College. Unwelcome sexual contact of any form is a violation of students' personal integrity and their right to a safe environment and therefore violates Skidmore's values. Sexual and gender-based misconduct is also prohibited by federal and state regulations. Skidmore College faculty are committed to supporting our students and upholding gender equity laws as outlined by Title IX. If a student chooses to confide in a member of Skidmore's faculty or staff regarding an issue of sexual or gender-based misconduct, that faculty or staff member is obligated to tell Skidmore's Title IX Coordinator or Title IX Deputy Coordinator. The Title IX Coordinator or Deputy Coordinator will assist the student in connecting with all possible resources for support and options for reporting both on and off campus. Identities and details will be shared only with those who need to know to support the student and to address the situation through the college's processes. If the student wishes to confide in a confidential resource, the Counseling Center Staff, Health Services, and Victim Advocates (anonymous) are all options available.

More information can be found at the Sexual and Gender-Based Misconduct [website](#) or by contacting the Title IX Coordinator, Joel Aure (jaure@skidmore.edu), 580-5708, or Deputy Coordinator for Student Affairs, Gabriela Melillo (gmelillo@skidmore.edu), 580-5022.