

1.) DATE: <b>3/1/16</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) COURSE PROPOSED: Prefix: <b>MHL</b> Number: <b>204</b> Title: <b>Hip Hop Music and Culture</b> Credits: <b>3</b>	
CROSS LISTED WITH: Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ;  Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ;	
4.) COMMUNITY COLLEGE INITIATOR: <b>CHRISTOPHER SCINTO</b> PHONE: <b>602-787-6686</b> FAX: <b>602-787-6674</b>	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b> <b>Core Areas:</b> <b>Select core area...</b> <b>Awareness Areas:</b> <b>Cultural Diversity in the United States (C)</b>	
6.) <b>On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.</b>	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC            prefix <input checked="" type="checkbox"/> Elective  Current General Studies designation(s): <b>L</b>  Effective date: <b>2016 Fall</b> Course Equivalency Guide  Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no  Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director:	Chair/Director Signature:

AGSC Action:            Date action taken:                                       Approved             Disapproved

Effective Date:

**Arizona State University Criteria Checklist for**

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[C] CRITERIA</b>			
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>			
YES	NO		<b>Identify Documentation Submitted</b>
		<b>1.</b> A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.	Syllabus, Textbook table of contents, MCCD course competencies submitted
		<b>2.</b> A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Syllabus, Textbook table of contents, MCCD course competencies submitted
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.  *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.  **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
MHL	204	Hip Hop Music and Culture	C

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>Example</b> -See 2b. Compares 2 U.S. cultures	<b>Example</b> -Compares Latino & African American Music	<b>Example</b> -See Syllabus Pg. 5
See 1. Traces the history and development of hip hop culture through the musical, socioeconomical, political and aesthetic elements contained therein.	Drawing on examples from multiple texts, secondary articles by rap critics and scholars, videos, and listening examples, we will consider in detail such controversial subjects as censorship, sexism, obscenity, and race politics in America as they relate to rap music.	See Syllabus, Pg. 1,2. See Textbook Table of Contents
See 2a.	This course has four objectives: First, it will introduce students to the general history of rap music from its origins to the present. This broad overview will include discussions of most, but not all, of the major artists from this period. Second, we will explore connections between the rap music and the other elements of hip hop culture. Third, this course will challenge students to think critically about rap music and its place in society. We will use listening exercises, demonstrations, and conversations with artists to examine how rappers create meaning in their musical works. Drawing on examples from multiple texts, secondary articles by rap critics and scholars, videos, and listening examples, we will consider in detail such controversial subjects as censorship, sexism, obscenity,	See Syllabus, Pg. 1,2 See Textbook Table of Contents.

	<p>and race politics in America as they relate to rap music. Students in this class will also be assigned three substantial essay projects in which they will analyze and provide critical inquiry about the social, legal, ethical and musical challenges associated with the history and future of hip-hop culture. In addition to this, we will plan to engage with local artists in the Hip Hop community to discuss their practice, as well as explore elements of musical creation and production.</p>	

#6 – On a separate sheet of paper, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

The Course MHL 204, Hip Hop Music and Culture, meets the specific criteria of cultural diversity in the US (C designation) and does so in the following ways: First, the course focuses on the origins of hip hop culture through the African-American experience in the South Bronx, and the development of the art forms associated with dance, poetry, musical creation, performance and cultural expression. Second, through the interpretation and critical inquiry into socioeconomic factors and political considerations which were tantamount in the creation of hip hop culture and music, students will gain an insight into a specific facet of American history which emphasizes issues of race, gender, class and religious affiliation of African American experiences in urban areas.



## Center for Curriculum & Transfer Articulation

Division of Academic and Student Affairs

### Hip-Hop Music and Culture

Course: <b>MHL204</b>	Lecture <b>3.0</b> Credit(s) <b>3.0</b> Period(s) <b>3.0</b> Load
First Term: <b>2015 Spring</b>	Course Type: <b>Academic</b>
Final Term: <b>Current</b>	Load Formula: <b>S- Standard</b>

**Description:** A history of Hip-Hop`s musical and artistic elements and how **cultural, social, political, and economic conditions have shaped its evolution.**

**Requisites:** Prerequisites: ENG101, or ENG107, or permission of Instructor.

#### MCCCD Official Course Competencies

1. Define terms and vocabulary associated with the musical and artistic practices of Hip-Hop. (I)
2. Describe the role the Bronx, New York played in the creation and development of Hip-Hop. (I)
3. Explain the creation and development of disc jockey (DJ) performance techniques. (I)
4. Describe the importance of graffiti writing and its influence on popular culture. (I)
5. Analyze the gestural aesthetics of Hip-Hop culture. (I, II)
6. Identify the histories of Hip-Hop culture and its elements. (I, II, III)
7. Identify the styles of Hip-Hop music, subgenres, and artists, and their stylistic features. (II, III)
8. Critically analyze and interpret key works of Hip-Hop music. (II, III)
9. Cite examples of scholarly writing and critique on the topic of Hip-hop music. (I, II, III)
10. Apply critical and analytical skills by preparing and revising oral and written discourse on topics central to Hip-Hop music and culture. (I, II, III)
11. Analyze the social, economic, and political effects and trends emerging through the historical development of Hip-Hop music. (I, III)
12. Explain the basic technical steps that Hip-Hop musicians (MCs, DJs, producers) use to create music. (III)

#### MCCCD Official Course Outline

- I. Origins and Emergence / Hearing Musical Style
  - A. Early emergence and vocabulary
    1. Rupture and flow
    2. Afro-Diasporic roots
    3. The Bronx, New York
    4. Aesthetics
    5. Hip-Hop elements
      - a. DJing
      - b. Breaking
      - c. Graffiti
      - d. The emcee (MC)

- II. New School and Politics

- A. Elements of production
  - 1. Beat matching
  - 2. Scratching
  - 3. Sampling
- B. New School emerges and develops
  - 1. Parameters of short duration
    - a. Meter
    - b. Groove
  - 2. Rap style analysis
    - a. Old School
    - b. New School
- C. Elements of dance
  - 1. Breaking
  - 2. Popping and locking
  - 3. Clowning

### III. Gangsta Rap and Contemporary Movements

- A. East Coast vs. West Coast
  - 1. Five Percenters
    - a. Relation to politics
    - b. Relation to the Nation of Islam
  - 2. Women in Rap
  - 3. Graffiti and the emergence of street art
- B. The emergence of pedagogy
  - 1. Scratching techniques and composition
  - 2. Movement practices and techniques
    - a. Top rocking
    - b. Krump

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Last MCCCD Governing Board Approval Date: **November 25, 2014**

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All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



## MHL 204 – Hip Hop Music and Culture 39149 – Fall 2015

### Course Syllabus

Paradise Valley Community College

Instructor: Jerry Maxwell - Email: [Gerald.Rulon-Maxwell@paradisevalley.edu](mailto:Gerald.Rulon-Maxwell@paradisevalley.edu)

Office Hours: Appointments available by request. Please email me for scheduling.

### Course Overview

#### **Text/Materials:**

Main textbook: *Rap Music and Hip Hop Culture: 3rd ed, Mook, Rulon-Maxwell.* ISBN 978-1-4652-7882-1

#### Secondary sources and texts

1. *Total Chaos: The Art and Aesthetics of Hip Hop: Chang*, Ed. Chang, ISBN-13: 978-0-465-00909-1
2. *Foundation: B-Boys, B-Girls, and Hip-Hop Culture in New York: Schloss*, Ed. Schloss, ISBN 978-0-19-533406-7
3. *Making Beats: The Art of Sample-Based Hip-Hop: Schloss*, Ed. Schloss ISBN 0-8195-6696-9
4. *Groove Music: The Art and Culture of the Hip Hop DJ: Katz*, Ed. Katz, ISBN 978-0-19-533112-7

**Suggested Text/Materials:** Students are encouraged (not required) to read and review Strunk and White, *The Elements of Style*. All assignment answers, student emails, and any other writing for this course should follow the rules of English composition explained in Strunk and White. Online versions are available.

#### **Course Description:**

This course has four objectives: First, it will introduce students to the general history of rap music from its origins to the present. This broad overview will include discussions of most, but not all, of the major artists from this period. Second, we will explore connections between the rap music and the other elements of hip hop culture. (I, II, III) Third, this course will challenge students to think critically about rap music and its place in society. We will use listening exercises, demonstrations, and conversations with artists to examine how rappers create meaning in their musical works. Drawing on examples from multiple texts, secondary articles by rap critics and scholars, videos, and listening examples, we will consider in detail such controversial subjects as censorship, sexism, obscenity, and race politics in America as they relate to rap music (I, III). Students in this class will also be assigned three substantial essay projects in which they will analyze and provide critical inquiry about the social, legal, ethical and musical challenges associated with the history and future of hip-hop culture. In addition to this, we will plan to engage with local artists in the Hip Hop community to discuss their practice, as well as explore elements of musical creation and production. No previous musical experience is required.

#### **Course Competencies / Expectations:**

1. Summarize the history of hip hop culture and its elements. (I, II, III)
2. Identify the styles, subgenres, and artists that we study by ear, and identify their distinguishing stylistic features.
3. Describe the role the Bronx, New York played in the development and creation of Hip-Hop (I)

4. Identify the producers, labels, albums, and other important names and terms we encounter, summarize the careers of major performers, and show a general knowledge of major events and trends in the history of rap music.
5. Analyze rap music using theoretical and critical strategies that we discuss.
6. Describe the importance of graffiti writing and its influence on popular culture (I).
7. Analyze the gestural aesthetics of Hip-Hop culture. (I, II)
8. Apply what you have learned to hip hop culture in a contemporary context.

### **Grade/Assignment breakdown:**

- 45%: Unit Essay projects (3) – 15% each
- 15%: Analytic listening exams (3) – 5% each
- 10%: Weekly reading responses
- 10%: Cumulative final analytic listening exam
- 10%: Analysis of Style presentation project
- 10%: Concert attendance

### **Assignment descriptions:**

#### 45% Unit Essay projects (3):

Correlating with the first three units of this course, students will write a 10-page essay based on the analysis and critical inquiry on a topic. Topics can include, but will not be only limited to the following:

1. An analysis of the development of musical style in Hip Hop or music production practices.
2. Social issues regarding race, class, and gender in Hip Hop culture (I, III)
3. Short research paper on the political and legal battles associated with graffiti, sampling, or offensive material as it pertains to hip hop art and music. (I, III)

Topics may not be repeated, and student-chosen topics will need to be approved by the instructor. Students may choose source material for the essays from the textbook or the listed secondary sources but must also use **two** outside sources from hip hop journalism, scholarship or literature. The project process can and will be reviewed in the weeks leading up to the due dates.

#### 15% Analytic listening exams (3) and 10% Cumulative final Analytic Listening exam:

For all four units in this course, there will be a listening exam pertaining to the song lists used in each unit. By hearing clips and audio examples, students will be asked to identify such things as the artist, style, time period and producer of the example, as well as song form and other internal musical structure elements contained therein. The final analytic exam will include examples from the song list in Unit Four, as well as the other three units, making it a cumulative final.

#### 10% Weekly reading responses

For each reading that is assigned for homework, students will answer questions and/or write responses. Some questions will be at the end of the textbook chapters, while others will be short essay writing prompts assigned by the instructor.

### 10% Analysis of Style presentation project

Nearing the conclusion of the term, students will give an in-class presentation tracing the stylistic development of a particular artist or sub-genre within rap and hip hop music. Group projects may be allowed depending on class size, but will not exceed three students per group. All the evidence for the project that is gathered, interpreted and evaluated will be submitted in a written report which summarizes the presentation. This can include sources from the class but must also utilize **two** other outside sources.

10%: Concert Attendance – Students will attend one live music event over the course of the semester and write an account of their experience. These documents will be at least two pages in length, using 12pt sized font and 1.5 spaced. Referencing concepts and terminology learned in class and via our readings and discussions, students will summarize their **experience** at the event. Who did you see? What is the instrumentation? Where did you see them? How long did they play? What did they play? What kind of music styles do you recognize? Students will also subjectively evaluate the music that they hear, and justify their evaluations. In other words, did you like what you heard, why or why not? Students will also supply some sort of documentation proving their attendance at the event in question.

### **Electronic delivery of reading assignments**

Some of your reading responses will be based on readings you will receive from me, via email in PDF format, as well as videos viewed in class and required class listening. You must submit your response in a Microsoft Word document via email to [Gerald.rulon-maxwell@paradisevalley.edu](mailto:Gerald.rulon-maxwell@paradisevalley.edu) no later than 11:59pm on the evening before our class meets. No exceptions, and no late assignments will be accepted. Please save your word file as: (Last name, first name, date (00-00-00)). Use dashes, not slashes when typing in the date. Also, be sure to check your official school email daily to stay apprised of course details and other important information.

#### **Grading Scale:**

- A = 89.45% - 100%
- B = 79.45% - 89.44%
- C = 69.45% - 79.44%
- D = 50% - 69.44%
- F = 49.99% and below

#### **Make up exams/assignments:**

Make-up exams/assignments will only be allowed in documented cases of bereavement or hospitalization. If one of these unfortunate circumstances befalls you, please notify Prof. Maxwell within 1 week (7 days) of the exam/assignment and be prepared to present documentation of your reason for missing the exam/assignment. No make-up exams/assignments will be given to students who “miss” exam/assignment, encounter work

or transportation conflicts, or do not notify Prof. Maxwell of an illness or bereavement within 1 week of the original due date.

**Regarding Internet and Computer Usage:**

Internet and computer usage is for class assignments and related research *only!* Inappropriate use of the Internet or computers is subject to loss of privileges, class withdrawal and other disciplinary action.

**Regarding Special Needs:**

Any students with special needs should inform the instructor of any assistance that will be required. In order to accommodate your needs, you will need to give proper notice as to what accommodations will be necessary, and have documentation on file in the Disability Resource Center. It is preferable that you identify yourself at the beginning of the semester. If this is not possible, you must give at least 48 hours notice before an accommodation is necessary. Special arrangements can be made regarding seating, hearing devices, testing time, as well as many other concerns. If there are any other concerns you have, please address them as soon as possible or call the Disability Resource Center at (602) 787-7171 or visit the website at <http://www.paradisevalley.edu/drc>.

**Concerning Plagiarism:**

Plagiarism is defined as presenting the work of another as one's own. More than four consecutive words from a source other than the writer constitute plagiarism when the source is not clearly identified in appropriate document format. A reminder from the PVCC Student Handbook (<http://globaldatebooksonline.com/flipbooks/pvc2011/>): "Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism" (p. 131)

**Information on Computer Commons:**

The Computer Commons, located in Building E, Learning Resource Complex, E-137, is available to any PVCC student who presents a current PVCC Student ID Card to use to complete course and campus-related activities. Printing is on a Pay-per-Print basis. Specific hours of operation, detailed policies and procedures, installed software and additional information may be obtained from the website at <http://www.paradisevalley.edu/cc> or by calling (602) 787-6760.

**Information on Learning Support Center Services:**

The PVCC Learning Support Center is located in Building E, Learning Resource Complex, E-180. The mission of the Learning Support Center is to support learning and help students achieve their potential. The Learning Support Center offers free instructional support to students for any of PVCC's academic classes. The LSC provides handouts covering such reading and study skills as taking lecture notes, studying for exams, improving vocabulary, and many more. There are also tip sheets available online. The Learning Support Center also has self-paced programs and multi-media resources available. For a schedule of tutoring hours, additional information or assistance contact the Learning Center at (602) 787-7180, or visit the website at <http://www.paradisevalley.edu/lsc>.

**Information on Student Information Systems:**

The Student Center for information services can be accessed at <http://my.maricopa.edu/> and provides access to finding and enrolling in classes, viewing your schedule and grades, viewing charges and making payments and maintaining your contact information. Accessing the Student Center requires your Maricopa Enterprise ID and password that can be established or retrieved at <https://eims.maricopa.edu/MAW/>. Finding classes at any or all of the colleges in the Maricopa District can be done at <http://classes.sis.maricopa.edu/>.

### **Class listening list**

Salieu Suso, "Kuruntu Kallafa"  
The Last Poets, "Just Because"  
Rudy Rae Moore, "Signifying Monkey"  
Incredible Bongo Band, "Apache"  
Sex Pistols, "Anarchy in the UK"  
James Brown, "Papa's Got a Brand New Bag"  
Parliament, "Give Up The Funk (Tear The Roof Off The Sucker)"  
Chic, "Good Times"  
Kraftwerk, "Trans Europe Express"  
The Fatback Band, "King Tim III"  
Grandmaster Flash, "Flash Got More Bounce"  
Funky Four Plus One, "Rappin' and Rocking the House"  
Sugar Hill Gang, "Rapper's Delight"  
Afrika Bambaataa and the Soul Sonic Force, "Planet Rock"  
Kurtis Blow, "The Breaks"  
The Sequence and Spoonie Gee, "Monster Jam"  
Grandmaster Flash and Melle Mel, "White Lines"  
Grandmaster Flash and the Furious Five, "The Message"  
Dr Dre. Featuring Snoop Doggy Dogg, "Let Me Ride"  
Whodini, "Five Minutes of Funk"  
Run DMC, "It's Like That"  
Run DMC, "Rock Box"  
Run DMC, "My Adidas"  
LL Cool J, "I Need Love"  
LL Cool J, "Mama Said Knock You Out"  
Beastie Boys, "Fight For Your Right"  
Salt-n-Pepa, "Tramp"  
Fat Boys, "Jailhouse Rap"  
Kool Moe Dee, "Go See The Doctor"  
Biz Markie, "Just A Friend"  
DJ Jazzy Jeff and the Fresh Prince, "Summertime"  
Ice T, "6 'n The Morning"  
Young MC, "Bust A Move"  
UTFO, "Roxanne, Roxanne"  
Roxanne Shante, "Roxanne's Revenge"  
Vanilla Ice, "Ice Ice Baby"  
Schoolly D., "P.S.K. What Does It Mean?"  
Toddy Tee, "The Batterram"  
Ice T, "6 'n The Morning"  
Eazy E, "Boyz-N-The Hood"  
N.W.A., "F\*\*k The Police"  
N.W.A., "Gangsta Gangsta"

Kid Frost, "La Raza"  
Dr. Dre featuring Snoop Doggy Dogg, "Rat-Tat-Tat-Tat"  
Dr. Dre, "The Day The Ni\*\*az Took Over"  
Ice Cube, "The Ni\*\*a Ya Love To Hate"  
Public Enemy, "Night of the Living Baseheads"  
Public Enemy, "Fight The Power"  
Brand Nubian, "All for One"  
Queen Latifah, "The Evil That Men Do"  
De La Soul featuring Native Tongues, "Buddy"  
2 Live Crew, "Me So Horny"  
Dr. Dre featuring Snoop Doggy Dogg, "F\*\*k Wit Dre Day"  
Ice Cube featuring Yo Yo, "It's A Man's World"  
Junior M.A.F.I.A., featuring Little Caesar, Little Kim and The Notorious B.I.G., "Get Money"  
Busta Rhymes - "Woo Hah!! Got You All In Check"  
Missy "Misdemeanor" Elliott - "The Rain (Supa Dupa Fly)"  
Black Star (Mos Def & Talib Kweli)- "Definition"  
Method Man and Redman - "Da Rockwilder"  
Eminem - "The Real Slim Shady"  
Jay Z and UGK - "Big Pimpin'"  
NAS - "Ether"  
Dilated Peoples - "Worst Comes To Worst"  
The Roots w/ Cody Chesnutt - "The Seed (2.0)"  
OutKast - "Hey Ya! Radio Mix/Club Mix"  
50 Cent - "In Da Club"  
Lil Wayne - "Go DJ"  
Kanye West - "Gold Digger"

### **Offensive Materials Disclaimer**

Every effort is made to limit explicit or potentially offensive content in this class without ignoring the essential material from the history of rap music. This is not always possible when the title of a song or recording, or the lyric within that song or recording may include explicit or culturally sensitive language. In this course, it is highly likely, in fact inevitable, that you will be exposed to obscene and offensive materials, including language and imagery that is obscene, sexist, homophobic, or racist, and descriptions of sexual conduct, drug use, and violence. We do not intend in any way to offend, nor do we as the Fine Arts department, or Paradise Valley Community College share in the opinions of the musicians and their songs that may offend. However, no substitutions are available for these materials, and none will be provided. By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of their offensive nature. Students who are unwilling either to hear or think critically about such material are encouraged to drop this course at their discretion.

### **Course content may deviate from the syllabus at the discretion of the instructor**

#### **Class Schedule:**

##### **Week One:**

Syllabus Overview, Vocabulary, Hip Hop origins and aesthetics.

Readings: Mook, "Rupture, Layering, Flow, and Groove", Miakowa and

Katz, Chapter one: "The Breaks and the Bronx: 1973-1975"

Assignments: Reading questions and listening assignment. (I)

Overview of Unit one essay project (Topic choices)

**Week Two:**

Reading: Chang, Part One: Roots: Perspectives on Hip Hop History: pgs. 3-32 (I, II, III)

Prep for quiz and analytic listening test.

**Week Three:**

Quiz and analytic listening test

In-class film, "Scratch"

Assignment: Film questions and response.

**Week Four:**

Readings: Main text, Pg. 3. "The Original Essence of the Dance" – Joseph Schloss

Assignment: Reading questions, listening questions. (I, II)

**Week Five:**

Readings: Main text, Pg. 37. "Mix and Scratch – The Turntable Becomes a Musical Instrument" – Mark Katz (I, II, III)

Assignments: Reading questions and quiz prep.

Unit one essay project due

Overview of Unit two essay project (Topic Choices)

**Week Six:**

Quiz and analytic listening test

Final project overview discussion and outline

In-class film, "Rize"

Assignment: Film questions and response

**Week Seven:**

Readings: Mook, "Can't Stop, Won't Stop" Chang and Katz, Chapters 2,3 (I, II, III)

Assignment: Reading response and quiz prep

**Week Eight:**

Quiz and analytic listening test

Phase one of final assignment (due after spring break)

Unit two essay project due

Overview of Unit three essay project (Topic choices)

**Week Nine:**

Reading: Main text, Pg. 253. "Black Empires, White Desires" – Davarian L. Baldwin

Assignment: Reading response and listening assignment (I, III)

**Week Ten:**

Reading: Main text, Pg. 231. "Check Yo Self Before You Wreck Yo Self" – Todd Boyd

Assignment: reading response and phase two of final (I, II, III)

**Week Eleven:**

Phase two of final due

Gansta rap quiz and analytic listening exam

Unit Three essay project due

**Week Twelve:**

Readings: Main text, Pg. 333. "Men, Women, and Turntables: Gender and the DJ Battle" – Mark Katz (I, III)

In-class films, "Beat Street" and "Style Wars"

Assignment: Video response questions and reading questions

**Week Thirteen:**

Readings: Main text, Pg. 351. "Elements of Style: Aesthetics of Hip Hop Composition" – Joseph Schloss

Class presentations

**Week Fourteen:**

Class presentations, final exam review

**Week Fifteen:**

Drawing conclusions and final exam

**Attendance**

Class attendance and punctuality are expected. Illness, injury, or family emergencies are excused absences. Contact me in advance if you must be absent. If I do not hear from you, your absence will be unexcused. After two unexcused absences, you may be withdrawn from class. Arriving late or leaving early will count as one-half an absence.

**Important Policies**

1. No audio or video recording of my classes without prior permission from me.
2. Plagiarism will not be tolerated.
3. Visual and audio information on the Internet may be used with prior permission from me when used in research for assignments. (Not all web based information is equal!)
4. Persons other than the registered student will not be allowed in class.
5. Standard policies and sanctions for "Academic Misconduct" and "Student Disciplinary Code" outlined in the Student Handbook will be followed.
6. Cell phones and pagers must be set to vibrate. Necessary conversations must be conducted outside class.
7. Disclaimer Statement - Course content may vary from this outline to meet the needs of this particular group. Any changes will be announced during class.
8. Disability Statement – Students with disabilities who believe they may need accommodation in this class are encouraged to contact the Disability Resource Center,  
KSC-119, 602-787-7174.
9. Student Maricopa E-Mail Policy – Your MEID@maricopa.edu e-mail account is the official form of communication between PVCC and you. You are responsible for reading college messages and responding accordingly.

**Student Self Service Online**

Use the following website to update personal information, register for classes, check tuition and feeds, etc.: <http://my.maricopa.edu>.



## **SYLLABUS ACKNOWLEDGMENT**

**I have received a copy of the course syllabus and I understand the following:**

- A. The instructor contact information and the most appropriate way to use this information.
- B. I am responsible for all course material and preparation for class.
- C. All the policies and procedures for this course especially the Grading, Attendance and Withdrawal Policies. As well as the policy for Taking and Missing Tests and the Penalties for Late Work.
- D. I am responsible for knowing all the information that pertains to my legal rights that are contained in the current PVCC Student Handbook and College Catalog.
- E. In order to receive any special accommodations for this class I must register myself with the PVCC Disability Resource Center.
- F. The class syllabus is subject to change and it is my responsibility to know the changes.

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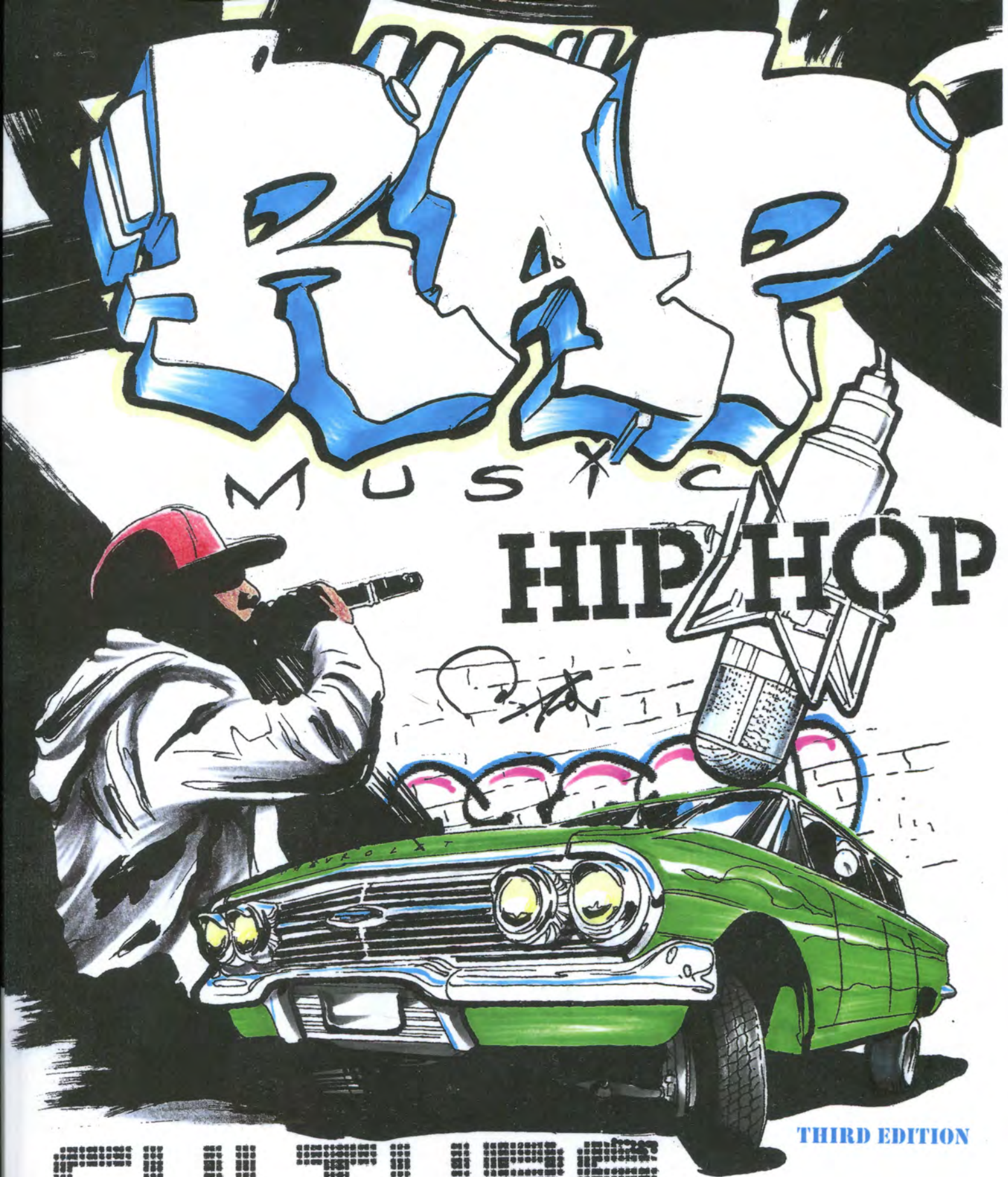
Student Printed Name

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Student Signature

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Date



**CULTURE**

**THIRD EDITION**

**RICHARD MOOK / GERALD RULON-MAXWELL**

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