



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit Herberger Institute Department Music
Subject MUS Number 362 Title Rap Music and Hip Hop Culture Units: 3

Is this a cross-listed course? No
If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Course description:
This upper-division course has three objectives: first, it will introduce students to the general history of rap music from its origins to about 1995. 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 secondary articles by rap critics and scholars, we will consider in detail such controversial subjects as censorship, sexism, obscenity, and race politics in America as they relate to rap music. No previous musical experience is required.

Requested designation: Cultural Diversity in the United States-C

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Fine Arts and Design core courses (HU)
Social and Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Global Awareness courses (G)
Historical Awareness courses (H)
Cultural Diversity in the United States courses (C)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Syllabus
Table of Contents from the textbook, and/or lists of course materials

Contact information:

Name Jody Rockmaker Phone 965-2534
Mail code 0405 E-mail: Jody.Rockmaker@ASU.Edu

Department Chair/Director approval: (Required)



ARIZONA STATE UNIVERSITY

Chair/Director name (Typed): Jody Rockmaker Date: 1/4/13

A handwritten signature in black ink that reads 'Jody Rockmaker'. The signature is written in a cursive style with a prominent 'J' and 'R'.

Chair/Director (Signature): _____

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 of American Indians, Hispanic Americans, 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.

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

ASU--[C] CRITERIA		
CULTURAL DIVERSITY IN THE UNITED STATES		
YES	NO	Identify Documentation Submitted
		1. 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 contemporary U.S. Society.
		2. A Cultural Diversity course must then meet at least one 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.
<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: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

Cultural Diversity [C]

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Course Prefix	Number	Title	Designation
MUS	362	Rap Music and Hip Hop Culture	CULTURAL

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)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
#1: Contributes "to an understanding of cultural diversity in contemporary U.S. Society"	Examines the origins and continued development of Hip-hop as an American subculture with roots in Afro-diasporic and Caribbean cultural traditions.	Lectures and readings (syllabus pages 5 and 6) explore these origins and influences in detail. See, for example, the "Afro-diasporic Roots" lecture and readings by Flores, Rose, Ramsey, Kelly, Kelley, Boyd, and Baldwin.
#2a: "In-depth study of culture-specific elements, cultural experiences, or cultural contributions... of minority groups within the United States.	Examines the cultural contributions of Hip-hop culture (especially rap music) in detail.	See syllabus pp. 5 and 6.

Syllabus: MUS 354 Rap Music and Hip Hop Culture – Fall (2011) SLN# 73381

Staff:

Dr. Richard Mook
Kerry Ginger (TA)

Contact Information
Class E-mail: MUSHipHop@gmail.com

Students are encouraged to contact the course email address with any questions or concerns. Office visits or telephone conferences may sometimes be necessary, and can be arranged via email.

Course URL: <http://herbergeronline.asu.edu/hiphop/>
Required Text:

Mook, ed. *Rap Music and Hip Hop Culture*, Second Edition.
Dubuque, IA: Kendall Hunt, 2009.

This book is required, and you will be tested on information from these readings.



Students are also encouraged to purchase and read Strunk and White, *The Elements Of Style*, if they have not done so already. All assignment answers, student emails, and any other writings for this course should follow the rules of English composition explained in Strunk.

Listening Assignments

Our listening assignments for this term will be streamed from the ASU library system. To access our listening assignments, follow these instructions:

- Go to: <http://lib.asu.edu/access/reserves/>
- Click “Find Reserves By Course”
- Enter “MUS354” (no spaces)
- Select “MUS354 Hip Hop Streaming Audio”
- Select “MUS354 HipHop” on the left
- Click the box that reads “Click here to view to accept the copyright policy above and listen to the streaming audio.”

Course Description:

This upper-division course has three objectives: first, it will introduce students to the general history of rap music from its origins to about 1995. 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 secondary articles by rap critics and scholars, we will consider in detail such controversial subjects as censorship, sexism, obscenity, and race politics in America as they relate to rap music. No previous musical experience is required.

Workload:

Students should expect to devote at least 20 hours to each unit of this course. As noted below, student obligations include listening assignments, readings, recorded lectures, demonstrations, and interviews, videos, tests, and optional discussion postings.

Technical Requirements:

Access to a **high-speed Internet connection** is required to take this course. Access to a **non-wireless, high-speed Internet connection** is required for test taking. There will be several video clips and a few video presentations lasting 30 to 40 minutes. The examinations may include audio and still images. Adequate bandwidth is essential.

Offensive Materials Disclaimer:

Every effort is made to limit explicit or potentially offensive content in this class without ignoring essential issues in 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, you will be required to listen to, view, and analyze obscene and offensive materials, including language and imagery that is obscene, sexist, homophobic, or racist, and descriptions of sexual conduct and violence. We do not intend in any way to offend, nor do we as the content and technical team, the School of Music, the Herberger Institute for Design and the Arts, or Arizona State University share in the opinions of the musicians and their songs that may offend. Nonetheless, because these materials speak to issues and controversies in the history of rap music that are essential to this course, no suitable substitutions are available for them, 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.

Grading: The final grade will be based on an accumulated score of 1000 points. Points can be earned as follows:	
	Vocabulary Quiz: 100 points
Unit 1	Midterm Examination 1: 160 points Analytic Listening Exam 1: 36 points
Unit 2	Midterm Examination 2: 160 points Analytic Listening Exam 2: 36 points
Unit 3	Midterm Examination 3: 160 points Analytic Listening Exam 3: 36 points
Unit 4	Final Examination: 240 points Final Analytic Listening Exam: 72 points
Grading Scale	895-1000 = A 795-894 = B 695-794 = C 595-694 = D Below 595 = E
Final grades will be calculated by totaling the actual points earned on exams, the quiz, and extra credit, and then dividing this score by 10. There are no other grading curves, extra credit, or any additional points available for this course.	

Exams and Quizzes:

All exams and quizzes will be taken online through the course website. Do not use a wireless internet connection when taking exams or quizzes. **Use the “practice test” immediately before each exam and quiz to verify that your computer is properly configured.**

Vocabulary Quiz

There will be one vocabulary quiz worth 100 points. It will test you on terms covered in Unit 1, Section 1 of the course (“Basic Vocabulary”). The quiz will have 10 questions, worth 10 points each. You may log onto the quiz and view the questions as many times as needed during the 1 week open window, however the system will only allow you to submit once. No resets will be granted for this quiz, and there will be no makeup assignments or quizzes offered or allowed to cover the points should you fail to submit the quiz.

Exams

There will be four (4) exams during the semester: three non-cumulative midterms and one cumulative final exam. See the calendar for dates. There will be 40 questions on each exam, and you will have 40 minutes for each exam. Exceeding this time limit will result in the loss of 2 points for each additional minute used. The exams are worth points as follows:

Exam 1 (non-cumulative): 160 points (4 points for each question)
Exam 2 (non-cumulative): 160 points (4 points for each question)
Exam 3 (non-cumulative): 160 points (4 points for each question)
Exam 4 (cumulative): 240 points (6 points per question)

Each exam will include questions about readings, recorded lectures, and listening examples. Each exam will include questions about readings, recorded lectures, and listening examples. **Course content will be unavailable during the entire exam period.** You will not be able to access any lectures, videos, readings, or other course materials on the website during the exams.

Analytic Listening Exams

There will be four (4) analytic listening exams during the semester: three non-cumulative midterms and one cumulative final. See the calendar for dates. Each analytic listening exam will ask you to apply listening skills learned in this course to four audio examples that are not listed on our syllabus. There will be 12 questions on each of these exams (3 for each audio example), and you will have 30 minutes to complete the exam. Exceeding this time limit will result in the loss of 2 points for each additional minute used. The analytic listening exams are worth points as follows:

Analytic Listening Exam 1 (non-cumulative): 36 points (3 points for each question)
Analytic Listening Exam 2 (non-cumulative): 36 points (3 points for each question)
Analytic Listening Exam 3 (non-cumulative): 36 points (3 points for each question)
Analytic Listening Exam 4 (cumulative): 72 points (6 points per question)

Exam Reviews

You may access the questions that you missed on your exam via the “Grades” link on our website beginning two days after the exam closes. If you are surprised or concerned about your exam grade, please contact the course email address. We are happy to consult with you about study and testing strategies in this course.

Extra Credit:

The student may also earn credit for up to five (5) substantive, original postings to the class discussion board during the semester. Any additional postings will not receive credit. Only one posting per discussion thread will receive credit. Discussion postings will not be accepted via email, or after the discussion thread has closed. The discussion questions will be related to video presentations, listening

examples, or assigned readings. A link to the discussion board can be found on your course web site. These postings will be viewed as class participation and are worth 20 points each for a maximum of 100 points. There will be more than 5 discussion topics to choose from. These points will be added to your final grade. For example, if your final test points totaled 760 points (a "C"), and you responded to 4 discussion board questions, your final grade would be 84 (a "B"). Postings that are insubstantial or redundant will not be given credit.

Students may also have the option of attending events for extra credit this semester. Such opportunities will be announced by the instructor on the course website and via email. Attending one event will equal one discussion board posting (20 points), and will count towards the maximum 100 points available. Only events announced in advance by the instructor may count for extra credit.

Discussion Board Schedule:

There will be at least 11 discussion board threads this semester. They will open and close as follows:

Discussion Board Schedule (postings close at 11:30pm)	
Battles With Rupture, Layering, and Flow	8/18/11 – 9/3/11
Femininity	9/2/11 – 9/17/11
Rose Article	9/17/11 – 10/1/11
Nationalist / Ni**a / Playa	10/1/11 – 10/15/11
The REAL ghetto	10/15/11 – 10/22/11
Pleasure or pain?	10/22/11 – 10/29/11
Whose Voice?	10/29/11 – 11/5/11
Commercialization	11/5/11 – 11/12/11
Legalize Sampling?	11/12/11 – 11/26/11
Rap and Globalization	11/26/11 – 12/10/11
Is Hip Hop a Movement?	11/26/11 – 12/10/11

Exam Resets:

If you experience computer or technical problems during an exam, DO NOT SUBMIT IT! Exams that have been submitted can NOT be reset, and those grades will stand as posted. Instead, exit the browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, then return to the exams page on your course web site to reset your exam. Use the practice test again before taking the reset. The system will allow you to reset your own exam if you have not already submitted or reset that exam. NOTE: only one online reset per exam is allowed, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. Two total resets are allowed for the semester. No resets will be allowed outside of the exam period.

Make Up Exams:

Make up exams will only be allowed in **documented cases of bereavement or hospitalization**. If one of these unfortunate circumstances befalls you, please notify Professor Mook within 1 week (7 days) of the exam and be prepared to present documentation of your reason for missing the exam. No make-up exams will be given to students who "miss" or "forget to take" an exam, encounter work or transportation conflicts, do not follow the technical support guidelines outlined above, or do not notify Professor Mook of an illness or bereavement within 1 week of the test.

Do not submit false documentation.

Confirmation Numbers:

All submitted exams and assignments are given a confirmation number via a submission results page if the submission is successful. It is your responsibility to print or write out each confirmation number you receive for each exam or assignment you submit. Inquires about missing grades sent to faculty, staff, or to the help page will be ignored if they do not have the confirmation number(s) for the exam/posts in question.

Technical Minimums:

Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the Mp3 files and the Mp4 digital clips delivered via the course web site.

Access to a high-speed Internet connection is required to take this course. There will be several video clips and a few video presentations lasting 30 to 40 minutes. The examinations will include audio and still images. Adequate bandwidth is essential.

If using a mouse with a "scroll wheel," please use caution when taking exams. The exams have "pull down" menus, and using the scroll wheel can sometimes result in answers being changed accidentally.

Finally, please **use headphones or stereo speakers** when listening to musical examples. Built-in computer speakers offer poor sound quality, and may reduce scores on assignments.

PLEASE NOTE! You are strongly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site with

internet access for an extended period of time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer knowledge.

Student Conduct:

All students are expected to abide by the ASU code of student conduct, which is available at:

<http://www.asu.edu/studentaffairs/studentlife/judicial/>, and the Student Academic Integrity Policy, which can be found at: www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

No collaboration or use of outside sources of any kind is allowed on any tests, assignments, etc. This includes viewing the course website while taking the exam, listening to audio excerpts on another student's exam, discussing the exam with another student before taking it, and other such behavior. The exams are not open-book or open-note. All words and ideas included in your work that are not your own must be cited.

Any violation of this policy will result in sanctions and may result in further disciplinary action. Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the Code detected during the term will be sanctioned, even if the assessment has already been graded and points assigned.

Do not share your course ID and password with anyone. Log out of the course website when you are finished with it. Do not allow another student to use the course website under your password, even if s/he is also in the course. Each student is fully responsible for all activity that takes place on the course website under his/her password.

Special Accommodations:

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD : (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

Adding, Dropping, and Withdrawing

The following dates have been established by the University and the Herberger Institute for Design and the Arts; Professor Mook cannot make exceptions to them or change them.

August 18	First Day of Classes
August 24	Drop/Add Deadline
August 31	Tuition & Fees 100% Refund Deadline - Refer to the Tuition Refund Policy for additional information
November 2	Course Withdrawal Deadline
December 6	Complete Withdrawal Deadline, Last Day of Classes

Religious Holidays:

A list of recognized religious holidays may be found at:

www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays.htm

Students who will experience exam conflicts while observing any of these holidays must notify Professor Mook within the first 3 weeks of class to arrange for accommodation.

Important Dates - Course Calendar and Required Materials:

EXAM AND QUIZ START/END DATES AND TIMES	
Vocabulary Quiz	Opens 9/2/11 at 10 AM and closes on 9/9/2011 at 11:59 PM
Midterm Examination 1 Analytic Listening Exam 1	Opens 9/12/11 at 10 AM and closes on 9/13/11 at 2:10 PM Opens 9/12/11 at 10 AM and closes on 9/13/11 at 2:10 PM
Midterm Examination 2 Analytic Listening Exam 2	Opens 10/10/11 at 10 AM and closes on 10/11/11 at 2:10 PM Opens 10/10/11 at 10 AM and closes on 10/11/11 at 2:10 PM
Midterm Examination 3 Analytic Listening Exam 3	Opens 11/7/11 at 10 AM and closes on 11/8/11 at 2:10 PM Opens 11/7/11 at 10 AM and closes on 11/8/11 at 2:10 PM
Final Examination Final Analytic Listening Exam	Opens 12/12/11 at 10 AM and closes on 12/13/11 at 2:10 PM Opens 12/12/11 at 10 AM and closes on 12/13/11 at 2:10 PM

Please note that **course website materials will not be available during exams**. You will not be able to access any lectures, videos, readings, or other course materials on the website at any time during the exam periods. The times given are for the Arizona time zone.

1st Quarter - Unit 1: Origins and Emergence / Hearing Musical StyleLecture Segments:

Vocabulary
 Afro-Diasporic Roots
 Early Emergence
 Old School
 Aesthetics: Rupture and Flow
 Excerpts from “Style Wars” and “Wild Style”

Readings: (43 Pages)

Banes, “Breaking”
 Castleman, “The Politics of Graffiti”
 George, “Hip Hop Fathers Speak the Truth”
 "Felicia M. Miyakawa, “Flow, Layering, Rupture, and Groove”

Listening:

Salieu Suso, “Kuruntu Kallafa”
 The Last Poets, “Just Because”
 Rudy Rae Moore, “Signifying Monkey”
 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”
 Grandmaster Flash, “Flash Got More Bounce”
 Grandmaster Flash and Melle Mel, “White Lines”
 The Fatback Band, “King Tim III”
 Sugar Hill Gang, “Rapper’s Delight”
 Kurtis Blow, “The Breaks”
 The Sequence, “Funk You Up”
 The Sequence and Spoonie Gee, “Monster Jam”
 Afrika Bambaataa and the Soul Sonic Force, “Planet Rock”
 Grandmaster Flash and the Furious Five, “The Message”
 Dr Dre. Featuring Snoop Doggy Dogg, “Let Me Ride”

2nd Quarter – Unit 2: New School / Reading Music ScholarshipLecture Segments:

New School Emerges
 New School Develops
 Battles
 Reading Scholarship
 Discourse
 Summary
 Videos by Afrika Bambaataa and Run DMC

Readings: (54 Pages)

Online – Excerpt from “College Thinking” (in Unit 2, segment 4)
 Juan Flores, “Puerto Rocks”
 Rose, “Never Trust A Big Butt And A Smile”
 Jeff Chang, “Can’t Stop, Won’t Stop”
 Guthrie P. Ramsey, Jr, “Scoring a Black Nation”

Listening:

Whodini, “Five Minutes of Funk”
 Run DMC, “It’s Like That”
 Run DMC, “Rock Box”
 Run DMC, “My Adidas”
 Funky Four Plus One More, “Rappin’ and Rocking the House”
 LL Cool J, “I Need Love”
 LL Cool J, “Mama Said Knock You Out”
 Sex Pistols, “Anarchy in the UK”
 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"

3rd Quarter – Unit 3: Gangstas, Politics, Musical Meaning

Lectures:

New Styles and Artists
 Authenticity: Salary or Reality?
 Government Concerns
 Media Representations
 Who's In Charge? Objectification and Subjectification In Rap
 Video Excerpts - "Hip Hop: A Culture of Influence"

Readings: (62 Pages)

Kelly, "Hip Hop Chicano: A Separate but Parallel Story"
 Kelley, "Looking For The 'Real' Ni**a"
 Boyd, "Check Yo Self Before You Wreck Yo Self"
 Baldwin, "Black Empires, White Desires"

Listening:

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"

4th Quarter – Unit 4: Hip Hop Localities

Lectures:

Rap Fusions
 Rap Localities
 Contemporary Styles
 Approaches to Analysis
 Conclusion
 Video Excerpts – "Life"
 Breaking Demonstration and Interview
 Live Performances by Chino-D and Sol Camp
 Chino-D and Anglo Saxon Interviews

Readings: (70 Pages)

Forman, "Represent"
 Bennett, "Hip-Hop am Main, Rappin' on the Tyne"
 Schumacher, "This Is A Sampling Sport"
 Richard Mook, "Civil Disobedience"

Listening:

Junior M.A.F.I.A., featuring Little Caesar, Little Kim and The Notorious B.I.G., "Gettin' Money"
 4th25, "Live From Iraq"

Dizze Rascal, "Hold Ya Mouf"
Anglo Saxon – "This Old House"

Review All Previous Listening Assignments As Necessary



Rap Music and Hip Hop Culture

A Critical Reader
Second Edition

Richard Mook

Arizona State University

Kendall Hunt
publishing company

Kendall Hunt
publishing company

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