GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: Mar 7,2022	2.) COMMUNITY COLLEGE: **Maricopa Co. Comm. College District**

3.) PROPOSED COURSE: Prefix: MHL Number: 204 Title: Hip Hop Music and Culture Credits: 3
CROSS LISTED WITH:

Prefix:	Number:	; Prefix:	Number:	;
Prefix:	Number:	; Prefix:	Number:	;
Prefix:	Number:	; Prefix:	Number:	.

4.) COMMUNITY COLLEGE INITIATOR: ADAM ROBERTS   PHONE: 480-732-7290 EMAIL: adam.roberts@cgc.edu

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:

☒ 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.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
Core Areas: **Literacy and Critical Inquiry (L)**   Awareness Areas: **Select awareness area...**

6.) REQUIRED DOCUMENTATION
☒Cover Form
☒Course Syllabus
☒Course Description
☒Criteria Checklist for the area
☒Table of Contents from the textbook required and list of required readings/books

7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
☐ DEC   prefix ☒ Elective

Current General Studies designation(s): HU, C

Requested Effective date: **2022 Fall**   Course Equivalency Guide

Is this a multi-section course?   Yes

Is it governed by a common syllabus? Yes

Chair/Director: KARL SCHINDLER, MUSIC IC CHAIR   Chair/Director Signature:

AGSC Action: Date action taken: ☐ Approved   ☐ Disapproved

Effective Date: **Select semester**

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.
Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
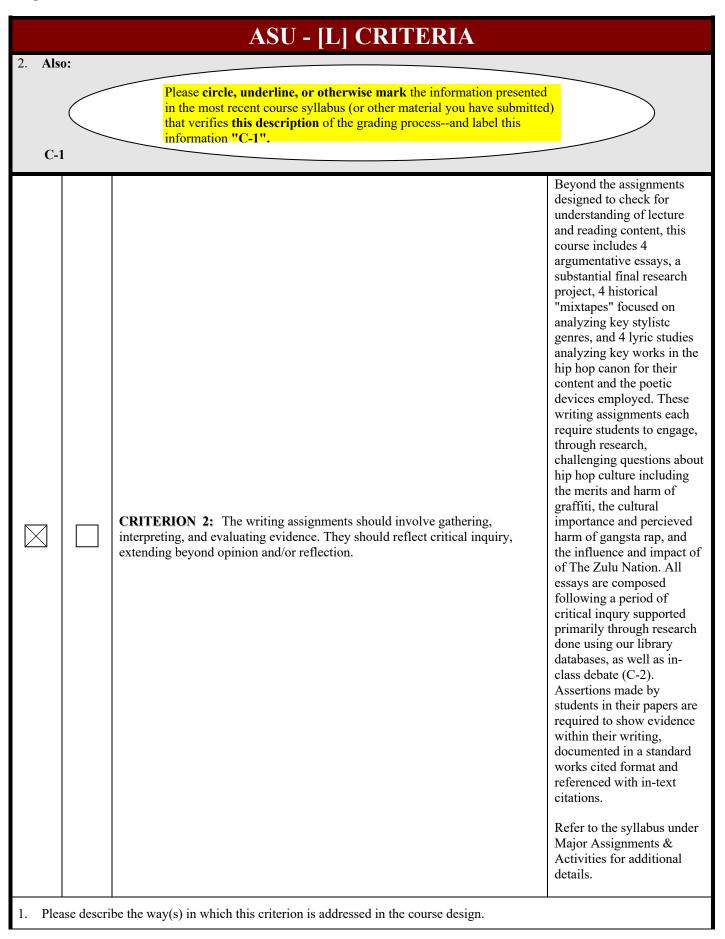
Revised April 2014

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

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION,THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	**NO**		**Identify Documentation Submitted**

ASU - [L] CRITERIA

☒	☐	**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. *In-class essay exams may not be used for [L] designation.*	As shown in the syllabus, in compliacne with and exceeding Criterion 1, 80 percent of the course grade is earned via writing assignments. 27% of the course consists of short, independent writing assignments incluidng chapter question responses and free writes designed to engage prior knowledge and draw connections to students lives. 27% of the course involves the analysis and interpretation of lyrics (hip hop's primary literature) and the creation of "mixtapes" which require the student to curate a list of songs, analyze them for content, and explain their analyses. 26% of the course grade consists of argumentative research papers and the 10 page "Capstone Project." Both of these assignment types are supported by library database research, require critical analysis and interpretation of gathered data, and the reflection on and incorporation of instructor feedback. These assignments are described in detail in the syllabus. In addition, in the syllabus as part of the "Capstone Project," students will give a presentation of findings. All evidence gathered, interpreted and evaluated will be submitted in a written report as well as in presentation form. See the syllabus under Major Assignments & Activities. In total, 80% of this course is conducted in writing form meeting the Criterion 1.

1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.

ASU - [L] CRITERIA

2. **Also:**

C-1

| ⊠ | ☐ | **CRITERION 2:** The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection. | Beyond the assignments designed to check for understanding of lecture and reading content, this course includes 4 argumentative essays, a substantial final research project, 4 historical "mixtapes" focused on analyzing key stylistc genres, and 4 lyric studies analyzing key works in the hip hop canon for their content and the poetic devices employed. These writing assignments each require students to engage, through research, challenging questions about hip hop culture including the merits and harm of graffiti, the cultural importance and percieved harm of gangsta rap, and the influence and impact of of The Zulu Nation. All essays are composed following a period of critical inqury supported primarily through research done using our library databases, as well as in-class debate (C-2). Assertions made by students in their papers are required to show evidence within their writing, documented in a standard works cited format and referenced with in-text citations.

Refer to the syllabus under Major Assignments & Activities for additional details. |

1. Please describe the way(s) in which this criterion is addressed in the course design.

ASU - [L] CRITERIA

2. **Also:**

Please **circle, underline,** or **otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information **"C-2"**.

C-2

		CRITERION 3:	See syllabus
☒	☐	**CRITERION 3:** The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	See syllabus under Major Assignments & Activities (C-3). The 4 monthly argumentative essays are introduced in class with students debating a controversial issue in hip hop proposed, followed by composing a 3-page minimum paper taking a stand on the issue. Students defend their perspective, including 3 sources. 2 sources should support their argument, and 1 source should present a perspective against their point of view. Students receive feedback and resubmit for possible improved scores. The Capstone Project is a research paper written over 3/4s of the semester, discussing an overarching topic affecting both the history and modern trends in the culture. This paper is 10 pages or more in length, requires 5 sources, and the finidngs are summarized in a presentation during the final week of the course. Students submit the paper in components (topic, works cited, introduction, body, conclusion) in draft form for feedback, revise and document their revisions, and submit a final draft supported by the aforementioned presentation.

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

ASU - [L] CRITERIA
2. **Also:** Please **circle, underline,** or **otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information **"C-3".**   **C-3**

ASU - [L] CRITERIA			
YES	**NO**		**Identify Documentation Submitted**
☒	☐	**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*	As stated in the attached syllabus, observable under Major Asigments & Activities, weekly writing assignments receive prompt feedback, and may be resubmitted with improvements for improved scores. Critically, the final reasearch and writing project is done in a segmented fashion where each component is submitted in draft form for grading, recieves feedback, and then is resubmitted in final draft form (C-4). Additionally, the final draft is submitted with a checklist of all revisions done by the student to add importance and graded weight to students reviewing and acting upon instructor feedback.

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. **Also:**

Please **circle, underline,** or **otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information **"C-4".**

C-4

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

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)
C-1	To meet Criterion 1, 80% of the course grade is derived from writing assignments. This is broken down as follows: 27% involves written reflection of chapters from the required text and free writes, 27% involves written analysis and interpretation of works in the hip hop canon, and 26% of the grade is earned via independent resarch projects including 4 shorter (3-page) argumnetative papers and 1 substantial (10 page) overaching "Capstone" project.	Highlighted in Syllabus under C-1 Major Assignments & Activities.
C-2	To meet criterion 2 which requires the gathering, interpretationand evaluation of data, this course includes 4 argumentative essays, a substantial (10 page) final research project, 4 historical "mixtapes" focused on analyzing key stylistc genres, and 4 lyric studies analyzing key works in the hip hop canon for their content and the poetic devices employed. These writing assignments each require students to engage, through research, challenging questions about hip hop culture including the merits and harm of graffiti, the cultural importance and percieved harm of gangsta rap, and the influence and impact of of The Zulu Nation. All essays are composed following a period of critical inqury supported primarily through research done using our library databases, as well as in-class debate (C-2). Assertions made by students in their papers are required to show	Highlighted in Syllabus under C-2 Major Assignments & Activities

	evidence within their writing, documented in a standard works cited format and referenced with in-text citations.	
C-3	In compliance with Criterion 3 which requires substantial writing assignments beyond reaction, opinion, and discussion posts, this course includes four 3-page-minimum, research-supported argumentative essays where students debate controversial issues in hip hop. Students are evaluated for their ability to show critical thinking including analysis of data and counter-arguments, as well as their ability to present a clear argument supported by their research. Additionally, and most substatially, this course includes "The Capstone Project" which is a research paper written over 3/4s of the semester, discussing an overarching topic affecting both the history and modern trends in the culture. This paper is 10 pages or more in length, requires 5 sources, and the finidngs are summarized in a presentation during the final week of the course. Students submit the paper in components (topic, works cited, introduction, body, conclusion) in draft form for feedback, revise and document their revisions, and submit a final draft supported by the aforementioned presentation.	Highlighted in Syllabus under C-3 Major Assignments & Activities
C-4	In compliance with Criterion 4, weekly writing assignments receive prompt feedback, and may be resubmitted with improvements for improved scores to encourage reflection and incorporation of feedback. Critically, the final reasearch and writing project is done in a segmented fashion where each component is submitted in draft form for grading, recieves feedback, and then is resubmitted in final draft form (C-4). Additionally, the final draft is submitted with a student-	Highlighted in Syllabus under C-4 Major Assignments & Activities

	generated itemization of all revisions made by the student. This adds importance and graded weight to reviewing and acting upon instructor feedback.	

MARICOPA
COMMUNITY COLLEGES

Hip-Hop Music and Culture

Course: **MHL204**

Lecture **3.0** Credit(s) **3.0** Period(s) **3.0** Load
Course Type: **Academic**

First Term: **2016 Fall**
Final Term: **Current**

Load Formula: **S- Standard**

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: A grade of C or better in ENG101, or ENG107, or permission of Instructor.

Course Attributes:
General Education Designation: Literacy and Critical Inquiry - [L]
General Education Designation: Cultural Diversity - [C]
General Education Designation: Humanities and Fine Arts - [HU]

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)

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

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

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.

Hip-Hop Music and Culture

MHL-204

SPRING 2022   Sections 17661, 17662   3.00 Credits   02/14/2022 to 05/13/2022   Modified 02/02/2022

Welcome to Hip Hop Music & Culture!

In this course, we explore the world of hip hop as it formed, evolved, and eventually came to dominate much of mainstream American culture. We'll look at rap of course, but also at the many branching arts found within the culture, including dance, art, fashion, and production.

I look forward to sharing with you the fruits of many years of research and showing you a deeper view of a world of which most of us have only seen the surface!

⏰ Meeting Times

Each week's content is contained in a module of the same name. I've set things up so you have an active week, and you can work ahead 1 week if you like.

This online course is equivalent to a 3-credit course offered in person. If this course were conducted in person it would be scheduled to meet for 45 clock hours and students would be expected to commit to at least 90 additional hours (135 hours total) for research, writing, and completing assignments. If you are not prepared to dedicate at least 135 hours to this course—whether offered in a 5-week or 7.5-week format— you may want to reconsider your enrollment.

👤 Contact Information

Instructor: Adam Roberts

Email: adam.roberts@cgc.edu
Office: (480) 732-7290

Virtual Office Hours:

- Mondays: 10am to 11:30am and 1 to 2pm
- Wednesdays: 9 to 10:30am and 1 to 2pm
- Fridays: available by request

Use Inbox within Canvas to contact me. Its easy and doesn't get clogged up by spam! But if Canvas is down or you need an alternative email, you can use my CGCC email address. If you do, make sure to tell me this message is about MHL204 business.

I usually respond quickly: within 24 hours Monday through Friday. If I am working on the weekends and holidays, I will respond within 48 hours.

Please send me a message in Canvas with specific questions about the class, or regarding personal matters. Do not hesitate to contact me whenever you have concerns about your progress, or if you need help.

🖥 Course Description

The refund date for this section of the course is Tuesday February 22, 2022.

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

Requisites

MCCCD Official Course Requisites
Prerequisites: A grade of C or better in ENG101 or ENG107, or permission of Instructor.

General Education Designation: Literacy and Critical Inquiry [L]
General Education Designation: Cultural Diversity in the United States [C]
General Education Designation: Humanities, Arts and Design [HU]

◎ Course Competencies

MCCCD Official Course Competencies

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

ᥣ Program & General Education Outcomes

▤ Materials

You'll need the following to complete this course:

A working computer with reliable internet access, Mac or PC is fine

Access to your student Google Suite

- At minimum, you'll use Google Slides a bunch.
- You're welcome to submit assignments via Google Docs as well.

A Netflix account

- In addition to our course text (info. below), the documentary series *Hip Hop Evolution* acts as a primary source for the course and it can only be watched on Netflix.

Required: Rap Music & Hip-Hop Culture (ASU custom ed.)

Author: Mook, Rulon-Maxwell
Publisher: Kendall Hunt Publishing
Edition: 3rd (2015)
ISBN: 9781465295736

Required

Recommended: Rap & Hip Hop Culture

Author: Fernando Orejuela
Publisher: Oxford
Edition: 2nd Edition (preferred)
ISBN: 978-0190852283
Price: $74.49

Recommended for use in research, and for historical and cultural context.

Campus Bookstore: $92

Amazon Price: $74.49

A Note On 3rd Party Learning Tools

In this course, we will use Canvas and TurnItIn 3rd party software to complete or participate in assignments, activities and/or access course materials. You may be required to establish a username or password, submit work and/or download information from these tools. There is, therefore, some risk that individuals electing to use the products and services made available by these tools may place any student information shared with the tool vendor at risk of disclosure.

CANVAS

Terms of Usage - [Canvas LMS Terms of Use](#)

Accessibility Statements - [Instructure Accessibility Statement](#)

TURNITIN

Terms of Usage - [Turnitin Terms of Service](#)

Accessibility Statements - [Turnitin Accessibility Statement](#)

≔ Major Assignments & Activities

Each week has between 3 and 6 assignments of varying length. All large categories of assignment types are explained below the following schedule.

WEEK	TOPIC	DETAILS
Week 1	In My DNA	Introductions Exploring Hip Hop Stereotypes
Week 2	Hip Is Knowledge, Hop Is Movement	What is hip hop? The Pillars of Hip Hop
Week 3	The Revolution Will Not Be Televised	The roots of hip hop
Week 4	The Gangs of New York	NY's 70s gang culture

Week 5	The Visual Pillars	Graffiti
		B-Boying
Week 6	The Audible Pillars	DJ-ing
		MC-ing
Week 7	Fight for Your Right to Party	Def Jam
		MTV & mainstream hip hop
Week 8	The Strength of Street Knowledge	Gangsta
Week 9	Can I Kick It?	The Native Tongues
Week 10	The Dirty South	The rise of Southern hip hop.
Week 11	New York State of Mind	The death of hip hop?
Week 12	All of the Lights	Modern trends

Quiz: 5th Pillar Quiz

Serving as "exit tickets," students will take a quiz after each session to determine understanding of the main concepts presented.

Quiz: Hip Hop Evolution Quiz

Starting on our 5th week, we will be viewing episodes of the documentary *Hip Hop Evolution*. These quizzes will check for understanding of the main concepts from the selected episodes.

Short Writing: Chapter Question Essay Responses

Students will answer each of the questions from the beginning of the assigned chapter with a 1-2 paragraph response. These responses should answer the questions in complete sentences, but also demonstrate comprehension and critical thinking. Answers will expand on the initial questions, and include the students' own opinions, thoughts and impressions/point of view. The assignments must be between 650-900 words in length in order to earn full credit.

Short Writing: Free Write

Most weeks, students will write short (300-500) word responses to prompts designed to engage prior knowledge, connect content to student experiences, and create empathy with our subject matter. Students are graded on coherence, depth of reflection, and the connection of the content being presented to their own lives.

Analysis: Mixtape

Students will create a mixtape in powerpoint (or equivalent) form. While each Mixtape is different, they are similar in the following ways: each selected song will be properly cited and will include a short analysis putting the work in context. Details are outlined in the relevant Canvas assignments.

Analysis: Lyric Analysis

Four times throughout the term, students will be assigned a significant work in the hip hop canon. Students will analyze the lyrical content for:

- Content including narrative, metaphor, allegory
- Poetic devices including rhyme scheme, alliteration, anaphora, consonance, and other devices
- Hip hop cultural devices including the use of storytelling archetypes, bragging lyrics, "boasting," "toasting," and "beef"
- Overarching themes common to artists in and out of the studied genre as well as the historical context of the piece

Students are evaluated based on the accuracy of the lyric diagrams (requirements detailed in Canvas), the illumination of the above devices, and the recognition and explanation of the work's themes and historical context.

Research Paper: Argumentative Paper

Four times throughout the term, students will research an open-ended question relevant to controversies within hip hop (ex. the cultural value and potential harm of gansta rap). They will identify a minimum of three sources (our textbook is recommended as one of those) both supporting and contrasting the student's perspective on the issue. Students will then present their findings in an argumentative paper format, providing quotes and citations from these sources to strengthen their argument. These papers will be evaluated on critical thinking, clarity of argument, recognition of counter-arguments, and for presenting a coherent, supported point of view.

Research Paper: The Capstone Paper

This large (10 page) research paper will be composed throughout the term in components. Students will chose a cultural topic from the curated list provided in Canvas. The library will assist us in researching 5 sources (minimum) drawn from our academic databases. Every 1 to 2 weeks a new component will be due allowing the instructor to provide critical feedback at each phase of the paper. The final draft will reflect all feedback provided by summarizing edits made in preparation of the final draft. Students will end the term with a 8-10 minute class presentation summarizing their findings.

✔ Grading

Assignment Values

- 11%: Weekly 5th Pillar Quizzes
    - 160 points (16 10-point quizzes)
- 9%: Documentary quizzes
    - 140 points (7 20-point quizzes)
- 27%: Short Writing Assignments: Chapter Question Essays, Free Writes
    - 400 points (20 20-point assignments)
- 27%: Analyses: Mixtapes & Lyric Analyses
    - 400 points (8 50-point assignments)
- 13%: Argumentative Pieces
    - 200 points (4 50-point papers)
- 13%: Critical Research Project
    - 200 points (all components total 200 points)

NOTE: 80% (1200 points of this 1500) of the grade for this course is earned via writing assignments.

Grading Matrix

A	1,350 points or more
B	1,200 to 1,349 points
C	1,050 to 1,199 points
D	900 to 1,049 points
F	899 points or fewer

Submitting Assignments

You'll submit assignments by the Sunday at the end of the week it was posted. The file types will always be based on the assignment and will vary week to week.

Assignment Deadlines

All assignments have a specific due date: **always the Sunday ending the week posted**. Extensions without penalty may be granted at

my discretion by request. I firmly believe modern students need flexibility to accommodate for life challenges. But I balance this knowing that the biggest indicator of success in this course is **weekly progress**. Ask for help if you're struggling to keep up. We'll work together to make progress!

✳ Course Policies

Attendance

As this course in entirely online, attendance will not be formally taken. Instead, your participation weekly in the course projects is expected. In all weeks except one, there is a project due.

This in mind, you'll be counted as participating and attending as long as you're actively submitting projects each week. Please reach out if you fall behind so I can help you catch up!

A Note About "Last Day of Attendance" in Online Classes:

CGCC is a "term-based" institution, requiring weekly academic activity in an online course. For the purposes of disbursing federal financial aid, faculty must report the last date of attendance (LDA) in the event of a student withdrawal or course failure. To determine an LDA, faculty must ensure students engage in academic activity on a weekly basis. Examples of academic activities include:

- *Submitting an academic assignment (assignment required in the class, regardless of whether it is graded or not), paper, or project,*
- *Taking an exam, quiz, computer-assisted instruction, or an interactive tutorial required by the class,*
- *Participating in an online study group (where there is assigned attendance/participation as part of the class)*
- *Initiating contact with the instructor to ask a question about the academic subject studied in the class.*

Simply logging in to an online class does not constitute academic activity. Students interested in working ahead in an online class should consult with their instructor as academic activity must still be recorded in every week of the class.

Conduct

We're a learning community in this class. I encourage working together, asking and answering questions on the Forums, and swapping tricks and tips. It is expected that you submit your own work, but I encourage discussing projects with each other as I find I learn best in collaboration. I've learned lots from my students, and know you'll learn lots from me and each other.

In that spirit of giving and mutual learning, I ask that you participate from a place of good intentions, care for your classmates, and professional courtesy.

CGCC Official Conduct Statement:

You are expected to treat your instructor and your fellow classmates with respect. In all correspondence, whether communicating in person or online, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Netiquette

Netiquette refers to the rules of behavior while on the Internet. When interacting within the online course environment, please follow the below guidelines.

1. Show professionalism and courtesy in all communications within the course.
2. No one else should be given access to the course or conferences without the faculty member's permission.
3. Do not use the words or text from others without acknowledging the source.
4. Humor can easily be misinterpreted within the online environment, please be cautious with the use of humor and use symbols to help prevent misunderstandings. :-) :-(
5. Adhere to the same behavioral standards as you would in a face to face classroom and as is specified in the student handbook (https://www.cgc.edu/academics/course-catalog).

6. Avoid typing in all capital letters, for those of us using the Internet frequently, this can seem like you are 'yelling'.
7. Respect other people's time and contribute thoughtful comments and ideas to the discussions rather than simply making statements such as 'I agree'.
8. Use correct spelling and grammar. Avoid the use of abbreviations and use spell check within your word processor or within the course to check the spelling of your communications.

🏛 Institutional Policies

MCCCD Academic Policies

Academic Honesty/Integrity

In their academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce original, independent work. Any student whose work indicates a violation of the MCCCD Academic Misconduct Policy, including cheating, plagiarism, and dishonesty, will be subject to disciplinary action. Refer to the Maricopa Administrative Regulation 2.3.11 (https://district.maricopa.edu/regulations/admin-regs/section-2/2-3#11) for information regarding Academic Misconduct and due process procedures.

Example: Academic Misconduct (from CGCC's Student Handbook) (https://www.cgc.edu/academics/course-catalog)

1. **Academic Misconduct** - includes any conduct associated with the classroom, laboratory, or clinical learning process that is inconsistent with the published course competencies, objectives and/or academic standards for the course, program, department, or institution. Examples of academic misconduct include, but are not limited to: (a) cheating and plagiarism (including any assistance or collusion in such activities, or requests or offers to do so); (b) excessive absences; (c) use of abusive or profane language; and (d) disruptive behavior.
2. **Cheating** is any form of dishonesty in an academic exercise. It includes, but is not limited to: (a) use of any unauthorized assistance in taking quizzes, tests, examinations, or any other form of assessment whether or not the items are graded; (b) dependence upon the aid of sources beyond those authorized by the faculty member in writing papers, preparing reports, solving problems, or carrying out other assignments; (c) the acquisition, without permission, of tests or other academic material belonging to or administered by the college or a member of the college faculty or staff; and (d) fabrication of data, facts, or information.
3. **Plagiarism** is a form of cheating in which a student falsely represents another person's work as his or her own – it includes, but is not limited to: (a) the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; (b) unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials; and (c) information gathered from the internet and not properly identified.

Any student found by a faculty member to have committed academic misconduct may be subject to the following academic consequences, based on the faculty member's judgment of the student's academic performance:

1. **Warning** - A notice in writing to the student that the student has violated the academic standards as defined above.
2. **Grade Adjustment** - Lowering of a grade on a test, assignment, or course.
3. **Discretionary assignments** - Additional academic assignments determined by the faculty member.
4. **Course Failure** - Failure of a student from a course where academic misconduct occurs.

Appealing Final Course Grade

Appeals to change a final course grade must be initiated within 60 days of the date on which the grade was issued. See MCCCD the Instructional Grievance Process (https://district.maricopa.edu/regulations/admin-regs/appendices/students/s-6) for additional information.

Instructional Grievance Process

A student who feels that they has been treated unfairly or unjustly by a faculty member (full-time or part-time) with regard to an academic process such as grading, testing or assignments should refer to the MCCCD Administrative Regulations, Appendix S-6

(https://district.maricopa.edu/regulations/admin-regs/appendices/students/s-6), which explains the Instructional Grievance Process. The process outlines the specific steps for students to follow as well as the timeline set for each step.

This instructional grievance process should not be utilized in a case in which a student feels he/she has experienced discrimination. If the student feels that he/she has experienced discrimination on the basis of race, color, religion, sex, gender identity, national origin, citizenship status (including document abuse), gender, age, disability, veteran status, genetic information, or sexual orientation, the student should refer to the Discrimination Complaint Procedures for Students (https://district.maricopa.edu/legal/student-faculty-resources/harassment/discrimination-complaint-procedures-students) as administered by the Vice President for Student Affairs.

Withdrawing from the Course

There are two kinds of course withdrawal: student-initiated withdrawal and instructor-initiated withdrawal. You can find the specific withdrawal dates in my.maricopa.edu (https://my.maricopa.edu/) on your Class Schedule. For more information on dropping a class, please visit my.maricopa.edu/dropping-class (https://my.maricopa.edu/dropping-class) for details and instructions.

After the last day for student-initiated withdrawal, students may ask instructors to withdraw them. Per MCCCD Administrative Regulations Appendix S-7 (https://district.maricopa.edu/regulations/admin-regs/appendices/students/s-7), after this deadline, a grade of W (withdrawn passing, not computed in GPA) or a grade of Y (withdrawn failing, 0 grade points per credit hour) may be assigned in accordance with the course syllabus. Other relevant dates are listed in the college academic calendar.

Withdrawal Warning for Non-payment of Fees:

Every term, students suddenly discover that they have been DROPPED FROM ALL THEIR CLASSES because they have failed to pay a lab fee or some other fee that is required for an online class. Please log into your MCCCD Student Center (https://redirect.maricopa.edu/student-center) to verify that you have paid all your fees.

If you are dropped for nonpayment, paying your fees will NOT automatically reinstate you in your classes. Reinstatement requires permission from your instructor and the department chair, and can take a week or more. Also, there is no guarantee of reinstatement after your fees are paid, so please check your account now to be sure that you are not withdrawn for nonpayment of fees!

College and District Policies

Classroom Accommodations for Students with Disabilities

In accordance with the Americans with Disabilities Act (ADA), the Maricopa County Community College District (MCCCD) and its associated colleges are committed to providing equitable access to learning opportunities to students with documented disabilities (e.g. mental health, attentional, learning, chronic health, sensory, or physical). Each class/term/semester that a student needs academic adjustments/accommodations, the qualified student is required to work with the Disability Resources and Services Office (DRS) at their individual college(s). College DRS offices may only offer accommodations/academic adjustments for their own college. Contact with the DRS should be made as soon as possible to ensure academic needs are met in a reasonable time. New and returning students must request accommodations each semester through DRS Connect online services. To learn more about this online service process, please contact your local DRS office.

 If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations, you are welcome to contact DRS by using the information listed on the following webpage: CGC Disability Resource page (https://www.cgc.edu/student-resources/disability-resources) The DRS office offers resources and coordinates reasonable accommodations for students with disabilities and/or temporary health conditions qualifying for accommodations/academic adjustments. Reasonable accommodations are established through an interactive process between you, your faculty, and DRS; and only those academic adjustments/reasonable accommodations granted by the DRS are recognized by the college and MCCCD. It is the policy and practice of the MCCCD to create inclusive and accessible learning environments consistent with federal and state law.

Diversity & Inclusion

Chandler-Gilbert Community College, its faculty and staff, value diversity and support an inclusive and diverse learning

environment where individual differences are welcomed, understood, respected, appreciated, and recognized as a source of strength. As mentioned in the Student Handbook, we embrace a notion of an intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender, and gender identity, sexuality, class, and religion. All of those affiliated with CGCC are expected to practice patience and respect for one another, refrain from jumping to conclusions or judgments, avoid labels, and allow for others to speak in a safe learning environment–both in-person and online (on Canvas).

- When communicating verbally or in writing, think about what you have to say and the potential impact despite your best intentions.
- Show respect for the viewpoints of others who may disagree or see things differently than you.
- Strive to find a balance between speaking, listening, and reflecting.
- Consider all the communication that you produce as a reflection of the way you would like to and/or expect to be perceived.

Comments that cause harm, stress, or embarrassment, and work that offends and infringes on the safe space that this educational class should be, will not be tolerated.

Addressing Incidents of Title IX Sexual Harassment

Policy 2.4.4 Sexual Harassment Policy for Students was replaced with Administrative Regulation 5.1.16 (https://district.maricopa.edu/regulations/admin-regs/section-5/5-1#16) now known as Title IX Sexual Harassment Policy (https://district.maricopa.edu/regulations/admin-regs/section-5/5-1#16). Administrative Regulation 2.4.4 is rescinded effective August 14, 2020. For cases made prior to August 14, 2020, 2.4.4 applies.

In accordance with Title IX of the Education Amendments of 1972, the MCCCD prohibits unlawful sexual harassment against any participant in its education programs or activities. Sexual harassment includes quid pro quo (this for that) harassment, hostile environment, sexual assault, dating/domestic violence, and stalking. This prohibition against sexual harassment - including sexual violence - applies to students, MCCCD employees, and visitors to campus.

The policy of the MCCCD is to provide an educational, employment, and business environment free of sexual violence, unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct or communications constituting sexual harassment as prohibited by state and federal law. Incidents of Sexual Misconduct should be reported to the college Title IX Coordinator, as outlined in the policy. MCCCD will provide on its Title IX and Preventing Sexual Harassment (https://district.maricopa.edu/consumer-information/title-ix) webpage a link to all Title IX Coordinators (https://district.maricopa.edu/consumer-information/title-ix/title-ix-coordinators) at the MCCCD. Please contact Veronica Hipolito, Vice President of Student Affairs and Title IX/504 Coordinator, with questions and concerns at veronica.hipolito@cgc.edu (mailto:veronica.hipolito@cgc.edu) or (480) 732-7309. Reports may be filed anonymously at: district.maricopa.edu/consumer-information/reporting (https://district.maricopa.edu/consumer-information/reporting).

Student Responsibilities

Students are responsible for reading and understanding the information contained in this syllabus, and for the college policies included in CGCC's Catalog and Student Handbook (https://www.cgc.edu/academics/course-catalog). For an indexed overview of policies by topic or area of concern, the Rights & Responsibilities (https://www.cgc.edu/admissions/admissions-records/rights-responsibilities) page on CGCC's Admissions & Records website is a useful quick reference to the full set of MCCCD Catalog Common Pages (https://my.maricopa.edu/academics/catalog-common-pages) all students should know.

CGCC Academic Supports

Computer Lab

The CGCC Computer Lab is open to ALL currently enrolled CGCC students. The lab has Windows and Mac computers, printers, scanners, headsets, etc. Staff provide FREE one-on-one walk-in assistance with technology questions, Wi-Fi, Canvas, software, and more. Labs are at both campuses Pecos (Bradshaw 123) and Williams (Bridget Hall 116). We are also available online. For more information, please visit cgc.edu/computerlab (http://cgc.edu/computerlab) or call 480-732-7221.

Counseling

Counseling provides free assistance to currently enrolled CGCC students with personal support and problem solving, goal achievement, academic skill-building, and career counseling. Connections with community or crisis resources and referrals are also available. For Spring 2022, appointments can be conveniently scheduled online. For more information, please refer to our website at cgc.edu/counseling (https://cgc.edu/counseling) or call us at 480-732-7158.

Learning Center - Tutoring

The Learning Center provides free in-person and online tutoring and resources to assist students to achieve academic success. While the emphasis is on providing writing, mathematics, and science support, tutoring services are available for a wide range of academic courses at CGCC. Tutoring services are available on a drop-in basis, by appointment and online. In addition to tutoring, academic support resources include interactive workshops focusing on a variety of topics, handouts, textbooks, calculators, science models, and other assistive tools.

Students must be enrolled at CGCC in the class for which they are seeking assistance. At the Pecos Campus, the Learning Center is located on the second floor of the Library and at Williams Campus, the Learning Center is located in Bridget Hall. For more information, visit www.cgc.edu/lc (https://www.cgc.edu/lc), call 480-732-7231 or email tutoring@cgc.edu.

Library and Course Reserves

The CGCC Libraries are here to help you with your research and to achieve your educational goals. We offer a full-range of library services including access to information in a variety of formats including web-based (online subscription databases), traditional print sources, and multimedia sources. Course textbook reserves are available at both campuses but not all textbooks for all classes are available. Drop-in, call, or email the library for more information on whether your textbook is available. Textbooks do not leave the library, are for a 2-hour check-out only, and are based on availability.

We also provide virtual and face-to-face reference services. Stop by the library on either campus or use our Ask-a-Librarian (https://maricopa.libanswers.com/widget_standalone.php?hash=7c4e97f0237bc84fd87883de478f849b) online 24/7 chat service.

For more information on hours and how to contact us visit our website: cgc.edu/student-resources/library (https://www.cgc.edu/student-resources/library)

Additional Student Success Supports

Additional Student Success Supports

We recognize that sometimes academic success takes additional support outside the classroom. Find more information about these campus and community resources in the resource guide attached below:

- Basic Needs & Community Resources
- CGCC Career Services
- College Police, including emergency notification systems & safety plans
- Fitness Center - Coyote Strong
- Student Life & Leadership
- Veterans Services

Additional Student Success Supports
Resource guide of additional CGCC Student Support Services

📅 Course Calendar

Additional Items

Tips for College Success

1. Arrive to every class meeting on time and ready to learn.

2. Develop effective time management skills, by trying different strategies and evaluate periodically.
3. Complete and turn in your homework and class assignments.
4. Give yourself enough time to study, read, write, and research. One hour of class can often mean 2-3 hours of studying (sometimes more).
5. Communicate with your professor(s) frequently.
6. Ask questions of your professor(s), if you are unsure or need clarification on an assignment or exam.
7. Get involved on campus.
8. Build a support network and/or study groups with your fellow students.
9. Establish your academic goals by seeking out career services and meeting with academic advisors regularly.
10. Find the best balance between your academic workload and your life responsibilities (work, family, etc.).
11. Know and use campus resources.
12. Ask for help. You don't have to figure out everything on your own. From getting help to pay for school, working with a tutor to improve your grades, or attending college workshops, CGCC offers services both in-person and online to support your success. Use them early and often. Service hours and success workshops are announced through the cgc.edu website and social media.

Learning Center & Computer Lab

Learning Center - Tutoring

The Learning Center provides free tutoring and resources to assist students to achieve academic success. While the emphasis is on providing writing, mathematics, and science support, services are available for a wide range of academic courses at CGCC. Tutoring services are available on a drop-in basis or by appointment.

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The CGCC Computer Lab is open to ALL currently enrolled CGCC students. The lab has Windows and Mac computers, printers, scanners, headsets, etc. Staff provide FREE one-on-one walk-in assistance with technology questions, Wi-Fi, Canvas, software, and more. Labs are at both campuses Pecos (Bradshaw 123) and Williams (Bridget Hall 116). We are also available online. For more information, please visit https://www.cgc.edu/student-resources/technology-resources or call 480-732-7221.

Free Office Applications for Students

The Maricopa District provides every student with Google-powered Maricopa Student Email including Google Apps upon enrollment. CGCC uses this official student email to send information concerning class enrollment, financial aid, tuition, and other important student information. Students must activate this email account in order to receive these messages. Activate your **Maricopa Student Email (https://www.maricopa.edu/future-students/enrollment-steps/1)** now at **google.maricopa.edu (https://google.maricopa.edu/)**

Additionally, Maricopa Community Colleges provides Microsoft Office 365 to every current student free of charge, login to login.microsoftonline.com (https://login.microsoftonline.com) using your student email address and password to access! Check out **Microsoft Office 365 (https://my.maricopa.edu/help/microsoft-365)** for help.

Counseling

Counseling assists currently enrolled CGCC students with academic concerns, career counseling, and personal support/goal-setting. Connections with community resources and referrals are also available. Appointments are offered at the Pecos and Williams campus locations. For more information, please refer to our website at https://www.cgc.edu/student-resources/counseling or call us at 480-732-7158 (Pecos), or 480-988-8001 (Williams).

Online Tutoring

The Learning Center provides students enrolled in CGCC online and/or hybrid courses access to online tutoring. Students are encouraged to take advantage of face to face tutoring as well. For information on how to access online tutoring, visit our website at http://www.cgc.edu/lc/onlinetutoring (http://www.cgc.edu/lc/onlinetutoring).

Syllabus Statements

Syllabus Changes

This syllabus is intended to contain complete and accurate information; however, I reserve the right to adjust this syllabus during the course. Students will be notified by the faculty member of any changes in course requirements or policies.

Required: Rap Music & Hip-Hop Culture (ASU custom ed.)

Author: Mook, Rulon-Maxwell
Publisher: Kendall Hunt Publishing
Edition: 3rd (2015)
ISBN: 9781465295736

Required

Recommended: Rap & Hip Hop Culture

Author: Fernando Orejuela
Publisher: Oxford
Edition: 2nd Edition (preferred)
ISBN: 978-0190852283
Price: $74.49

Recommended for use in research, and for historical and cultural context.

Campus Bookstore: $92

Amazon Price: $74.49

A Note On 3rd Party Learning Tools

In this course, we will use Canvas and TurnItIn 3rd party software to complete or participate in assignments, activities and/or access course materials. You may be required to establish a username or password, submit work and/or download information from these tools. There is, therefore, some risk that individuals electing to use the products and services made available by these tools may place any student information shared with the tool vendor at risk of disclosure.

CANVAS

Terms of Usage - Canvas LMS Terms of Use

Accessibility Statements - Instructure Accessibility Statement

TURNITIN

Terms of Usage - Turnitin Terms of Service

Accessibility Statements - Turnitin Accessibility Statement

≔ Major Assignments & Activities   *C1-C4*

Each week has between 3 and 6 assignments of varying length. All large categories of assignment types are explained below the following schedule.

WEEK	TOPIC	DETAILS
Week 1	In My DNA	Introductions Exploring Hip Hop Stereotypes
Week 2	Hip Is Knowledge, Hop Is Movement	What is hip hop? The Pillars of Hip Hop
Week 3	The Revolution Will Not Be Televised	The roots of hip hop
Week 4	The Gangs of New York	NY's 70s gang culture

Week 5	The Visual Pillars	Graffiti
		B-Boying
Week 6	The Audible Pillars	DJ-ing
		MC-ing
Week 7	Fight for Your Right to Party	Def Jam
		MTV & mainstream hip hop
Week 8	The Strength of Street Knowledge	Gangsta
Week 9	Can I Kick It?	The Native Tongues
Week 10	The Dirty South	The rise of Southern hip hop.
Week 11	New York State of Mind	The death of hip hop?
Week 12	All of the Lights	Modern trends

Quiz: 5th Pillar Quiz

Serving as "exit tickets," students will take a quiz after each session to determine understanding of the main concepts presented.

Quiz: Hip Hop Evolution Quiz

Starting on our 5th week, we will be viewing episodes of the documentary *Hip Hop Evolution*. These quizzes will check for understanding of the main concepts from the selected episodes.

Short Writing: Chapter Question Essay Responses

C1

Students will answer each of the questions from the beginning of the assigned chapter with a 1-2 paragraph response. These responses should answer the questions in complete sentences, but also demonstrate comprehension and critical thinking. Answers will expand on the initial questions, and include the students' own opinions, thoughts and impressions/point of view. The assignments must be between 650-900 words in length in order to earn full credit.

Short Writing: Free Write

C1

Most weeks, students will write short (300-500) word responses to prompts designed to engage prior knowledge, connect content to student experiences, and create empathy with our subject matter. Students are graded on coherence, depth of reflection, and the connection of the content being presented to their own lives.

Analysis: Mixtape

C1
C4
C2

Students will create a mixtape in powerpoint (or equivalent) form. While each Mixtape is different, they are similar in the following ways: each selected song will be properly cited and will include a short analysis putting the work in context. Details are outlined in the relevant Canvas assignments.

Analysis: Lyric Analysis

C1
C4
C2

Four times throughout the term, students will be assigned a significant work in the hip hop canon. Students will analyze the lyrical content for:

- Content including narrative, metaphor, allegory
- Poetic devices including rhyme scheme, alliteration, anaphora, consonance, and other devices
- Hip hop cultural devices including the use of storytelling archetypes, bragging lyrics, "boasting," "toasting," and "beef"
- Overarching themes common to artists in and out of the studied genre as well as the historical context of the piece

Students are evaluated based on the accuracy of the lyric diagrams (requirements detailed in Canvas), the illumination of the above devices, and the recognition and explanation of the work's themes and historical context.

Research Paper: Argumentative Paper

Four times throughout the term, students will research an open-ended question relevant to controversies within hip hop (ex. the cultural value and potential harm of gansta rap). They will identify a minimum of three sources (our textbook is recommended as one of those) both supporting and contrasting the student's perspective on the issue. Students will then present their findings in an argumentative paper format, providing quotes and citations from these sources to strengthen their argument. These papers will be evaluated on critical thinking, clarity of argument, recognition of counter-arguments, and for presenting a coherent, supported point of view.

Research Paper: The Capstone Paper

This large (10 page) research paper will be composed throughout the term in components. Students will chose a cultural topic from the curated list provided in Canvas. The library will assist us in researching 5 sources (minimum) drawn from our academic databases. Every 1 to 2 weeks a new component will be due allowing the instructor to provide critical feedback at each phase of the paper. The final draft will reflect all feedback provided by summarizing edits made in preparation of the final draft. Students will end the term with a 8-10 minute class presentation summarizing their findings.

✔ Grading

Assignment Values

- **11%: Weekly 5th Pillar Quizzes**
  - 160 points (16 10-point quizzes)
- **9%: Documentary quizzes**
  - 140 points (7 20-point quizzes)
- **27%: Short Writing Assignments: Chapter Question Essays, Free Writes**
  - 400 points (20 20-point assignments)
- **27%: Analyses: Mixtapes & Lyric Analyses**
  - 400 points (8 50-point assignments)
- **13%: Argumentative Pieces**
  - 200 points (4 50-point papers)
- **13%: Critical Research Project**
  - 200 points (all components total 200 points)

NOTE: 80% (1200 points of this 1500) of the grade for this course is earned via writing assignments.

Grading Matrix

A	1,350 points or more
B	1,200 to 1,349 points
C	1,050 to 1,199 points
D	900 to 1,049 points
F	899 points or fewer

Submitting Assignments

You'll submit assignments by the Sunday at the end of the week it was posted. The file types will always be based on the assignment and will vary week to week.

Assignment Deadlines

All assignments have a specific due date: always the Sunday ending the week posted. Extensions without penalty may be granted at

RAP
MUSIC

HIP HOP

CULTURE

RICHARD MOOK / GERALD RULON-MAXWELL

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RAP AND HIP HOP CULTURE

FERNANDO OREJUELA

SECOND EDITION

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