

Term Information

Effective Term Spring 2020

General Information

Course Bulletin Listing/Subject Area African American & African Std
Fiscal Unit/Academic Org African-Amer & African Studies - D0502
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3450
Course Title The Art and Politics of Hip-Hop
Transcript Abbreviation ArtPolitHipHop
Course Description Explores the world of Hip-Hop, from its birth in the Bronx to its infiltration of music, fashion, television, film, dance, print culture, and politics. It considers critically the intersections of race, class, gender, sexuality, nation, and geography as well as the ways in which Hip-Hop functions simultaneously as aesthetic, analytic, and politic.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites English 1110
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0201
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will gain an understanding of the historical and political implications of Hip Hop
- Students will understand hip hop as a cultural form that has four stylistic elements: rapping, the DJ, dance, and graffiti
- Students will hone argumentative writing and oral presentation skills

Content Topic List

- Beyond Beats & Rhymes
- Revolution Will Not Be Televised
- Hip-Hop Culture, Fashion Advertising, and the Black Male Body

Sought Concurrence

Yes

Attachments

- Hip Hop Syllabus.docx: Syllabus
(Syllabus. Owner: Beckham,Jerrell)
- OSU Department Concurrence Form from Ballenger.pdf: Concurrence Form
(Concurrence. Owner: Beckham,Jerrell)
- AFAMAST 3450 concurrence ltr.docx: Concurrence Letter
(Concurrence. Owner: Beckham,Jerrell)
- CurriculumMap&ProgramLearningGoals_AAAS_New.docx: Curriculum Map
(Other Supporting Documentation. Owner: Beckham,Jerrell)

Comments

- This course more than likely will count in the AAAS BA (at least as an elective), correct? If so, please upload updated curriculum map. *(by Vankeerbergen,Bernadette Chantal on 08/27/2019 04:10 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham,Jerrell	07/30/2019 11:23 AM	Submitted for Approval
Approved	Drake,Simone Charice	07/31/2019 09:13 PM	Unit Approval
Approved	Heysel,Garett Robert	08/24/2019 11:56 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	08/27/2019 04:11 PM	ASCCAO Approval
Submitted	Beckham,Jerrell	08/28/2019 10:13 AM	Submitted for Approval
Approved	Skinner,Ryan Thomas	08/28/2019 10:25 AM	Unit Approval
Approved	Heysel,Garett Robert	08/28/2019 10:21 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	08/28/2019 10:21 PM	ASCCAO Approval

AFAMAST 3450: The Art and Politics of Hip-Hop
Spring 2020
University Hall 0XX
TR 3:55PM-5:15PM
Instructor: Simone Drake

Office Hours: T 2:00PM-3:30PM, 486 University Hall
Email: drake.194@osu.edu
Phone: (614) 292-4460

Course Description

This course dives into the world of Hip-Hop, from its birth in the Bronx to its infiltration of music, fashion, television, film, dance, print culture, and politics we will consider hip-hop's influence on identity formation and consumer culture. In doing so, the course materials and discussion will consider critically the intersections of race, class, gender, sexuality, nation, and geography and the ways in which Hip-Hop functions simultaneously as aesthetic, analytic, and politic. Students will be expected to engage critically with the texts orally, in writing, and through a creative project.

Required Texts

Tanisha Ford, *Dressed in Dreams: A Black Girl's Love Letter to the Power of Fashion*
Joan Morgan, *When Chickenheads Come Home to Roost*
Jay-Z, *Decoded*
Paul Butler, *Let's Get Free: A Hip-Hop Theory of Justice*

*Texts can be purchased at the OSU Barnes & Noble

Grading

20% Participation
20% Definition Paper
25% Album Review
35% Final Project

Participation

Students will be evaluated on the degree to which they arrive to class on-time, having read/viewed/listened to all assigned texts and their preparation to participate in a critical dialogue. Regular attendance is required. Two "grace" absences will be granted. Each absence beyond two will result in a 1/3 grade deduction of the final grade for each absence after the second. Tardy arrivals and early departures are disruptive and will adversely affect the participation grade.

Definition Paper

This 2-3 page rhetorical paper will define a term from the hip-hop lexicon, drawing on hip-hop texts, iconography, and performance. Possible, but not exhaustive terms, include:

style, flow, vibe, emcee, cipher, dis, crunk, ghetto, 'hood, rhyme, shout out, homeboy/homegirl/homie, no-homo, spin, etc.

Album Review

Each student will select one album listed on the syllabus and write a 4-5 page review that analyzes the aesthetics, style, and structure of the album. The analysis must be contextualized by placing the album in conversation with other artists and if it is not a freshman album then also in context with the artist's previous production(s).

Final Project

Digital media/creative project that explores one facet of Hip Hop—aural or visual aesthetics, fashion/sartorial politics, performance, etc.—through a documentary approach, but not one that is necessarily filmed. From digital stories and virtual media technologies to scrap books to embodied performance and participatory art. These projects can involve others/casts/subjects, but they must be conceived and designed individually. Projects will be presented in class on April 9, 14, and 16.

OSU Standard Grade Scheme

93 - 100 (A)
90 - 92.9 (A-)
87 - 89.9 (B+)
83 - 86.9 (B)
80 - 82.9 (B-)
77 - 79.9 (C+)
73 - 76.9 (C)
70 - 72.9 (C-)
67 - 69.9 (D+)
60 - 66.9 (D)
Below 60 (E)

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately

so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

WEEKLY SCHEDULE

Birth

January 7

Course Overview

Byron Hurt, *Beyond Beats & Rhymes* (documentary)

January 9

Roxanne, Roxanne (documentary)

Mark Katz, "The Breaks and the Bronx" (essay)

Sugar Hill Gang, "Rapper's Delight"

Gil Scott Heron, "The Revolution Will Not Be Televised"

Kurtis Blow, "The Breaks"

Roxanne Shante, "Roxanne's Revenge"

Grandmaster Flash & The Furious Five, "Message"

Run-DMC, "My Adidas"

January 14

Death Row Chronicles (BET series)

Nelson George, *Hip Hop America*

---"Hip-Hop's Founding Fathers Speak the Truth"

Juan Flores, "Puerto Rocks: Rap, Roots, and Amnesia" (essay)

Culture Industry

January 16

bell hooks, "Eating the Other" (essay)

Greg Tate, "Nigs R Us, or How Blackfolk Became Fetish Objects" (essay)

January 21

S. Craig Watkins, "Black Youth and the Ironies of Capitalism" (essay)

Christopher Holmes Smith, "'I Don't Like to Dream About Getting Paid': Representations of Social Mobility and the Emergence of the Hip-Hop Mogul" (essay)

January 23

Ava DuVernay, *This Is the Life* (documentary)

Ellis Cashmore, "White Boss in a Black Industry" (essay)

January 28

Gwendolyn Pough, "Bringing Wreck: Theorizing Race, Rap, Gender, and the Public Sphere" (essay)

Mark Anthony Neal, "No Time for Fake Niggas: Hip-Hop Culture and the Authenticity Debates" (essay)

Spike Lee, *Bamboozled* (film)

Sound

February 4

Tipper Gore, "Hate, Rape and Rap"

William Maxwell, "Sampling Authenticity: Rap Music, Postmodernism, and the Ideology of Black Crime"

Definition Paper Due

February 6

Stretch and Bobbito: Radio that Changed Lives (documentary)

Mark Katz, "The Art of War—The DJ Battle: 1991-1996"

February 11

Straight Outta Compton (film & soundtrack)

February 13

Selected Album Discussions

Fashion

February 18

Nasir Jones, *Fresh Dressed* (documentary)

February 20

Nicole Fleetwood, "'I am King': Hip-Hop Culture, Fashion Advertising, and the Black Male Body"

Shane White and Graham White, "Strolling, Jooking, and Fixy Clothes"

February 27

Lady of Rage, "Afro Puffs"

Tanisha Ford, *Dressed in Dreams: A Black Girl's Love Letter to the Power of Fashion* (memoir)

Visual

March 3

Style Wars (Documentary)

Album Review Due

March 5

Kehinde Wiley (visual art)

March 10 **SPRING BREAK**

March 12 **SPRING BREAK**

March 17

Dope (film)

March 19

Atlanta (tv)

Final Project Proposals Due

Word

March 24

Joan Morgan, *When Chickenheads Come Home to Roost* (book)

March 26

Jay-Z, *Decoded* (book)

Dance

March 31

Imani Kai Johnson, "From Blues Women to b-Girls: performing Badass Femininity"

Imani Perry, "B-Boys, Players, and Preachers: Reading Masculinity"

Politics

April 2

Eric Darnell Pritchard and Maria L. Bibbs, "Sista' Outsider: Queer Women of Color and Hip Hop"

Imani Perry, "My Mic Sound Nice: Art, Community, and Consciousness"

April 7

Paul Butler, *Let's Get Free: A Hip-Hop Theory of Justice* (book)

April 9

Project Presentations

April 14

Project Presentations

April 16

Project Presentations

Album Review Choices

*Artists not included on this list must be approved by the instructor.

**Selecting a different album by an artist on this list is acceptable.

Lauryn Hill, *The Miseducation of Lauryn Hill*

Nas, *Illmatic*

Notorious B.I.G., *Ready to Die*

Dr. Dre, *The Chronic*

Tribe Called Quest, *The Low End Theory*

Missy Elliot, *Supa, Dupa Fly*

Eve, *Ruff Ryders' First Lady*

Queen Latifah, *All Hail the Queen*

Ice Cube, *Amerikkka's Most Wanted*

KRS-One/Boogie Down Productions, *Sex & Violence*

Tupac, *All Eyez On Me*

Da Brat, *Funkdafied*

Public Enemy, *Fear of a Black Planet*

The Fugees, *The Score*

Jidenna, *The Chief*

MC Lyte, *Lyte as a Rock*

Eric B. & Rakim, *Don't Sweat the Technique*

L.L. Cool J, *Mama Said Knock You Out*

UGK, *Ridin' Dirty*

Remy Ma, *There's Something About Remy*

Fat Joe, *Jealous One's Envy*

Nikki Minaj, pick one

Diggable Planets, *Reachin'*

Snoop Dogg, *Doggystyle*

Jay-Z, *Hard Knock Life*

De La Soul, *De La Soul Is Dead*

Pete Rock & CL Smooth, *Mecca and the Soul Brother*
Mos Def, *Black on Both Sides*
X Clan, *To the East, Backwards*
Rob Base & DJ EZ Rock, *It Takes Two*
Craig Mack, *Funk da World*
Lil Kim, *Hard Core*
NWA, *Niggaz4Life*
Cypress Hill, *Black Sunday*
Salt-N-Peppa, *Very Necessary*
Too Short, *Too \$hort*
EPMD, *Strictly Business*
Souls of Mischief, *93 'til Infinity*
The Pharcyde, *Bizarre Ride II*
Gang Starr, *Step in the Arena*
Eminem, *The Marshall Mathers LP*
Trina, *Still da Baddest*
Master P, *MP da Last Don*
Busta Rhymes, *The Coming*
Ludacris, *Back for the First Time*
Cardi B, *Invasion of Privacy*
Lupe Fiasco, *Food & Liquor*
Kanye West, *Late Registration*
Immortal Technique, *Revolutionary Vol. II*
50 Cent, *Get Rich or Die Tryin'*
Lords of the Underground, *Here Come the Lords*
Black Sheep, *A Wolf in Sheep's Clothing*
Monie Love, *Down to Earth*
Das EFX, *Dead Serious*
Wu-Tang Clan, *Enter the Wu-Tang*
Kendrick Lamar, *To Pimp a Butterfly*
J. Cole, *Forest Hills Drive*
Digital Underground, *Sex Packets*
Method Man & Redman, *Blackout*
Brand Nubian, *One for All*
Geto Boys, *We Can't Be Stopped*
Group Home, *Livin Proof*
Chance the Rapper, *Coloring Book*
Outkast, *Southern*
Drake, *pick one*
Meek Mill, *Championships*
Kid Kudi, *Man on the Moon*
Gil Scott Heron, *spoken word*
Jill Scott, *spoken word*
Toni Blackman, *spoken word*
Saul Williams, *spoken word*

Ohio State Department Course Review Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to proposed new courses, group studies, study tours, workshop requests, and course changes. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the Office of Academic Affairs.

A. Information from academic unit *initiating* the request:

Initiating Academic Unit: AAAS July 25, 2019 Date:

Registrar's Listing: AFAMAST

Course Number: 3450 Level: U P G Credit Hours:

Course Title: The Art and Politics of Hip-Hop

Type of Request: New Course Group Studies Workshop Study Tour Course Change

Academic Unit with related interests asked to review the request (use a separate form for each unit while requesting concurrences from multiple units):

Date responses are needed:

B. Information from academic units *reviewing* the request:

- The academic unit *supports* the proposal
 The academic unit *does not support* the proposal.

Please explain:

The academic unit suggests: _____


Signature of Department Chair Signature of Graduate Studies Chair (if applicable)



July 25, 2019

Curriculum Review Committee,

As the OSU Department of Dance diversifies its curriculum, Dance Forms of the African Diaspora play a major role. These include: African American modern dance, jazz, tap, African dance, and hip-hop. We have made hires and hosted visiting artists in this vital area of movement practice, composition, and repertory and we are poised for another tenure-track hire. In order to offer hip-hop movement classes this next year, I have hired an adjunct hip-hop expert from our community. While teachers of these dance forms offer some historical and socio-cultural information in their studio classes, we are missing a course that deeply explores the roots and contemporary state of hip-hop culture.

The proposed course in African and African American Studies fills this need. AFAMAST 3450: The Art and Politics of Hip-Hop promises a robust exploration that places Hip-Hop arts practices within broader contexts of race, class, gender, sexuality, nation and geography. We will encourage our dance majors, minors, and elective students to take this course, particularly in conjunction with Hip-Hop 1 and 2, our studio movement classes.

Contemporary dance choreographers are currently developing hybrid movement vocabularies that draw upon multiple dance traditions. Hip-hop dance has a strong presence in these new concert dance voices. It has become a mandatory aspect of training for our aspiring dance professionals. AFAMAST 3450 will support this important development in our field.

Sincerely,

Susan Hadley, Chair
Department of Dance
The Ohio State University

Program Learning Goals			
	Goal A: Demonstrate an understanding of the cultural, socio-political, and historical formations, connections, conditions, and transformations evident throughout the African World.	Goal B: Identify, critique, and appreciate the intersections between race, class, gender, ethnicity, and sexuality from the historical and existential perspectives of African and African-descended peoples.	Goal C: Implement interdisciplinary research methods and methodological perspectives applicable to advanced study, community development, and public service.
Core Courses			
2201	Beginning	Intermediate	
3310	Intermediate	Intermediate	
3440	Intermediate	Advanced	Beginning
4921	Intermediate	Advanced	Intermediate
Elective Courses			
2000-Level (Max of 3 courses)	Beginning	Beginning	Beginning
3000- Level (Max of 3 courses)	Beginning/Intermediate	Beginning/Intermediate	Beginning/Intermediate
4000-Level	Advanced	Advanced	Advanced
5000-Level	Advanced	Advanced	Advanced