

Term Information

Effective Term Autumn 2022
Previous Value Spring 2020

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

The goals and objectives of AFAMAST 3450: The Art and Politics of Hip Hop have been changed.

What is the rationale for the proposed change(s)?

This course has been modified to more intentionally explore the GE theme of citizenship. As a result of the changes to the course based on the citizenship theme, the goals and objectives of the course also need to align with the theme and the expected learning outcomes.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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, Lima, Mansfield, Marion, Newark, Wooster
Previous Value Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 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

Citizenship for a Diverse and Just World

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

Previous Value

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, from its birth in the United States and its spread globally.
- To understand hip-hop as a cultural form that has four stylistic elements: rapping, the DJ, dance, and graffiti.
- To think about the role consumerism plays in the production and dissemination of hip-hop culture, and the way the music economy impacts and influences the hip-hop community.
- To consider the ways in which gender, sexuality, class, and nation intersect with race in the production and practice of hip-hop
- To consider how such intersectionality informs a specifically political engagement with and investment in hip-hop culture
- To hone argumentative writing skills.
- *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*

Previous Value

Content Topic List

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

COURSE CHANGE REQUEST
3450 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
11/10/2021

Sought Concurrence
Previous Value

No
Yes

Attachments

- AFAMAST 3450 The Art and Politics of Hip-Hop Syllabus (citizenship).docx: Syllabus
(Syllabus. Owner: Beckham,Jerrell)
- AFAMAST3450_submission-doc-citizenship.pdf: GE Theme Course Form Citizenship
(Other Supporting Documentation. Owner: Beckham,Jerrell)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham,Jerrell	11/09/2021 01:25 PM	Submitted for Approval
Approved	Skinner,Ryan Thomas	11/09/2021 01:49 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/10/2021 02:25 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	11/10/2021 02:25 PM	ASCCAO Approval



**AFAMAST 3450: The Art and Politics of Hip-Hop
Fall 20XX**

GE: Citizenship for a Just and Diverse World (Theme)

Instructor:

Email address:

Office hours Time/Place:

Office Location:

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 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, in writing, and through a creative project.

Course Objectives:

- Students will gain an understanding of the historical and political implications of hip-hop, from its birth in the United States and its spread globally.
- To understand hip-hop as a cultural form that has four stylistic elements: rapping, the DJ, dance, and graffiti.
- To think about the role consumerism plays in the production and dissemination of hip-hop culture, and the way the music economy impacts and influences the hip-hop community.
- To consider the ways in which gender, sexuality, class, and nation intersect with race in the production and practice of hip-hop
- To consider how such intersectionality informs a specifically political engagement with and investment in hip-hop culture
- To hone argumentative writing skills.

GE: CITIZENSHIP (THEME)

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.



- **ELO 1.1** Engage in critical and logical thinking about the topic or idea of the theme.
- **ELO 1.2** Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

- **ELO 2.1** Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- **ELO 2.2** Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Specific Expectations of Courses in Citizenship:

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

- **ELO 1.1** Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- **ELO 1.2** Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

- **ELO 2.1** Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.
- **ELO 2.2** Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

GE Rationale:

This course explores the theme of citizenship through a comparative study of politics and political identity within the global culture of hip-hop. The



purpose of the course is to encourage students to examine hip-hop as an expression of citizenship; that is, as an artful, expressive and popular mode of identification centered in political community. Specifically, this course advances the notion of “hip-hop citizenship.” Hip-hop citizenship fosters a sense of community among hip-hop practitioners, producers, and audiences, amplified by a common—though variable—commitment to political engagement and expression. Moving from the abstract to the concrete, this course situates hip-hop in the context of students' lives, encouraging them to consider their own relationship to hip-hop citizenship. The course further asks student to think beyond their local experiences, in relation to other “hip-hop citizenships” at local, regional, national, and even transnational levels. Through various methods of sustained cross-cultural and comparative study, the course challenges the traditional notion of citizenship, predicated on established rights and responsibilities between state and subject. Rooted in the history of civil rights struggle and movements for greater social justice and drawing on the deep wells of Black diasporic culture, Hip-hop citizenship assumes that political rights and responsibilities cannot be assumed or taken for granted. Grounded in a culture that privileges the musical enactment of community, hip-hop encourages students to query their own assumptions about citizenship and explore the possibility of learning from and applying these perspectives and practices to their own lives.

Required Texts:

1. Chang, J. (2005). *Can't stop, won't stop: a history of the hip-hop generation*. New York: St. Martin's Press.

Other Texts (Not Required):

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

*Texts can be purchased at the OSU Barnes & Noble

Grading: 600 Points TOTAL for the Class

60 points	Class Notes (6)
140 points	Wrap Up Sheets (7)
200 points	Analytical Writing Assignments (2)
100 points	Album Review
100 points	Final Project



Course Assignments:

Class Notes

The class notes are a reflection on the week's lessons and discussions.

Wrap Up Sheets

Wrap Up Sheets are Students are encouraged to synthesize and apply what they have learned through the week.

Analytical Writing Assignments

There will be two analytical writing assignments in which students will be expected to analyze and synthesize information within the genre of hip-hop. Students will be expected to present an argument and analyze the topic with supporting evidence from the course work. Additional details will be given later in the course. At least one analytical writing assignment will focus on the politics and political identity of hip-hop.

Album Review

Each student will select one album listed on the syllabus and write a 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). Emphasis will be given to the following question: To what extent might we consider this artist/group to represent hip-hop citizenship in the world today. Emphasis will also be given to the politics and politicization of this artist/group.

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. In choosing a facet, students should consider and articulate or express the politics of this element of hip-hop culture. These projects can involve others/casts/subjects, but they must be conceived and designed individually. Students are also encouraged to apply information learned with the final project presentation.

Participation

Students will be evaluated on the degree to which they participate in class discussions and their preparation to participate in a critical dialogue. If you will have an emergency, please email the instructor.



Late Assignments

Assignments are accepted up to 2 weeks after the due date; however, assignments turned in after due date will be deducted 5 points per week. After assignments are late 2 weeks (14 days), they may no longer be turned in.

OSU 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)

Course Policies and Resources:

Ohio State's academic integrity policy

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/>.

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.

Course Schedule:

Week	Date	Class Topic for the Week	Review/Due Today	Due Date (by Midnight)
1	August 23	Intro: Syllabus	Assigned Articles: Birth	Read by Sep 20
		Discussion: What is Hip-Hop?	Jeff Chang Book Ch. (1-4)	Read by Sep 5
2	August 30	Birth: The History of Hip-Hop (1950's - 1975)/The History of Hip-Hop 1975-Rapture	Wrap Up #1	Due Sep 5
		Carmen Zoom Meeting 6pm	Jeff Chang Book Ch. (8-15)	Read by Sep 10
3	September 6	Birth: The History of Hip-Hop (1975-1983)/The History of Hip-Hop (1984-1989)	Wrap Up #2	Due Sep 12
			Jeff Chang Book Ch. (17-19)	Read by Sep 17
4	September 13	Birth: The History of Hip-Hop (1990 - 2000 - Beyond)		
		Carmen Zoom Meeting 6pm	Album Review	Due Sep 19
5	September 20	Culture: Graffiti	Graffiti Culture Class Notes	Due Sep 26
		Culture: Graffiti	Assigned Articles: Culture	Read by Oct 11
6	September 27	Culture: B-Boying	Wrap Up #3	Due Oct 3
		Carmen Zoom Meeting 6pm		
7	October 4	Catch up on Work	Analytical Writing Assignment #1	Due Oct 10
8	October 11	MIDTERM BREAK		



9	October 18	Culture: DJing	DJ Culture Class Notes	Due Oct 24
		Carmen Zoom Meeting 6pm	Wrap Up #4	Due Oct 24
10	October 25	Culture: The MC	Emcee Culture Class Notes	Due Oct 31
			Wrap Up#5	Due Oct 31
11	November 1	Sound: Beat Making, Sampling, Digging	Beat Making Class Notes	Due Nov 7
		Carmen Zoom Meeting 6pm	Assigned Articles: Sound/Industry	Read by Nov 14
12	November 8	Sound: Underground/Independent Hip-Hop	Underground/Independent Hip-Hop Class Notes	Due Nov 14
13	November 15	Politics: Hip-Hop – Sex, Gender & Misogyny & Social Justice	Assigned Articles: Politics/Fashion	Read by Dec 5
		Carmen Zoom Meeting 6pm	Social Justice Class Notes/ Wrap Up #6	Due Nov 21
14	November 22		Analytical Writing Assignment #2	Due Nov 29
15	November 29	Politics: Hip-Hop & The Drug Culture - Industry: The Business of Rap Music --		
		Carmen Zoom Meeting 6pm	Wrap Up #7	Due Dec 5
16	December 6	Work on Final Project	Work on Final Project	
		FINAL PROJECT	FINAL PROJECT	Dec 15

***This schedule may be changed, but it is a guideline of the semester

Readings/Essays:

(The following essays/articles will be placed on CANVAS for students to read)

- Nelson George, *Hip-hop America* ---“Hip-Hop’s Founding Fathers Speak the Truth”
- Juan Flores, “Puerto Rocks: Rap, Roots, and Amnesia” (essay)
- bell hooks, “Eating the Other” (essay)
- Greg Tate, “Nigs R Us, or How Blackfolk Became Fetish Objects” (essay); in book *Everything but the Burden*
- 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)
- Gwendolyn Pough, “Bringing Wreck: Theorizing Race, Rap, Gender, and the Public Sphere”
- Mark Anthony Neal, “No Time for Fake Niggas: Hip-Hop Culture and the Authenticity Debates”
- Tipper Gore, “Hate, Rape and Rap”
- Mark Katz, “The Art of War—The DJ Battle: 1991-1996”
- 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” - Prophets of the Hood:Politics and Poetics in Hip-hop

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

Imani Perry, “B-Boys, Players, and Preachers: Reading Masculinity” - Prophets of the Hood:Politics and Poetics in Hip-hop

Conner Towne O’Neil, Life is a Donut, Assessing J Dilla’s Legacy

Album Review Choices:

The following albums are from the birth category depicted in the syllabus. They are grouped by year. Please choose one album for your album review.

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

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

Artist	Album Title	Year
Kurtis Blow	Kurtis Blow	1980
Grandmaster Flash & the Furious Five	The Message	1982
Fat Boys	Fat Boys	1984
Run DMC	Run-DMC	1984
L.L. Cool J	Radio	1985
Schoolly D	Schoolly D	1985
Run DMC	Raising Hell	1986
Salt-N-Peppa	Hot Cool Vicious	1986
Soul Sonic Force	Planet Rock: The Album	1986
Whodini	Back in Black	1986
Boogie Down Productions	Criminal Minded	1987
Dana Dane	Dana Dame with Fame	1987
Eric B. & Rakim	Paid in Full	1987
MC Shy D	Gotta Be Tough	1987
Spoonie Gee	The Godfather of Rap	1987
Big Daddy Kane	Long Live the Kane	1988
Boogie Down Productions	By All Means Necessary	1988
DJ Jazzy Jeff & the Fresh Prince	He's the DJ, I'm the Rapper	1988
EPMD	Strictly Business	1988
Ice T	Power	1988
MC Lyte	Lyte as a Rock	1988
NWA	Straight Outta Compton	1988
Public Enemy	It Takes a Nation of Millions to Hold Us Back	1988
Sir Mix a Lot	Swass	1988
Slick Rick	The Great Adventures of Slick Rick	1988
Stetsasonic	In Full Gear	1988



Ultra Magnetic MC's	Critical Beatdown	1988
2 Live Crew	As Nasty as they Wanna Be	1989
Beastie Boys	Paul's Boutique	1989
Queen Latifah	All Hail the Queen	1989
Brand Nubian	One for All	1990
L.L. Cool J	Mama Said Knock You Out	1990
Monie Love	Down to Earth	1990
Too Short	Short Dog's In the House	1990
X Clan	To the East Blackwards	1990
A Tribe Called Quest	Low End Theory	1991
Cypress Hill	Cypress Hill	1991
De La Soul	De La Soul Is Dead	1991
Gang Starr	Step in the Arena	1991
Geto Boys	We Can't Be Stopped	1991
Ice Cube	Death Certificate	1991
Main Source	Breakin' Atoms	1991
Naughty By Nature	Naughty By Nature	1991
Das EFX	Dead Serious	1992
Diamond D	Stunts Blunts & Hip-hop	1992
Dr. Dre	The Chronic	1992
Pete Rock & CL Smooth	Mecca and the Soul Brother	1992
Redman	Whut? The Album	1992
The Pharcyde	Bizarre Ride II the Pharcyde	1992
8Ball & MJG	Comin' Out Hard	1993
A Tribe Called Quest	Midnight Marauders	1993
Blackmoon	Enta Da Stage	1993
Diggable Planets	Reachin'	1993
Freestlye Fellowship	Innercity Griots	1993
Snoop Dogg	Doggystyle	1993
Souls of Mischief	93 'til Infinity	1993
Spice 1	187 He Wrote	1993
Wu-Tang Clan	Enter the Wu-Tang (36 Chambers)	1993
Craig Mack	Funk da World	1994
Da Brat	Funkdafied	1994
Nas	Illmatic	1994
Notorious B.I.G.	Ready to Die	1994
OC	Word Life	1994
Outkast	Southernplayalisticadillacmuzik	1994
The Beatnuts	Street Level	1994
Bone Thugs-N-Harmony	E 1999 Eternal	1995
Fat Joe	Jealous One's Envy	1995



Mobb Deep	The Infamous	1995
Raekwon	Only Built for Cuban Linx	1995
Busta Rhymes	The Coming	1996
DJ Shadow	Endtroducing	1996
Lil Kim	Hard Core	1996
Master P	Ice Cream Man	1996
The Fugees	The Score	1996
Tupac	All Eyez On Me	1996
UGK	Ridin' Dirty	1996
Company Flow	Funcrusher Plus	1997
Missy Elliot	Supa Dupa Fly	1997
Puff Daddy & The Family	No Way Out	1997
DMX	It's Dark & Hell is Hot	1998
Jurassic 5	Jurassic 5	1998
Juvenile	400 Degreez	1998
Lauryn Hill	The Miseducation of Lauryn Hill	1998
Marley Marl	In Control, Vol. 1	1998
Mos Def & Talib Kweli	Mos Def & Talib Kweli are Blackstar	1998
People Under the Stairs	The Next Step	1998
Silkk the Shocker	Charge it 2 da Game	1998
Eminem	The Slim Shady LP	1999
Eve	Ruff Ryders' First Lady	1999
MF Doom	Operation Doomsday	1999
Mos Def	Black on Both Sides	1999
The Roots	Things Fall Apart	1999
Deltron 3030	Deltron 3030	2000
Ghostface Killah	Supreme Clientele	2000
Ludacris	Back for the First Time	2000
Reflection Eternal	Train of Thought	2000
Slum Village	Fantastic Vol 2	2000
Aesop Rock	Labor Days	2001
Cannibal Ox	The Cold Vein	2001
J Live	The Best Part	2001
Jay-Z	The Blueprint	2001
Masta Ace	Disposable Arts	2001
Atmosphere	God Loves Ugly	2002
Mr. Lif	I Phantom	2002
RJD2	Deadringer	2002
50 Cent	Get Rich or Die Tryin'	2003
Brother Ali	Shadows on the Sun	2003
Diplomats	Diplomatic Immunity	2003



Immortal Technique	Revolutionary Vol. II	2003
Little Brother	The Listening	2003
Kanye West	The College Dropout	2004
Madvillain	Madvillainy	2004
Trina	Still da Baddest	2004
Common	Be	2005
J Dilla	Donuts	2006
Blu & Exile	Below the Heavens	2007
Lil Wayne	The Carter III	2008
Kid Kudi	Man on the Moon	2009
Drake	Thank Me Later	2010
Nikki Minaj	Pink Friday	2010
ASAP Rocky	Long. Live. ASAP	2013
J. Cole	Forest Hills Drive	2014
Run the Jewels	RTJ2	2014
Kendrick Lamar	To Pimp a Butterfly	2015
Chance the Rapper	Coloring Book	2016
Cardi B	Invasion of Privacy	2018
Meek Mill	Championships	2018

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the focal theme. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. *(50-500 words)*

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

(50-700 words)

Course subject & number

Specific Expectations of Courses in Citizenship

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)