
Term Information

Effective Term Spring 2026

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 3460
Course Title Digging in the Crates as Archival Research
Transcript Abbreviation DiCrateArchvIRsrch
Course Description This course provides a critical introduction to qualitative & cultural research methods within the field of African American & African Studies. It will focus specifically on Hip Hop culture, situating it within the larger context of African American Black music traditions. Students will explore research intent, design, methodology, format, & presentation through a Hip Hop lens.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 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

Prerequisites and Exclusions

Prerequisites/Corequisites None
Exclusions None
Electronically Enforced No

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

Traditions, Cultures, and Transformations

Course Details

Course goals or learning objectives/outcomes

- Students will analyze a topic or idea at a more advanced level than the foundations. 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 matters.
- 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.
- Students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
- Students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Content Topic List

- Research Methodology
- Hip Hop Tradition
- Qualitative and Cultural Research
- African American Music Traditions
- Black Music Traditions

Sought Concurrence

No

Attachments

- Syllabus AFAMAST 3460 Digging in the Crates as Archival Research.docx: Syllabus
(Syllabus. Owner: Beckham, Jerrell)
- (GE-History Theme - traditions cultures transformations) AFAMAST 3460 Digging in the Crates as Archival Research.pdf: GE Form
(Other Supporting Documentation. Owner: Beckham, Jerrell)
- CurriculumMap&ProgramLearningGoals_AAAS.docx: Curriculum Map
(Other Supporting Documentation. Owner: Beckham, Jerrell)
- (Proposed Syllabus draft_06) 3460 Digging in the Crates as Archival Research.docx: Updated Syllabus 7.17.25
(Syllabus. Owner: Beckham, Jerrell)
- Concurrence from School of Music.docx: Concurrence
(Concurrence. Owner: Beckham, Jerrell)

Comments

- - It is not clear why the course number on the form in curriculum.osu.edu is 3460.02. There is no 3460.01 on the books and also the syllabus attached refers to the course as being 3460 (no decimal).
- If this course will be able to count in your major, please upload an updated curriculum map, indicating the program goal(s) or learning outcome(s) the new course is designed to meet.
- Please note that p. 2 of the syllabus refers twice to "GE Theme: History Theme - Traditions Cultures and Transformations". The reviewing faculty committee will ask that the syllabus display the correct name of the GE category (namely "GEN Theme: Traditions, Cultures and Transformation" without a reference to a history theme) so I would advise that this be changed before subcommittee review. *(by Vankeerbergen,Bernadette Chantal on 02/13/2025 10:11 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham,Jerrell	02/12/2025 01:49 PM	Submitted for Approval
Approved	Rucker-Chang,Sunnie Trine'e	02/12/2025 01:57 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	02/13/2025 10:27 AM	College Approval
Submitted	Beckham,Jerrell	07/18/2025 03:01 PM	Submitted for Approval
Approved	Rucker-Chang,Sunnie Trine'e	07/18/2025 03:08 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	08/11/2025 12:38 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	08/11/2025 12:38 PM	ASCCAO Approval

Proposed Syllabus
Autumn Semester 2025
Pilot new course:

AFAMAST 3460: Digging in the Crates as Archival Research

Course Information:

Course Times & Location: TBA

Credit Hours: 3

Mode of Delivery: Face-to-Face

Format of Instruction: Lecture

Contact Hours: 3 hours per week

Instructor:

- **Name:** TBA
- **Email:** TBA
- **Office:** TBA
- **Office hours:** TBA
- **Preferred means of communication:** TBA

Course Prerequisites:

None

Course Description:

This course provides a critical introduction to qualitative and cultural research methods within the field of African American and African Studies. It will focus specifically on Hip Hop culture, situating it within the larger context of African American Black music traditions. Students will explore research intent, design, methodology, format, and presentation through a Hip Hop lens. The course aims to encourage students to reflect on the philosophical, theoretical, and ethical implications of conducting research in African American and African Studies, particularly in relation to Hip Hop's tradition of "digging in the crates" to understand music. Additionally, students will conduct an in-depth analysis of the history of Hip Hop production and the significance of sampling in popular music.

Topics include:

- Understanding the concept of "Digging in the Crates";
- What is a hypothesis?
- Uncovering a research problem and associated research questions
- Understanding the problem in order to choose the correct research methodology

This course is an elective option for the Hip Hop Studies minor and the [proposed]. It is open to all students, regardless of major. 3 credits.

General Education (GE)

GEN Theme: Traditions, Cultures and Transformations

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

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.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

GEN Theme: Traditions, Cultures and Transformations	
EXPECTED LEARNING OUTCOMES	COURSE LEARNING OBJECTIVES
Successful students are able to: (1.1) Engage in critical and logical thinking about the topic or idea of the theme.	In this course, students will: Engage in critical and logical thinking while reflecting on their own research related to hip-hop culture. By analyzing chapters and themes from Mark Katz's "Groove Music: The Art and Culture of the Hip-Hop DJ," students will connect their findings with personal insights and broader cultural discussions. Students will do a chapter analysis with a critical analysis selection and engage in a reflective discussion in the form of an artistry analysis.
(1.2) Engage in advanced, in-depth, scholarly exploration of the topic or idea of the theme.	Critically analyze music production and connect it to students own research. When given a selection of music samples from various genres and cultural backgrounds. Take time to listen to each carefully and note your impressions. While listening, focus on specific components such as melody, rhythm,

	instrumentation, and lyrical content. Additionally, students will choose one of the four main elements of Hip Hop (DJing, Graffiti, B-Boying, Emceeing) and create a PowerPoint with no more than seven slides that: Define the chosen element. Explain its historical significance and evolution within the Hip Hop culture. This framework emphasizes how students can shape their assignments to reflect their unique research journeys while exploring the history of DJing in Hip Hop culture.
(2.1) Identify, describe, and synthesize approaches or experiences as they apply to the theme.	Articulate their own research methodologies and designs in relation to understanding Hip Hop culture. Working in small groups, they will discuss provided scenarios and relate them to their personal research experiences. Each group will identify the methodology and design that best suits their unique approaches, presenting their conclusions to the class. This exercise aims to deepen their understanding of how research methodology influences the interpretation of Hip Hop culture.
(2.2) Demonstrate a developing sense of self as a learning through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	Reflect on personal growth as a researcher and learner while connecting experiences in Hip Hop culture to the development of your research topic. Through a self-assessment journal that will speak to their strengths as a researcher and learner, particularly in relation to your personal connections to Hip Hop.
(3.1) Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.	Write short essays and deliver presentations that speak to their understanding of how Hip Hop contributes to the formation of individual and collective identities, and what are the implications of this for understanding Hip Hop culture. Also, a series of reflection essays, and a discussion forum to help display students' understanding of the relationship between theory and method and the implications for interdisciplinary research.
(3.2) Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.	Prepare a research proposal that links research questions, theoretical paradigms, and research methodologies. Create a PowerPoint addressing your research. Define your research question. Discuss the theoretical framework you will use. Outline the research methodology and design.

(3.3) Examine the interactions among dominant and sub-cultures.	Engage with Mark Katz's "Groove Music: The Art and Culture of the Hip Hop DJ" to understand the significance of DJs in Hip-Hop culture and connect these concepts to their independent research.
(3.4) Explore changes and continuities over time within a culture or society.	Write a brief proposal outlining their selected topic and initial thoughts on the following topics - The evolution of Hip Hop music styles (e.g., lyrical themes, production techniques) - The impact of hip hop on social movements (e.g., Black Lives Matter) - The role of dance in hip hop culture (e.g., breakdancing, krumping) - The influence of Hip Hop fashion trends over the decades - Language and vernacular shifts within hip hop lyrics
(4.1) Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.	Analyze specific examples of sampling in Hip Hop music, tracing the sources of samples and discussing how they are transformed and repurposed to create new meanings and messages. Students will also select two different cultural expressions, one from within Hip-Hop and another from a different music genre or cultural practice. They will analyze and present the differences, similarities, and disparities in how these expressions reflect societal values and contribute to cultural transformations.
(4.2) 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.	Engage in role-playing exercises where students assume identities reflected in hip hop narratives that differ from their own. This activity aims to foster empathy and understanding by immersing students in scenarios that highlight societal issues impacted by race, ethnicity, and gender, as represented in hip hop. Following the role-play, the class will discuss how qualitative research methods, such as hip-hop ethnography or narrative inquiry, can provide powerful insights into the lived experiences and struggles depicted in hip hop culture.

Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Explain the concept of "Digging in the Crates" within the research context

- Define, articulate, and demonstrate what constitutes a hypothesis.
- Identify and analyze a research problem along with its related research questions.
- Evaluate a research problem effectively to select the appropriate research methodology.
- Express a clear understanding of Hip Hop as a culture; including listing and explaining the 4 main elements of Hip Hop (DJing, Graffiti, B-Boying, & Emceeing)
- Explain the concept of Hip Hop sampling (Digging in the Crates) within African American musical traditions.
- Describe sampling as archival research within African American black music traditions.
- Articulate the difference between research methodology and research design.
- Prepare a research proposal and demonstrate a clear understanding of the links between research questions, theoretical paradigms and research methodologies.
- Demonstrate the ability to consider and deploy specific methodologies to the consideration of a range of research questions.
- Illustrate the relationship between theory and method.

Required Texts:

- Katz M. (2012). Groove music: The art and culture of the hip-hop DJ. Oxford, UK: Oxford University Press.

*Texts can be purchased at the OSU Barnes & Noble

Grading: 500 Points TOTAL for the Class

100 points	Chapter Analyses (4 @ 25 points each)
100 points	Artistry Analysis (5 @ 20 points each)
100 points	Reflective Analysis (2 @ 50 points each)
100 points	The Role of Hip Hop Identity Formation (Midterm)
100 points	Research Proposal

Descriptions of Major Course Assignments:

Chapter Analyses (4 @ 25 points each)

Students will analyze assigned chapters from the assigned readings and will share in class with a 5 slide PPT or Prezi. Choose at least two chapters from "Groove Music." As you read, identify the central arguments Katz presents regarding the artistry, techniques, and cultural significance of the hip-hop DJ. Do you find the arguments compelling? Develop a research question based on gaps/ or topics not discussed.

Reflective Analysis (2 @ 50 points each)

Reflect on the artistic techniques discussed by Katz. How do the ideas presented in the text connect with the cultural issues relevant to your research? How do these techniques illuminate the nature of creativity in your own research area? Provide examples that showcase both the similarities and differences between Katz's insights and your findings.

- **Research Methodology vs. Research Design Discussion** - Students will articulate their own research methodologies and designs in relation to understanding Hip Hop culture. Working in small groups, they will discuss provided scenarios and relate them to their personal research experiences. Each group will identify the methodology and design that best suits their unique approaches, presenting their conclusions to the class. This exercise aims to deepen their understanding of how research methodology influences the interpretation of Hip Hop culture.
- **Journal Entry: Self-Assessment** - Write a reflective journal entry (500-700 words) that explores your journey as a learner in this course. Consider the following prompts to guide your reflection:
 - What prior experiences, both academic and personal, have shaped your interest in Hip Hop culture?
 - How have your understanding and perceptions of research evolved through your- engagement with the course material?
 - Identify a challenge or a moment of insight in your research process so far. How did you navigate this experience, and what did you learn from it?

Artistry Analysis (5 @ 20 points each)

Music Production Workshop Reflection

Write 1-2 paragraphs discussing your analysis and its connection to your research. Given a selection of music samples from various genres and cultural backgrounds. Take time to listen to each carefully and note your impressions. While listening, focus on specific components such as melody, rhythm, instrumentation, and lyrical content. How do these elements work together to form a cohesive sound? Reflect on the cultural heritage

embodied in each sample. How does this heritage influence the music? What stories or histories do these samples tell? Think about how the themes and ideas present in these samples relate to your own research. Consider questions like:

- How does the music reflect or challenge the topics you are studying?
- In what ways can your findings enhance the understanding of these samples or the cultures they represent?

Exploring the Four Elements of Hip Hop

Choose one of the four main elements of Hip Hop (DJing, Graffiti, B-Boying, Emceeing) and create a PowerPoint with no more than seven slides that: Define the chosen element. Explain its historical significance and evolution within the Hip Hop culture. This framework emphasizes how students can shape their assignments to reflect their unique research journeys while exploring the history of DJing in Hip Hop culture.

Digging In The Crates Case Studies/Listening Party

On this field trip, students will delve into records, immerse themselves in artist performances, and link the sounds of various instruments. By examining record labels and listening to record recordings. Investigate how cultural components have profoundly influenced historical or current events through the lens of music. This exercise aims to offer tangible instances of the theoretical concepts covered in the class, enhancing comprehension of the course content.

Discussion Forum: Theoretical Paradigms and Interdisciplinary Research

Understand the relationship between theory and method and the implications for interdisciplinary research. Students will: Post a summary of a theoretical paradigm relevant to Hip Hop studies. Provide examples of how this theory can influence research methods and vice versa. Comment on at least two classmates' posts to foster dialogue.

Reflection Essays

Students will be asked to write reflection essays on how their understanding of the influence of cultural aspects on historical or contemporary issues has evolved throughout the course. This will encourage students to critically assess their learning journey and the implications of their own research.

Midterm Project

Research Question: How does Hip Hop contribute to the formation of individual and collective identities, and what are the implications of this for understanding Hip Hop culture?

Methodology: Conduct a qualitative study of Hip Hop fans and artists to explore their experiences of identity formation. Interview participants to gain insights into how Hip Hop has influenced their sense of self, their relationships with others, and their place in society. Analyze Hip Hop lyrics, music videos, and other cultural artifacts to understand how Hip Hop represents and constructs identities.

Creative Work: Create a multimedia installation or performance piece that explores the role of Hip Hop in identity formation. This could include elements such as video, music, dance, and spoken word.

Final Project Presentation

Prepare a research proposal that links research questions, theoretical paradigms, and research methodologies. Create a PowerPoint addressing your research. Define your research question. Discuss the theoretical framework you will use. Outline the research methodology and design.

Slide 1: Title Slide

Introduce the topic of the presentation. Include the title of the research project, your name, the date, and any relevant institutional affiliation.

Slide 2: Introduction to the "Big" Idea or Technological Advancement

Define the specific "big" idea or technological advancement you will analyze. Provide a brief overview of its historical context and significance. Highlight why it deserves attention regarding cultural impact.

Slide 3: Research Question

Clearly state your research question. Discuss its relevance to the specific culture being studied. Explain how this question arises from the significance of the technological advancement

Slide 4: Theoretical Framework

Introduce the theoretical frameworks relevant to your analysis (e.g., cultural studies, technological determinism, social constructivism). Explain how these frameworks will guide your understanding of the impact.

Slide 5: Methodology Overview

Outline the research methodologies you will employ (qualitative, quantitative, mixed methods). Briefly describe the rationale for choosing these methodology(ies) in exploring the cultural changes.

Slide 7: Analysis Techniques

Discuss how you will analyze the data you collect. Mention any relevant tools or frameworks for analysis (thematic analysis, statistical methods) and justify their suitability for your study.

Slide 8: Implications of Research

Reflect on the broader implications of your research findings. Consider how understanding the cultural impact of this technological advancement could inform future research, policy-making, or social practices.

Slide 9: References

List all sources and references that were cited in your presentation. Ensure to follow a consistent citation style relevant to your field (APA, MLA, Chicago, etc.).

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 everyone 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.

Religious Accommodations

- **Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.**

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a

request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Office of Institutional Equity. (Policy: **Religious Holidays, Holy Days and Observances**)**

Course Schedule

- Refer to the Carmen Canvas course for up-to-date due dates.

Week 1

- Theme: Syllabus and Course Overview
 - Research Methodology vs. Research Design

Week 2

- Theme: Research Methodology vs. Research Design continued
 - *Chapter Analysis: Groove Music (Ch. 1-2)*

Week 3

- Theme: Aims, Objectives, Research Questions
 - Quantitative vs Qualitative vs Mixed Methods
 - Activity: Role-Playing Exercises Inspired by Hip Hop Narratives
 - *Reflective Analysis: Research Methodology vs. Research Design Discussion*

Week 4

- Theme: Sampling & Data Collection
 - Activity: Sampling in Hip Hop music and Comparative Analysis
 - Understanding two different cultural expressions using research methods & research methodology

Week 5

- Theme: Writing the methodology
 - *Chapter Analysis: Groove Music (Ch.3-4)*

Week 6

- Theme: The origin and history of Hip Hop
 - *Activity: Exploring changes within Hip Hop culture*
 - *Activity: Role Playing exercises inspired by Hip Hop Narratives*

Week 7

- Theme: The 4 main elements of Hip Hop
 - Understanding Hip Hop as culture
 - Activity: Understanding the Role of DJs in Hip Hop Culture (discussion post and presentation)
 - *Chapter Analysis: Groove Music (Ch. 5-6)*
 - *Artistry Analysis: Exploring the Four Main Elements of Hip Hop*

Week 8

- *Midterm Project*

Week 9

- Theme: What is Digging in the crates in relation to research?
 - A Tribe Called Quest
 - *Chapter Analysis: Groove Music (Ch. 7-8)*

Week 10

- Theme: Digging in the crates as archival research
 - Consider how hip hop samples and compare this to your research

- *Digging in the Crates Analysis*

Week 11

- Theme: Let's Dig in the Crates!
 - Field Trip to the Vinyl Record Store (Digging In The Crates Case Studies/Listening Party)
 - You try it: Digging in the Crates
 - *Artistry Analysis: Digging in the Crates Case Studies*

Week 12

- Theme: Playing Records and Beat Making
 - Experiment with Beat making workshop
 - *Artistry Analysis: Music Production Workshop Reflection*

Week 13

- Theme: Apply the Digging in the crates concept to your own research
 - *Artistry Analysis: Discussion Forum – Theoretical Paradigms and Interdisciplinary Research*

Week 14

- Theme: Research Methodology & Digging in the crates
 - *Reflective Analysis: Journal Entry – Self-Assessment*
 - *Artistry Analysis: Reflection Essays*

Week 15

- *Final Project – Presentation of Research Projects*

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

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

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

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.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
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.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
---	---

	Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3) Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions. <u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas. <u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts. <u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others. Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.
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.	Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom. Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces

	<i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
--	---

Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	

yes

thx

D

David M. Hedgecoth, PhD

Professor, Associate Director

Chair, Undergraduate Studies

School of Music

Affiliated Faculty, Center for Latin American Studies

College of Arts and Sciences

The Ohio State University

From: Beckham, Jerrell <beckham.4@osu.edu>

Sent: Friday, July 18, 2025 2:28 PM

To: Rawls, Jason <rawls.5@osu.edu>; Hedgecoth, David <hedgecoth.1@osu.edu>; Banks, Eva-Marie <banks.76@osu.edu>

Subject: RE: Concurrence

Hello David,

Yes, we plan to cross list them, but we plan to cross list them after they are approved. Do we have the support of the Music Department? Thank you!

Jerrell

From: Rawls, Jason <rawls.5@osu.edu>

Sent: Thursday, June 26, 2025 1:25 PM

To: Hedgecoth, David <hedgecoth.1@osu.edu>; Beckham, Jerrell <beckham.4@osu.edu>; Banks, Eva-Marie <banks.76@osu.edu>

Subject: Re: Concurrence

David,

Do you mean will these offerings be cross listed now or later? It may be easier to do down the road for ease of gaining approval. Let us know your thoughts.

Jason Rawls

[Assistant Professor of Hip Hop](#)

The Ohio State University

College of Arts and Sciences

African American & African Studies (AAAS)/[School of Music](#)

[#YouthCulturePower \(YCP\)](#)

[The Book \(click here\)](#)

[The Album \(click here\)](#)

www.polarentllc.com

www.itsjayare.com

From: Hedgecoth, David <hedgecoth.1@osu.edu>

Sent: Thursday, June 26, 2025 1:17 PM

To: Beckham, Jerrell <beckham.4@osu.edu>; Banks, Eva-Marie <banks.76@osu.edu>

Cc: Rawls, Jason <rawls.5@osu.edu>

Subject: Re: Concurrence

Hi there,

This seems fine. We are corss listing these offerings, correct?

Thanks, all,

Dave

David M. Hedgecoth, PhD

Professor, Associate Director

Chair, Undergraduate Studies

School of Music

Affiliated Faculty, Center for Latin American Studies

College of Arts and Sciences

The Ohio State University

From: Beckham, Jerrell <beckham.4@osu.edu>

Sent: Friday, June 20, 2025 1:55 PM

To: Banks, Eva-Marie <banks.76@osu.edu>

Cc: Hedgecoth, David <hedgecoth.1@osu.edu>; Rawls, Jason <rawls.5@osu.edu>

Subject: RE: Concurrence

Hello Dr. Hedgecoth,

I am following up on the concurrent letter we have requested from the School of Music for two courses in AAAS that Dr. Rawls would like to teach. Thank you!

Jerrell

From: Banks, Eva-Marie <banks.76@osu.edu>
Sent: Monday, April 21, 2025 9:39 AM
To: Beckham, Jerrell <beckham.4@osu.edu>
Cc: Hedgecoth, David <hedgecoth.1@osu.edu>; Rawls, Jason <rawls.5@osu.edu>
Subject: RE: Concurrence

Jerrell,

I am copying Dr. David Hedgecoth on this email. He is our Undergraduate Chair. David are you able to provide concurrence for these two courses?

Thanks to all!



Eva Banks

Undergraduate Coordinator
Assistant to the Associate Director and Undergraduate Chair
School of Music, College of Arts and Sciences **The Ohio State University**
110 Weigel Hall, 1866 College Road North, Columbus, OH 43210
614-292-2870 Office
banks.76@osu.edu / music.osu.edu
Pronouns: she/her/hers



From: Beckham, Jerrell <beckham.4@osu.edu>
Sent: Friday, April 18, 2025 11:12 AM
To: Banks, Eva-Marie <banks.76@osu.edu>
Subject: Concurrence

Hello Maria,

We are seeking concurrence for the following two courses. AFAMAST 2050:
Hip Hop Music History & Culture

AFAMAST 3560: Digging in the Crates as Archival Research.

Thank you.

Jerrell



Jerrell K. Beckham, Ph.D.

Program Coordinator

College of Arts & Sciences | African American & African Studies

230 N. Oval Mall | 486D University Hall, Columbus Ohio 43210

(614) 688-2638 (O)

beckham.4@osu.edu

Course Schedule

- Refer to the Carmen Canvas course for up-to-date due dates.

Week 1 Introduction and Syllabus Review

- As students walk into the classroom, I will have Breaks playing (such as James Brown, Sly & the Family Stone, Michael Viner's Incredible Bongo Band & The Honey Drippers).
- Introduce myself and background in the Hip Hop music industry
- Review Syllabus
- Activity: What is Hip Hop to you?
 - o Discussion of what Hip Hop means to the students

Week 2 South Bronx and Urban America & the Four Main Elements

- Discussion of readings
- Class
- What is Hip Hop and What is Rap? - Introduction to Hip Hop Culture
 - o Definition of culture
 - o Introduce the 4 elements of Hip Hop
 - DeeJay
 - Graffiti
 - B Boying
 - Emceeing
 - o Hip Hop Vs. Rap
 - o Bronx, NY in the 1950's-60's
 - o Significance of the Cross Bronx Expressway
 - o Gangs move in
 - o 1520 Sedwick Ave. & Kool Herc
 - o B Boying and its African American roots
 - o Puerto Rican Style B Boying
 - o West coast B Boying
 - o Rap's pop culture roots
 - o African Roots of Rap as oral expression
 - o Toasting
- Movie: 80 Blocks from Tiffany's
- Movie: Style Wars
- Homework: Read (chapters 1-2)

Week 3 Rap Music's African and African American Cultural Roots, 1520 Sedgwick Ave & Kool Herc (1967-1978)

- Class:
 - o Last Poets
 - o Gil Scott Heron

- Kool Herc
- Cold Crush Brothers
- Busy Bee
- Love Bug Starski
- Funky Four Plus 1

- Homework: Read (chapter 3-5); Hip Hop worksheet #1 (Visual & Spatial Art)

Week 4 The Early Years (1979-1983)

- Class
 - Grandmaster Flash & the Furious Five
 - Afrika Bambaata
 - Sugar Hill Gang and Rappers Delight
 - Jonzun Crew
 - Twilight 22
 - Kurtis Blow

- Homework: Read (chapter 5); Hip Hop worksheet #2 (Literary Arts)

Week 5 Adolescence: The Beginning of the Def Jam Era (1984-1987)

- Class
 - Run DMC
 - Fat Boys
 - LL Cool J
 - Salt & Pepa
 - Whodini
 - Schooly D
 - Dana Dane
 - MC Shy D
 - Ice T

- Homework: Read (chapter 6); Hip Hop worksheet #3 (Discussion Forum)

Week 6 The Golden Era of Hip Hop (1988-1992)

- Class
 - Second generation of rappers
 - New school innovations
 - Public Enemy
 - KRS-1 & Boogie Down Productions
 - NWA
 - Emergence of Gangsta Rap
- Movie: Movie: The Hip-Hop Years part 3
- Homework: Prepare for Midterm

Week 7 Midterm

Week 8 Backpack vs the “Shiny Suit Era” (1993-1998)

- Class
 - Hardcore rap
 - Political empowerment
 - Jazz Rap
 - A Tribe Called Quest
 - Wu Tang Clan
 - Puffy, Bad Boy
 - Dr. Dre, Death Row Records
 - Pop Rap
 - East Coast Vs West Coast
 - X-rated and controversial rap – Miami Bass
 - Emergence of G Funk
- Homework: Read (chapter 7-8)

Week 9 Independence Day: Commercial vs. Underground Hip Hop (1998-2004)

- Class
 - wave of independent or underground artists
 - Mos Def & Talib Kweli
 - Dilated Peoples
 - MF Doom
 - J Dilla
 - emergence of turntablism
 - Jazz rap fusion and Conscious Hip Hop
- Homework: Read (chapter 9); Hip Hop worksheet #4 (Case Study)

Week 10 Mainstream Commercialism Hip Hop (2000-2007)

- Class
 - Underground Hip Hop
 - The South got something to say
 - Crunk, snap
 - The Millennials and young innovators
 - Pharrell, Drake, Nicki Minaj
- Homework: Read (chapter 10)

Week 11 New Age Rap: Hip Hop in the 2010's (2007-2017)

- Class
 - Trap
 - Hip Hop as Pop Culture
 - Hamilton on Broadway
 - Kendrick Lamar
 - Rap and activism
 - Internet rap/Blogs
 - Youtube
 - Bandcamp
- Homework: Read (chapter 11)); Hip Hop worksheet #5 (Analyzing Lyrics)

Week 12 Hip Hop TODAY (2018-Present)

- Class
 - Hip Hop Beef's (Kendrick & Drake etc)
 - Hip Hop and Social Media
 - Regional Hip Hop
- Homework: Read (Elliott chapter 10)

Week 13 Global Hip Hop

- Class
 - Global linguistics
 - Hip Hop around the world
 - Examples – Ghana, China, France, Latin America
- Homework: Read (Berry Book chapter 7, 9); Hip Hop worksheet #6 (Reviewing Visuals)

Week 14 Where do we go from here – The social and cultural awakening of Hip Hop

- Class
 - Key change agents of rap music
 - Hip Hop and social cultural justice
 - Hip Hop and Education
 - Hip Hop sub genres
 - Hip Hop moguls and leading international artists
- Homework: Prepare for final exam

Week 15 Final Exam

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

Sampling of some of the albums that will be listened throughout the course:

Artist	Album Title	Year
Kurtis Blow	Kurtis Blow	1980
Grandmaster Flash and 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-Pepa	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

	<i>Program Learning Goals</i>		
	Goal A: Demonstrate an understanding of the cultural, socio-political, and historical formations, connections, conditions, and transformations evident throughout the African World and Black Diaspora.	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.
<i>Core Courses</i>			
2201	Beginning	Intermediate	
3310	Intermediate	Intermediate	
3440	Intermediate	Advanced	Beginning
4921	Intermediate	Advanced	Intermediate
<i>Elective Courses</i>			
2000-Level (<i>Max of 3 courses</i>)	Beginning	Beginning	Beginning
3000- Level (<i>Max of 3 courses</i>)	Beginning/Intermediate	Beginning/Intermediate	Beginning/Intermediate
4000-Level	Advanced	Advanced	Advanced
5000-Level	Advanced	Advanced	Advanced