

Term Information

Effective Term Spring 2026

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2050
Course Title Hip Hop 50 - Hip Hop Music, History and Culture
Transcript Abbreviation HipHopHistMuscCult
Course Description This course explores Hip Hop music, touching upon its historical background and providing a concise overview of the associated culture. While a primary focus of this course will be Hip Hop music, participants will develop an understanding of Hip Hop culture, focusing on its primary elements (DJing, BBoying, Graffiti, and Emceeing).
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 Not open to students with credit for AFAMAST 2050
Electronically Enforced Yes

Cross-Listings

Cross-Listings Cross-listed in African American and African Studies

Subject/CIP Code

Subject/CIP Code 50.0201
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Literary, Visual and Performing Arts

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

- Describe the origin of Hip Hop and its significance to Black music and Black studies over the past fifty years.
- Communicate rap's African and African American cultural roots.
- Articulate the nuances of the four main elements of Hip Hop DJing, B-Boying, Graffiti, and Emceeing)
- Explain the significance of Hip Hop culture.
- Critically analyze the evolution of Hip Hop music from the 1970's to the present.
- Recognize the cultural and historical significance of various people, events, places and timelines within culture of hip-hop.
- Identify key contributors to the advancement of hip-hop culture and their impact upon culture and music of the world.

Content Topic List

- What is Hip Hop and what is Rap?
 - The South Bronx and Urban America
 - Graffiti Art and Breaking
 - Rap's African and African American Cultural Roots
 - Gangsta Rap in the 1990's and Responses from within the rap community
 - Hip Hop Culture and Rap Music in the Second Millennium
- Yes

Sought Concurrence

Attachments

- AFAMAST and Music 2050 Hip Hop 50_Hip Hop Music_History & Culture revised 09 11 25.docx: proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- (Proposed GE foundations-literary visual, or performing arts) AFAMAST 2050 Hip Hop 50_Hip Hop Music_History & Culture.pdf: GE Foundations document
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- Teach Learn Concurrence Request 2050.pdf: Teaching & Learning concurrence
(Concurrence. Owner: Banks, Eva-Marie)
- WGSS Concurrence request for AFAMAST 2050.pdf: WGSS Concurrence
(Concurrence. Owner: Banks, Eva-Marie)
- Copy of Bachelor of Science in Music Music Media and Enterprise track curriculum map for 2050 edit 09 12 25.xlsx: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)

Comments

COURSE REQUEST
2050 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/21/2025

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	09/16/2025 11:10 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	09/17/2025 06:28 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/21/2025 04:40 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/21/2025 04:40 PM	ASCCAO Approval

Proposed Syllabus
Spring Semester 2026
Pilot new course:

AFAMAST & MUSIC 2050: Hip Hop 50 - Hip Hop Music, History & Culture

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 explores Hip Hop music, touching upon its historical background and providing a concise overview of the associated culture. While a primary focus of this course will be Hip Hop music, participants will develop an understanding of Hip Hop culture, focusing on its primary elements (DJing, B-Boying, Graffiti, and Emceeing) and the diverse styles and terminology that have contributed to its global prominence. The curriculum includes an examination of Hip Hop Music as both a cultural movement and musical genre, exploring its historical context, cultural significance, and musical characteristics. Additionally, students will engage with listening guides designed to showcase the wide spectrum of Hip Hop music styles.

Topics include:

- What is Hip Hop and what is Rap?
- The South Bronx and Urban America
- Graffiti Art and Breaking
- Rap's African and African American Cultural Roots
- Classic (Old School) DJ's and MC's

- Golden Era Hip Hop
- New Age Rap
- Gangsta Rap in the 1990's and Responses from within the rap community
- Hip Hop Culture and Rap Music in the Second Millennium
- Cultural Movements in the 2010's
- Global Hip Hop
- Where do we go from here – The social and cultural awakening of Hip Hop

General Education (GE)

GE Rationale: Foundations: Literary, Visual, or Performing Arts

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

GE Rationale: Foundations: Literary, Visual, or Performing Arts	
EXPECTED LEARNING OUTCOMES	COURSE LEARNING OBJECTIVES
(1.1) Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.	Students will explore significant works of visual, spatial, literary, and performing arts within the Hip Hop realm. It includes an examination of graffiti art as a form of visual and spatial art, literary art present in emceeing (rap), and the performing arts of DJing and B-Boying.
(1.2) Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.	Students will display a comprehensive understanding of Hip Hop not only as a musical genre but as a vibrant cultural movement that encompasses a wide array of artistic expressions, including music, dance, graffiti, and spoken word. The curriculum includes listening guides and case studies focusing on various Hip Hop music styles and their cultural significance. These resources serve to illustrate how Hip Hop music is a form of performing art.
(1.3) Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.	Critically assess the impact of artistic ideas on human beliefs and the interplay between the arts and human perceptions and behaviors. This analytical skill is essential to understanding Hip Hop not just as a musical genre but as a cultural movement that has significantly shaped and been shaped by societal values, norms, and interactions. Students will focus on the historical background of Hip Hop, its cultural significance, and its diverse styles to

	illuminate how this movement has influenced and been influenced by human beliefs and behaviors.
(1.4) Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design.	Students will evaluate social and ethical implications through activities such as analyzing lyrics, reviewing visuals and performances, participating in online discussions, conducting research on community engagement, and presenting on global Hip Hop. These activities provide a platform for students to critically engage with the social and ethical dimensions of artistic expressions.
(2.1) Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.	Engaging students in informed observation and active participation within the spheres of arts and design is crucial for a comprehensive understanding of any cultural movement, particularly one as influential and multifaceted as Hip Hop. Students will take a deep dive into the visual, spatial, literary, and performing arts aspects inherent within Hip Hop culture. Through this course, students will not only learn about Hip Hop's historical background and cultural significance but also actively engage with its artistic expressions.
(2.2) Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.	This course on Hip Hop music and culture is designed to foster critical reflection and engagement related to students' own lived experiences. Students will not only learn about Hip Hop as a musical genre and cultural movement but also connect personally and deeply with the material by doing the following: - Attend an event showcasing one of the elements of Hip Hop, such as a DJ performance, concert, or dance performance. Following the event, they will write a reflective essay on their observations, feelings, and the cultural significance of what they witnessed, linking it back to the course content. - Writing their own rap verses or songs, drawing from the various styles and eras of rap music explored in the course. This exercise encourages students to engage creatively with the course material and to explore Hip Hop's expressive potential. - Discussion and Debates on Global Hip Hop and Social Issues – which include structured discussions on topics such as the globalization of Hip Hop, its role in social and cultural awakening, and its impact on students' lives and communities.

Learning Outcomes:

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

- Describe the origin of Hip Hop and its significance to Black music and Black studies over the past fifty years.
- Communicate rap's African and African American cultural roots.
- Articulate the nuances of the four main elements of Hip Hop (DJing, B-Boying, Graffiti, and Emceeing)
- Explain the significance of Hip Hop culture.
- Critically analyze the evolution of Hip Hop music from the 1970's to the present.
- Recognize the cultural and historical significance of various people, events, places and timelines within culture of hip-hop.
- Identify key contributors to the advancement of hip-hop culture and their impact upon culture and music of the world.
- Explain the implications of hip-hop and its various cultural tenets and its importance on a global scale.
- Explain the global contribution of Hip Hop and describe how it has grown in the past thirty years.
- Describe the importance of Hip Hop as a cultural movement compared to its significance as a musical genre.
- Define the musical characteristics of Hip Hop music from different regions of the United States

Required Texts:

- Berry, M. (2018). *Listening to rap: an introduction*. New York: Routledge Books.
- Elliott, T. (2022). *Hip hop music: History and culture*. Cognella Academic Publishing.
- Orejuela, F. (2022). *Rap and hip hop culture*. New York: Oxford University Press.

*Texts can be purchased at the OSU Barnes & Noble

Grading: 500 Points TOTAL for the Class

300 points	Hip Hop Worksheets Analyses (6 @ 50 pts each)
100 points	Midterm Exam
100 points	Final Exam

Descriptions of Major Course Assignments:

Hip Hop Worksheet Analyses (6)

Students will complete the following Hip Hop worksheet analyses based on the reading for the week and class lecture.

1. Visual and spatial arts - Analyze a graffiti art piece within the context of Hip Hop culture, examining its elements, techniques, and significance.
2. Literary arts - Write a 1-page essay exploring the literary elements and themes present in a rap song, discussing how it contributes to the storytelling aspect of Hip Hop.
3. Student Led Discussion Forum - Drawing from Berry, M. (2018). *Listening to Rap: An Introduction*, students will discuss how cultural, social, and historical contexts have shaped Hip Hop's development and its impact on identity, community, and resistance. Students will address the following questions:
 - a. What are the main themes discussed in "Listening to Rap: An Introduction" by Berry?
 - b. How does Berry define the cultural significance of rap music in contemporary society?
 - c. What methodologies does Berry employ to analyze rap lyrics and music?
 - d. In what ways does the book address the historical evolution of rap as a genre?
 - e. How does Berry discuss the relationship between rap music and social issues such as race and identity?
 - f. Can you identify any key artists or songs highlighted in the book that illustrate Berry's main arguments?
 - g. What role does audience engagement play in understanding rap music according to Berry?
 - h. How does Berry compare rap to other musical genres in terms of lyrical content and cultural impact?
 - i. What are the main arguments Berry presents regarding the artistry and creativity involved in rap?
 - j. How might Berry's insights be relevant for educators looking to incorporate rap into music or literature curricula?
4. Case Study - Select an iconic Hip Hop album and conduct a detailed case study, examining its musical, lyrical, and cultural significance.

Directions:

- **Album Selection:** Select an iconic Hip Hop album that has had a significant impact on the genre and popular culture.

- **Research:** Gather information about the album's release date, record label, producers, and artists involved. Study the album's tracklist, lyrics, and musical compositions.
- **Musical Analysis:** Analyze the album's musical elements, including instrumentation, sampling, production techniques, and vocal performances. Discuss how these elements contribute to the album's overall sound and atmosphere.
- **Lyrical Analysis:** Examine the album's lyrical content, themes, and storytelling techniques. Analyze the use of metaphors, similes, wordplay, and punchlines in the lyrics. Discuss the social, political, and personal commentary present in the lyrics.
- **Cultural Significance:** Explore the album's cultural impact and influence on Hip Hop and popular culture. Discuss the album's role in shaping the sound and style of future Hip Hop music. Examine the album's impact on fashion, language, and youth culture.
- **Critical Reception:** Research the critical reception of the album upon its release. Analyze reviews and opinions from music critics, fans, and other industry professionals. Discuss the album's commercial success and its impact on the music industry.
- **Legacy:** Discuss the album's lasting impact and legacy in Hip Hop and popular culture. Explore how the album has been referenced, sampled, and reinterpreted by other artists over time. Examine the album's enduring popularity and its continued relevance to contemporary Hip Hop music.
- **Conclusion:** Summarize your findings and provide a concluding statement about the album's significance and impact on Hip Hop and popular culture.

5. Analyzing Lyrics

Students will closely examine the lyrics of Hip Hop songs to uncover themes related to social justice, identity, inequality, and resistance. This activity encourages critical thinking about how artists use language to express their perspectives and address pressing societal issues.

6. Reviewing Visuals and Performances

Through the analysis of following videos:

- The Freshest Kids

- Getting' Up
- Scratch
- Beat Street
- Style Wars
- Wild Style

Students will explore the ways in which Hip Hop artists convey their messages beyond the written word. This review helps in understanding how visual elements and stage presence contribute to the overall narrative and impact of the genre.

Midterm Exam

Choose one of the following:

- **Attend a Live DJ Performance**

Students are required to attend an event showcasing one of the elements of Hip Hop, such as a DJ performance, concert, or dance performance. Following the event, they will write a reflective essay on their observations, feelings, and the cultural significance of what they witnessed, linking it back to the course content. Students will then share their discovery with the class, providing a platform for feedback and communal learning.

Task	Description	Points
Find a Live DJ performance	Write between 300-500 words on how you chose this event, why you chose it, where it was located, who are you going to see.	25
Describe the event	Write a reflective essay 1000-1500 words on your observations, feelings, and the cultural significance of what you witnessed, linking it back to the course content	75
Share your experiences	Students will then share their experience with the class, providing a platform for feedback and communal learning.	25

- **Create Your Own Rap**

Students are tasked with writing their own rap verses or songs, drawing from the various styles and eras of rap music explored in the course. This exercise encourages students to engage creatively with the course material and to explore Hip Hop's expressive potential. Students will then share their creations with the class, providing a platform for feedback and communal learning.

Task	Description	Points
Create your own rap	Write an 8-16 bar rhyme. Then Using between 300-500 words explain what emcee inspired your rap, rhyme scheme and why you chose that emcee	25
Describe your rhyme	Write a reflective essay 1000-1500 words on how you decided to write on the topic chosen, explain your rhyme style linking it back to the course content	50
Share your experiences	Students will then share their creations with the class, providing a platform for feedback and communal learning.	25

- **Discussion on Global Hip Hop and Social Issues**

The course will include structured discussions on topics such as the globalization of Hip Hop, its role in social and cultural awakening, and its impact on students' lives and communities. These discussions are designed to allow students to articulate their views, engage with different perspectives critically, and reflect on the broader significance of Hip Hop.

Task	Description	Points
Create a structured discussion on any one aspect of Global Hip Hop	Write between 300-500 words explaining the globalization of Hip Hop, its role in social and cultural awakening, and its impact on students' lives and communities	25

Describe your rhyme	Write a reflective essay 1000-1500 words articulating your views about Hip Hop in a global sense, engaging with different perspectives critically, and reflect on the broader significance of Hip Hop linking it back to the course content	50
Share your experiences	Students will then share their writing with the class, providing a platform for feedback and communal learning.	25

Final Exam

Hip Hop Cultural Project

Create a project that reflects the influence of Hip Hop on contemporary culture through a chosen medium.

Instructions:

Choose a Medium: Select one of the following formats for your project:

- Visual art (e.g., mural, graffiti piece, digital art)
- Dance performance (e.g., B-Boy routine or choreography)
- Music composition (e.g., original rap or DJ mix)
- Written piece (e.g., song lyrics or poem)

Concept Development: Develop a concept that relates to at least one of the elements of Hip Hop and its cultural significance. Consider the themes you want to explore (e.g., social justice, identity, community).

Execution:

- For visual art, create an original piece that can be displayed or photographed.
- For dance, record a performance and submit a video.
- For music, produce a short track (2-3 minutes).
- For written pieces, create a complete work that captures your voice and the essence of Hip Hop.

Presentation: Prepare a short presentation (5-7 minutes) to share your project with the class. Discuss your creative process, the significance of your work, and how it relates to Hip Hop culture.

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:

Artificial Intelligence and Academic Integrity

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite, and others. These tools will help shape the future of work, research and technology, but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State. All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

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 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

Disability Statement (with Accommodations for Illness)

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Grievances and Solving Problems

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a welcoming community. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have

the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/>

Call 614-247-5838 or TTY 614-688-8605

civilrights@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Intellectual Diversity

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

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 [Civil Rights Compliance Office](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

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
 - o 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 4 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

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. 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: _____

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. 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: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. 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: _____

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

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

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.

From: [Subedi, Binaya](#)
To: [Beckham, Jerrell](#)
Cc: [Dew, Spencer](#)
Subject: Re: Concurrence Request
Date: Friday, September 5, 2025 5:30:54 PM
Attachments: [image002.png](#)
[image003.png](#)

Jerell

Concurrence is granted.

We offer hip-hop literacies, and it may benefit to connect with Dr. Richardson (.486) so that we don't offer the course at the same time/day. Just a thought.

Binaya

From: Beckham, Jerrell <beckham.4@osu.edu>
Date: Friday, September 5, 2025 at 3:25 PM
To: Subedi, Binaya <subedi.1@osu.edu>
Cc: Dew, Spencer <dew.50@osu.edu>
Subject: RE: Concurrence Request

Hello Binaya,

Thank you. We will wait to hear back, and have a great weekend!

Jerrell

From: Subedi, Binaya <subedi.1@osu.edu>
Sent: Friday, September 5, 2025 2:27 PM
To: Beckham, Jerrell <beckham.4@osu.edu>
Cc: Dew, Spencer <dew.50@osu.edu>
Subject: Re: Concurrence Request

Thank you, Jerrell

I have shared with our faculty.

I will connect back

Binaya

Binaya Subedi, Ph.D. (he/his)
Professor & Interim Chair, Department of Teaching and Learning
College of Education and Human Ecology
329 Arps Hall
1945 N High Street
Columbus, OH 43210
subedi.1@osu.edu

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

Date: Friday, September 5, 2025 at 10:28 AM

To: Subedi, Binaya <subedi.1@osu.edu>

Cc: Dew, Spencer <dew.50@osu.edu>

Subject: Concurrence Request

Hello Professor Binaya Subedi,

The Department of African American and African Studies is seeking concurrence from the Department of Teaching and Learning in the College of Education for AFAMAST 2050: Hip Hop Music History & Culture. The proposed syllabus is attached. Will you please let us know what your department thinks and really if Teaching and Learning will provide concurrence? Thank you. We appreciate your attention to this matter.

Jerrell



THE OHIO STATE UNIVERSITY

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

From: [Chen, Jian](#)
To: [Beckham, Jerrell](#)
Cc: [Alkhalifa, Ali](#); [Dew, Spencer](#)
Subject: Concurrence request for AFAMAST 2050
Date: Tuesday, September 9, 2025 8:13:31 AM

Dear Jerrell,

I hope you and all in AAAS are doing as well as possible. Ali forwarded me your request for concurrence from WGSS for your proposed AFAMAST 2050: Hip Hop Music History & Culture course.

In my capacity as director of undergraduate studies in WGSS, I'm writing to provide concurrence for this course. We're looking forward to this great course being offered to students!

I've cc:ed Ali and Spencer, who was in your original email, here for reference.

Thanks and best regards, Neo (Jian)

[Jian Neo Chen](#), PhD (he/they)

Associate Professor of Queer Studies & Director of Undergraduate Studies in Women's, Gender and Sexuality Studies

Affiliate Faculty in English; Asian American Studies; and Theatre, Film, and Media Arts
The Ohio State University (Columbus)

Author, [Trans Exploits: Trans of Color Cultures and Technologies in Movement](#) (Duke University Press ANIMA, 2019; Association of Asian American Studies Book Award Winner 2021; Lambda Literary Award Finalist in LGBTQ Studies 2020)

Co-editor, [ASTERISK](#) Duke University Press book series

I would like to acknowledge that the land The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. Specifically, the university resides on land seized through the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I want to honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

Curricular goals for Core and Elective Courses	Goal A; Basic Skills and Analysis	Goal B: Reading Musical Notation	Goal C: Composition and Improvisation
Music Theory	2221 beginning	beginning	beginning
	2222 beginning	beginning	beginning
	3421 intermediate	intermediate	intermediate
Aural Training	2224 beginning	beginning	
	2225 beginning	beginning	
	3424 intermediate	intermediate	
Music History	2244 beginning		
	2249 beginning		
	3360 beginning		
	3364/3364E beginning		
Keyboard Skills - Basic	2261.01	beginning	beginning
	2262.01	beginning	beginning
Keyboard Skills- Piano	2208.01		
	2264.01		
Ensembles	2203.xx intermediate	advanced	
	2204.xx intermediate	advanced	
	2205.xx intermediate	advanced	
	2206.xx intermediate	advanced	
	2208.xx intermediate	advanced	
	2215.xx intermediate	advanced	
	3312 intermediate	advanced	
Applied Lessons	2201.xx beginning	beginning	
Senior Project	4679.06 advanced	advanced	advanced
Music Elective			
2000+	intermediate	intermediate	intermediate
Creative Practice, Business, & Technology Track			
Music 2050			
	Music 2271		
	Music 3330		
	Bus Mhr 2500		

Music 3354

beginning to intermediate

Com 3440

Mus 3431

Mus 3432

Music 3348

Music 3460

COM 3413

COM 3466

COM 3554

Bus Mhr 3510

Bus Mhr 3665

ArtEduc 3680

COM 2540

Theatre 5321

Mus 5638

Interdisciplinary

Elective

Goal D: Repertoire and History

Goal E: Synthesis

Goal F: Performance

Goal G: Relationship between theory and composition

beginning
beginning
intermediate

intermediate
intermediate
intermediate
intermediate

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intermediate

beginning

advanced

intermediate

beginning

advanced

beginning

advanced

intermediate

beginning

advanced

intermediate



beginning to
beginning to intermediate intermediate

beginning to intermediate

		Goal J: Understanding of historical and contemporary practices and patterns in music and entertainment	Goal K: Critical analysis of opportunities arising from intersetion of music, technology society and commerce
Goal H: Independent Study	Goal I: Basic understanding of cultural, economic and media theories as they pertain to music		

advanced

advanced

advanced

advanced

beginning

beginnng

beginning

beginning

advanced

beginning

	beginning	
		intermediate advanced
beginning	intermediate beginning	beginning intermediate
	intermediate advanced intermediate	
		advanced
	intermediate beginning	
beginning	beginning	
advanced	advanced	advanced

Goal L:
Entrepreneurship

advanced


beginning

