

MUSIC 351. Music and Culture Hip Hop

FALL 2020, Online

Instructor: Maya Ginsberg (mginsberg@sdsu.edu, 619.800.8389)

Zoom office hours Tuesday 1:00–1:45 p.m. and by appointment

The best method of contact is email and I will make every effort to respond within twenty-four hours.

This is an online course that surveys the music known as hip hop. Emerging from street parties in New York in the 1970s, hip hop music and culture has evolved into an art form with huge economic success and worldwide cultural impact. This course examines the historical, social, political, and aesthetic roots of hip-hop music and culture. Students in this class will examine the music and lyrics of a selection of representative songs by hip hop groups and individual artists. Through critical listening and reading students will explore and examine the socio-political influence and the controversy and criticisms of hip-hop music and culture.

****Please note that some of the material in this course contains explicit content that may be offensive. These works are presented as explorations of artistic practices and are not intended to offend and/or shock.**

Student Learning Outcomes:

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

- identify musical works and specific musical features of hip hop
- situate hip hop music into a broader context of the history of American popular music
- discuss how business practices relate to artistic enterprises
- assess the relationship between popular music and culture
- examine how social and cultural events influence and may be influenced by popular music

Degree Learning Outcomes:

This is an Explorations course in the Humanities and Fine Arts. Completing this course will help you to do the following in greater depth: 1) analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments; 2) describe various aesthetic and other value systems and the ways they are communicated across time and cultures; 3) identify issues in the humanities that have personal and global relevance; 4) demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.

Required Textbook:

- Jeff Chang. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. (New York: Picador, 2005).

Can't Stop Won't Stop: A History of the Hip-Hop Generation is available for purchase in the SDSU bookstore and online retailers such as *Amazon.com*. Supplemental readings (as indicated in the course outline below) can be accessed on Canvas. These works are marked in the course outline with double asterisks (**).

Required Listening:

The songs are listed in the order they appear in the course outline. Listening guides can be found on Canvas.

1. Fatback Band, "King Tim III (Personality Jock)" (1979)
2. James Brown, "Funky Drummer" (1970)
3. The Jimmy Castor Bunch, "It's Just Begun" (1972)
4. Gil Scott-Heron, "The Revolution Will Not Be Televised" (1970, 1971)

5. Afrika Bambaataa, “Zulu Nation Throwdown” (1980)
6. Blondie, “Rapture” (1980)
7. Rammellzee and K-Rob, “Beat Bop” (1983)
8. Kurtis Blow, “The Breaks” (1980)
9. Funky 4 + 1, “That’s the Joint” (1981)
10. Grandmaster Flash and the Furious Five, “The Adventure of Grandmaster Flash on the Wheels of Steel” (1981)
11. Herbie Hancock, “Rockit” (1983)
12. Sugar Hill Gang, “Rapper’s Delight” (1979)
13. Treacherous Three, “The New Rap Language” (1980)
14. Roxanne Shante, “Roxanne’s Revenge” (1984)
15. Afrika Bambaataa & Soul Sonic Force, “Planet Rock” (1982)
16. Brother D with Collective Effort, “How We Gonna Make the Black Nation Rise?” (1980)
17. Grandmaster Flash and the Furious Five, “The Message” (1983)
18. Run-D.M.C., “Rock Box” (1984)
19. Beastie Boys, “Paul Revere” (1986)
20. LL Cool J, “I Need Love” (1987)
21. Eric B. & Rakim, “Microphone Fiend” (1988)
22. DJ Jazzy Jeff & Fresh Prince, “Summertime” (1991)
23. Boogie Down Productions, “Criminal Minded” (1987)
24. Ice T, “Rhyme Pays” (1987)
25. N.W.A., “Straight Outta Compton” (1988)
26. N.W.A., “Fuck tha Police” (1988)
27. Public Enemy, “Fight the Power” (1990)
28. Dr. Dre feat. Snoop Doggy Dogg, “Nuthin’ But a ‘G’ Thang” (1992)
29. Notorious B.I.G., “Juicy” (1994)
30. 2Pac, “California Love” (1995)
31. 2Pac, “Dear Mama” (1995)
32. Wu-Tang Clan, “C.R.E.A.M.” (1993)
33. De La Soul, “Eye Know (The Know It All Mix)” (1988)
34. Queen Latifah, “Ladies First” (1989)
35. A Tribe Called Quest, “Excursions” (1991)
36. Nas, “N.Y. State of Mind” (1994)
37. Vanilla Ice, “Ice Ice Baby” (1990)
38. Eminem, “Till I Collapse” (2002)
39. Lady B, “To the Beat Y’all” (1979)
40. MC Lyte, “Poor Georgie” (1991)
41. Salt-N-Pepa, “Let’s Talk About Sex” (1990)
42. Lauryn Hill, “Doo Wop (That Thing)” (1998)
43. Lil Wayne, “Dr. Carter” (2008)
44. Kanye West, “Power” (2010)
45. Hamilton (Original Broadway Cast Recording), “Cabinet Battle #1” (2015)

Success in an Online Course:

This online course offers the advantage of learning anywhere and anytime. Despite this flexibility, to succeed in the online learning environment students should keep in mind the following requirements:

- **A computer**—PC or Mac—with a stable Internet connection. Higher speed Internet connections (cable modem, DSL) are strongly recommended.
- **Basic computer skills:** email, navigate the Internet, and create basic word processor files.

- **A reliable email address** that will not change from the beginning until the end of the semester.
- **A “technology back-up” plan.** Students should plan out an alternative location to do assignments and quizzes in the event their computer or Internet connection is not working!
- **Time.** Distance learning courses require as much time as traditional (classroom) instruction. The primary difference is that online instruction allows flexibility.
- **Self-motivation.** Online students must be “self-starters” and have the ability to work with a minimum of supervision. Students who procrastinate are rarely successful in distance learning courses.

Students are also required to:

- Make use of the online course materials available via Canvas. Access to these materials is available once you have registered for the course.
- Participate in asynchronous or synchronous online discussions.
- Complete readings and assignments by the dates indicated on the syllabus.
- Check email on a daily basis.
- **Engage with the course on a daily basis.**

Canvas:

If you have difficulty with any technical aspect of Canvas, contact the staff at the Student Computing Center:
 Canvas Student Help @ Student Computing Center
 Student Help Desk Phone: (619) 594-3189
 Canvas also has 24/7 chat available and help within the platform

Evaluation:

Quizzes (14 @ 30 pts.): 420 pts.

Over the course of the session, students will be required to take fourteen timed quizzes, each comprised of multiple-choice, matching, true-false, and/or listening identification questions based on the week’s lecture materials, reading, and music. The quizzes, which will be administered on Canvas, will be available on **DAY 6** must be completed by DAY 7 at 11:59 p.m. Any issues with the quizzes regarding technology need to be addressed in a timely manner as technology issues will not excuse late and/or missed quizzes. Please refer to the Procedures for Assessments on Canvas. There will be **no** opportunity to make up missed quizzes.

Lecture Materials/Reading Response (14 @ 15 pts.): 210 pts.

After completing the week’s lecture, listening, viewing, and reading, students will complete an assessment comprised of questions drawn from the week’s materials. Unlike the quizzes, students will have three attempts to complete the lecture/reading response. Each lecture/reading response will be available on **DAY 4** and is due by **DAY 7** at 11:59 p.m.

Discussion (7 @ 30, 1 @ 5 pts.): 215 pts.

Over the span of the semester, as indicated in the course outline, students will participate in online discussion. In addition to an original discussion board post, students will also respond to at least two classmates’ posts. Discussion prompts will concern musical or cultural principles of hip hop from the lectures, readings, and/or current events.

Personal Journal (7 @ 20 pts.): 140 pts.

Over the span of the semester, as indicated in the course outline, students will post reflections in a personal journal. The purpose of the journal reflection is to connect the historical issues of hip-hop culture to your contemporary life and experience.

Syllabus and Course Outline Quiz: 10 pts.

Students will have unlimited attempts to take the syllabus quiz. Students will not receive a final grade unless the syllabus quiz is completed.

Practice Quiz: 5 pts.

Late Work Policy:

Late quizzes completed after the due date will be penalized ten points per day. Original discussion board posts (not responses) will be accepted after **day five** with a point penalty. **No other late work will be accepted.**

Please note: all due dates/times are PST (Pacific Standard Time).

Grading Scale

A 930–1000	B 830–869	C 730–769	D 630–669
A- 900–929	B- 800–829	C- 700–729	D- 600–629
B+ 870–899	C+ 770–799	D+ 670–699	F 0–599

Statement of Inclusion:

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated.

Important note: Given the sensitive nature of some of the material discussed in class, it is imperative that there be an atmosphere of trust and safety in the learning environment. I will attempt to foster an environment in which each class member is able to hear and respect each other. It is critical that each class member show respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions, please be respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the class, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention.

A Note to My Students:

Please do not be nervous or afraid to contact me. I know that sometimes things happen in life that can prevent us from being successful (especially during a pandemic!). Or sometimes we don't know things and are afraid to ask. Or sometimes life itself doesn't seem to be working out and we are overwhelmed. I am empathetic to your troubles and am happy to try to help you if you reach out to me. If you are struggling, I can try to help, so please don't suffer alone.

UNIVERSITY POLICIES

Academic Honesty:

Students are expected to complete and submit original work. Please refer to SDSU's website regarding academic dishonesty: http://go.sdsu.edu/student_affairs/srr/academic-dishonesty.aspx

A great guide to understanding plagiarism can be found in this tutorial provided by SDSU:

<https://library.sdsu.edu/guides/tutorial.php?id=28>

The California State University system requires instructors to report all instances of academic misconduct to the Center for Student Rights and Responsibilities. Academic dishonesty will result in disciplinary review by the

University and may lead to probation, suspension, or expulsion. Instructors may also, at their discretion, penalize student grades on any assignment or assessment discovered to have been produced in an academically dishonest manner.

Student Ability Success Services:

Students requesting academic accommodations based on a disability must register with the Student Ability Success Center (<http://www.sa.sdsu.edu/sds/index.html>) who will issue a verification letter. If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact the Student Ability Success Center at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact the Student Ability Success Center as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from the Student Ability Success Center. Your cooperation is appreciated.

Student Privacy and Intellectual Property:

The Family Educational Rights and Privacy Act (FERPA) mandates the protection of student information, including contact information, grades, and graded assignments. I will use Canvas to communicate with you, and I will not post grades or leave graded assignments in public places. Students will be notified at the time of an assignment if copies of student work will be retained beyond the end of the semester or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise.

Resources for students:

A complete list of all academic support services—including the Writing Center and Math Learning Center—is available on the Student Affairs' Academic Success website. Counseling and Psychological Services (619-594-5220) offers confidential counseling services by licensed therapists; you can Live Chat with a counselor at http://go.sdsu.edu/student_affairs/cps/therapist-consultation.aspx between 4:00pm and 10:00pm, or call San Diego Access and Crisis 24-hour Hotline at (888) 724-7240.

Classroom Conduct Standards:

SDSU students are expected to abide by the terms of the Student Conduct Code in classrooms and other instructional settings, including the online environment. Prohibited conduct includes:

- Willful, material and substantial disruption or obstruction of a University-related activity, or any on-campus activity.
- Participating in an activity that substantially and materially disrupts the normal operations of the University, or infringes on the rights of members of the University community.
- Unauthorized recording, dissemination, or publication (including on websites or social media) of lectures or other course materials.
- Conduct that threatens or endangers the health or safety of any person within or related to the University community, including
 1. physical abuse, threats, intimidation, or harassment.
 2. sexual misconduct.

Violation of these standards will result in referral to appropriate campus authorities.

Medical-related Issues impacting coursework:

Students are instructed to contact their professor in the event they need to miss class, etc. due to an illness, injury or emergency. All decisions about the impact of an absence, as well as any arrangements for making up work, rest with the instructors. [Student Health Services](#) (SHS) does not provide medical excuses for short-term absences due to illness or injury. When a medical-related absence persists beyond five days, SHS will work

with students to provide appropriate documentation. When a student is hospitalized or has a serious, ongoing illness or injury, SHS will, at the student's request and with the student's consent, communicate with the student's instructors via the Vice President for Student Affairs and may communicate with the student's Assistant Dean and/or the [Student Ability Success Center](#).

Religious Observances:

According to the University Policy File, students should notify the instructors of affected courses of planned absences for religious observances by the end of the second week of classes.

SDSU Economic Crisis Response Team:

If you or a friend are experiencing food or housing insecurity, or any unforeseen financial crisis, visit sdsu.edu/ecrt, email ecrt@sdsu.edu, or walk-in to Well-being & Health Promotion on the 3rd floor of Calpulli Center.