

# Music 17: Hip Hop

Instructor: Asher Tobin Chodos

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[Course Website](#)

Spring 2019

Office Hours: Mondays 4:30-5:30pm  
at the Art of Espresso

Lecture: Mondays 6:30-9:20pm  
in Warren (WLH) 2001

Final Exam: 06/12/2019, 7pm-9:59pm

## Section Number and TA

A01 - [Berk Schneider](#)  
A02 - Berk Schneider  
A03 - [Sean Dowgray](#)  
A04 - Sean Dowgray  
A05 - [David Defilippo](#)  
A06 - David Defilippo  
A07 - [Zachary Konick](#)  
A08 - Zachary Konick  
A09 - [Paul Roth](#)  
A10 - Paul Roth

## Required Weekly Discussion Section

M 10:00a-10:50a CPMC 136  
M 11:00a-11:50a CPMC 136  
W 9:00a-9:50a CPMC 136  
W 10:00a-10:50a CPMC 136  
W 11:00a-11:50a CPMC 136  
W 12:00a-12:50a CPMC 136  
F 9:00a-9:50a WLH 2154  
F 10:00a-10:50a WLH 2154  
F 11:00a-11:50a CPMC 264  
F 12:00a-12:50a CPMC 264

## Course Description

The class will present an overview of the development of hip hop from the late 1970s through the present. We will concentrate largely on the music, but we will also pay attention to its social and historical context. This course will introduce students to the formal study of hip hop music, as well as the study of music in culture; i.e. it is an introductory course in the discipline of musicology. This course is designed to enrich students' appreciation for this musical tradition while using it to deepen their grasp of late 20th Century US History.

There will be weekly listening and reading assignments, detailed on the [course website](#). Note that you need to be on a UCSD network to access posted readings. Each week there will be required material as well as additional material for interested students to investigate further. The latter will be useful for your final papers, which will require these kinds of secondary sources.

## Course Objectives

By the end of the course the students should:

- develop an understanding of how hip hop relates to earlier practices within African American culture (musical and verbal).
- have a basic familiarity with a cross section of the most significant songs and artists in the style.
- understand the basics of how the music is constructed, in aesthetic, technological and cultural terms.
- understand how the music has both reflected and shaped the cultural discourse in and around the communities from which it emerged.

## Required Materials

- Chang, Jeff, *Can't Stop Won't Stop: A History of the Hip Hop Generation*, Picador, 2005
- Frequent additional readings assigned as detailed on the [Course Website](#), either linked to there or available on TritonEd under "content."

## Course Structure

### Lecture and Class Preparation

For each lecture, there is a reading assignment and a listening assignment. These are detailed on the course website. Please prepare these before the lecture in question. At the end of every lecture, I will do two things on the course page to help you prepare for the exam:

1. I will post the lecture slides.
2. From the assigned listening, I will highlight a handful of songs that we spent most time with. **These, and only these, will be the songs you are responsible for on the listening ID portions of the exam.**

### Written Work

All written work will be submitted via TritonEd. **Some written work will be done in section. This means you will need to have a laptop with you to submit in section.** Late work will be accepted with a penalty of one letter grade per day, up to two days after the due date.

### TA and Discussion Section

Each week, students are required to attend a discussion section led by their assigned TA. This is **required** and will provide valuable supplemental work, as well as review for the exams. Attendance will be taken at each meeting. Make sure you know who is your assigned TA and are attending the correct section.

## Exam Format

Exams will be written response (not multiple choice). They will include:

1. Listening IDs: name the artist and the song, drawn only from the highlighted songs on the course website. This means that if it's not highlighted, it won't be on the listening ID portion.
2. Short answer questions demonstrating factual knowledge and analytical fluency.
3. You may be asked to draw a timeline.

## Required Work/Grade Breakdown

1. Three writing assignments (50%)

Each writing assignment (800-1000 words) will be an opportunity for students to develop the historical, aesthetic or interpretive ideas discussed in lecture. These may involve original research. Writing assignments are due (submitted via TritonEd), **at noon on the following due dates:**

- (a) 4/15 (week 3)
- (b) 5/6 (week 6)
- (c) 5/27 (week 9)

2. One longer paper, due on TritonEd on 6/7 (end of week 10) (15%)

**You must submit a paper topic proposal via TritonEd by the last lecture – 6/3. These will not be graded, but your TA will contact you if your topic should require revision.**

Guidelines for all writing assignments will be posted on TritonEd.

3. Final Exam (06/12/2019, 7pm-10pm) (15%)

4. Section Attendance/Participation, In-Section writing assignments, lecture quizzes (20%)

Attendance will be taken every day in lecture and discussion section, and your TA will submit a participation grade at the end of the quarter. You will be asked to submit short writing assignments in section – **make sure you have your laptop on you in section.** There will be frequent quizzes covering lecture material (before the lecture slides are posted).

## Course Policies

### During Lecture

Computers are allowed for note-taking, but please do not use them for anything else during class. Please do not use your phone during class.

### Policies on Incomplete Grades and Late Assignments

When students cannot complete the course work, I will grant incomplete grades. These can be amended, as outlined in the UCSD policy on incompletes ([click here](#)). I will accept late work up to two days after the deadline, penalized at approximately one letter grade per late day. After the second day, late assignments will not be accepted.

## Academic Integrity and Honesty

Instances of plagiarism and cheating will be taken seriously and could lead to a failing grade in the course. Official UCSD policy is available [here](#).

## Accommodations for Disabilities

Students registered with the Office for Students with Disabilities are to provide copies of their AFA (Authorization for Accommodation) letters to both the course instructor and the OSD Liaison of the Music Department (Lynn Ennis). If you have any questions about utilizing your OSD accommodation, please contact Lynn Ennis at [mus-ug@ucsd.edu](mailto:mus-ug@ucsd.edu) or 858-534-8226. You may also contact the Office of Students with Disabilities directly at [osd@ucsd.edu](mailto:osd@ucsd.edu) or 858-534-4382.

## Course Overview

This is the general schedule for each lecture. **For each lecture's associated specific reading and listening assignments, refer to the course website, which will be actively maintained to reflect our progress if it should diverge from the schedule below.**

**Week 01, 04/01 - 04/05:** - Musical and social backgrounds to the development of hip hop. Toasts, the dozens, radio hype men, reggae and disco.

**Week 02, 04/08 - 04/12:** - The scene congeals in the South Bronx, the first recordings, graffiti, breakdancing, cross-fertilization with the New York art scene.

**Week 03, 04/15 - 04/19:** - The rest of New York catches up with the Bronx, rap records start to really sell, and the music starts to expand its range. Shift from turntables to samplers, and an increase in lyrical complexity and race consciousness.

**Week 04, 04/22 - 04/26:** - Politically radical rap in New York and the rise of gangsta rap elsewhere in the country (Philly, Los Angeles, Houston, Oakland), with a special concentration on Los Angeles.

**Week 05, 04/29 - 05/03:** - With mainstream popularity and commercial success came a series of high profile controversies about subject matter, censorship and copyright infringement. Ice Cube, Ice T, Public Enemy. Dr. Luke v. Kesha.

**Week 06, 05/06 - 05/10:** - moving past the conscious/thug dichotomy (Tupac, Biggie), novel cultural formations (Wu Tang), and the rise of an underground.

**Week 07, 05/13 - 05/17:** - different musical formations, different commercial structures, different contexts.

**Week 08, 05/20 - 05/24:** - hip hop as the most popular popular music, business expansion, the rest of the world, and then the collapse of the music business and the beginnings of a new marginalization.

**Week 09, 05/27 - 05/31:** - No lecture

**Week 10, 06/03 - 06/07:** - Mixtapes, dance crazes, a new realism, the resurgence of activism, vocoders, the internet, and new anxieties about ownership and appropriation