



## MUSC 1032

**Division:** Fine Arts

**Department:** Music

**Course:** MUSC 1032

**Title:** Rap and Hip Hop, and the Ascendance of Black Culture in America

**Catalog Description:**

This course provides students with an overview of the history of rap music and hip hop from its roots to the present day. Emphasis is placed on major stylistic trends and the artists who made major contributions to the evolution of this musical and cultural phenomenon. Hip hop music will also be studied in a sociological context- both as an influence on, and as a reflection of the society in which it has operated. Fundamental musical concepts and vocabulary will also be addressed (NOTE: Some course listening materials may be offensive to some students. Individuals with questions should contact the instructor).

**General Education Requirements:** Fine Arts

**Semesters Offered:** Spring

**Credit/Time Requirement:** Credit: 3; Lecture: 3; Lab: 0

**Clock/Hour Requirements:** 0

**Offered for Non-Credit:** No

**Prerequisites:** N/A

**Corequisites:** N/A

**Justification:**

Hip hop has increasingly been a subject of scholarly research. Once dismissed as a fad, hip hop has established itself as a global musical and cultural force. An understanding of hip hop is essential to an understanding of American culture since 1975. Many institutions offer this course as a general education option.

**Student Learning Outcomes:**

1. Students will understand the musical, sociological and cultural contexts of rap music and hip hop culture.
2. Students will be able to aurally identify the major stylistic trends in hip hop.
3. Students will be able to identify major artists and innovators in hip hop.
4. Students will be able to aurally identify influences of previous stylistic trends in current popular music.
5. Students will investigate the role of race in the business of popular music.

**Content:**

This course will survey the history and development of rap and hip hop from its genesis in the 1970s through the present day. Special consideration will be given to the investigation of the role of race in American popular music. Throughout the semester, the following topics will be considered:

1. Hip hop as a musical phenomenon.
2. Hip hop as a social and cultural phenomenon.
3. Hip hop and technology.
4. The impact of hip hop on popular musical culture.

**General Education Outcomes:**

1) Read effectively, constructively, and critically.

Each student will be required to read the textbook and demonstrate understanding through written tests. They will also be required to understand and organize readings of various texts, internet resources, and library resources to properly research and write effectively on their chosen research topic.

2) Write clearly, informatively, and persuasively.

Through the historical research process, students will be evaluated on their ability to successfully write a research document that accurately reflects insight to various aspects rock history.

5) Apply a cultural and historical awareness to a variety of phenomena.

Through historical readings and aural study students will be able to understand how the political and cultural influence in the United States impacted and shaped rap music, the recording industry, the social/political freedom of African Americans, and the international recognition of African Americans.

9) Respond with informed sensitivity to an artistic work or experience.

Students will demonstrate an ability to aurally discriminate between various stylistic trends in rock and roll music.

**Key Performance Indicators:**

Students will be given written assignments (20%), listening exams (20%), a comprehensive written mid-term and final exam (30%), and a final paper (30%). Percentages are approximate.

**Representative Text and/or Supplies:**

Kitwana, Bakiri, *Why White Kids Love Hip Hop: Wangstas, Wiggers, Wannabes and the New Reality of Race in America*. New York: Civitas, current edition.

**Optimum Class Size:** 30

**Maximum Class Size:** 50

**Signatures:**

I hereby submit this course syllabus:

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Vance Larsen, MM, Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

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Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

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Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

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Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

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Michelle Olsen, MLS, Campus Librarian (Richfield Campus)