



**ACADEMIC SENATE
Executive Committee
REFERRAL FORM**

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

Date:	11/12/2025
To:	General Education Committee
From:	Academic Senate Executive Committee
Subject:	Academic Senate Referral
Classification	GE-018-256
Title of Referral:	<u>MU 4230 - The Music, Business, and Culture of Hip-Hop (New GE Area 3C or 4C)</u>
Background:	See attached referral request form. Additional background provided by the Executive Committee: New course proposed for GE Area 3C or 4C.
Recommended resources:	See attached referral request form and supporting documentation. Additional resources recommended by the Executive Committee: None. For the Committee's Report on this referral, please list in separate sections, the resources recommended, and resources actually consulted. If a resource was not consulted, briefly state why.
Review and recommend:	Review and recommend as appropriate.
Date required for presenting committee report to the Executive Committee:	3/2/2026

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Keywords: MU, 4230, Music, Business, Culture, Hip-Hop, New, GE, Area, 3C, 4C

Background:

Develop analytical, listening, and research skills, along with general critical thinking methods, to foster a high level of understanding relating to the multicultural and multigenerational practice of Hip-Hop.

1. Define Hip-Hop as both a lived, participatory, grassroots, event-based practice, and as an entity in the commercial music and media-based entertainment industry.
2. Integrate knowledge and relationships reflective of the diverse experiences and forms of expression displayed in Hip-Hop.
3. Apply knowledge gained from active listening to analyze and evaluate Hip-Hop music (production style, scratching, an emcee's cadence, rhythmical flow, and tone of voice).
4. Differentiate visually and sonically between different tools of Hip-Hop music making.
5. Develop skills to understand the historical and cultural aspects of Hip-Hop, and how these components and ideals intersect with the music and entertainment industry.
6. Dissect music as sound that may address issues of race, gender, sexual identity, and music industry business practices.
7. Analyze information from multiple perspectives, using historically relevant Hip-Hop journalism sources, podcasts, documentaries and scholarly writing to connect evidence to logically developed arguments or theses.
8. Present research in oral and written form, using written, and audio/visual sources to interact with original ideas. Audience, purpose, context, and form are all considered.

This course delves into the material, aesthetic, socioeconomic, technological, racial, and gendered conditions under which Hip-Hop has developed to be one of the foremost global musical genres of the 21st century. The class will feature lectures, music listening, documentary viewing, discussions, low-stakes short answer assignments, quizzes, midterm exam, podcast creation with an accompanying script.

- Unit 1: Class Overview, Foundation, and Basic Skills
 - Course introduction and going through the syllabus
 - What is Hip Hop?
 - Geography of NYC
 - Context of Hip-Hop for Class
 - Foundational History
 - Hip-Hop Listening Approaches (What to listen for)
 - Active listening methods (How to listen)
- Unit 2: No DJ--No Hip Hop, Antecedents of Rap
 - West Indian Influence on Black American Music Making
 - Antecedents of Rap
 - DJ Hollywood
- Unit 3: Tools and Beats
 - Producers, Audio Engineers Bands, and Beatmakers
 - Drum Machines, Samplers, and Digital Audio Workstations (DAWs)
- Unit 4: The Art of the Emcee (MC)

- Are you an Emcee, Rapper, or Artists?
- *How To Rap* as a resource
- Liveness
- Unit 5: The Business of Hip-Hop
 - Pre-recorded Hip-Hop Era Grows into a Business
- Unit 6: Recordings, Media and Criticism
 - *The Source*, “The Mind Squad,” and the Serious Critique of Hip Hop
 - Other print media
 - Radio and Mix Shows
 - Television
 - Mix Tapes
- Unit 7: Hip-Hop Dance and Movement
 - B-boy/B-girl dance (Breaking)
 - West Coast Popping and Locking
 - Freestyle (In the style of the Moptops)
 - Crumpin’
 - Memphis Buckin’ and Jookin’
 - Roller Skating
- Unit 8: LA Electro Funk, Underground Hip-Hop, and the LA Beat Scene
 - Uncle Jam’s Army, Egyptian Lover, LA Dream Team
 - The Good Life, Project Blowed, and Leimert Park
 - Flying Lotus, Thundercat, Georgia Anne Muldrow, Tokimonsta
- Unit 9: Yay Area
 - Eclecticism and Entrepreneurship in the Bay Area
- Unit 10: San Diego—61Nina
 - Underground and Overground Hip-Hop in America’s Finest City
- Unit 11: The South
 - Cooperation
 - The Church and the Band
 - The Club

The Music Department offers a Bachelor of Arts degree in Music with General and Music Industry Studies options, as well as a Bachelor of Music degree with Performance, Composition, and Education options.

Our mission is to cultivate a hands on, creative environment where students thrive in all aspects of music-making, production, and business. We are dedicated to fostering diverse musical practices that enrich the human experience. This course is for all four majors and addresses our department's mission in that it encourages students to acquire the knowledge and skills necessary for analyzing, interpreting, performing, creating, and managing careers in one of the most globally important musical genres of the 21st century.

1. Define Hip-Hop as both a lived, participatory, grassroots, event-based practice, and as an entity in the commercial music and media-based entertainment industry: *Information Literacy, Oral Communication, Written Communication*
2. Integrate knowledge and relationships reflective of the diverse experiences and forms of expression displayed in Hip-Hop: *Intercultural Engagement*

3. Apply knowledge gained from active listening to analyze and evaluate Hip-Hop music (production style, scratching, an emcee's cadence, rhythmical flow, and tone of voice): *Critical Thinking*
 4. Differentiate visually and sonically between different tools of Hip-Hop music making: *Information Literacy*
 5. Develop skills to understand the historical and cultural aspects of Hip-Hop, and how these components and ideals intersect with the music and entertainment industry: *Oral Communication, Written Communication, Critical Thinking, Information literacy*
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1. **Area 3C:** Ia, Ib, and Ic are satisfied by the course's core content (hip-hop and its relationship to aesthetics, culture, and business) and the CLOs (focused on subject and objective engagement with the body of intellectual knowledge on hip-hop, and creative engagement with this knowledge), and the syllabus describes how hip-hop is divided into topics and eras that will be examined in order to explain how music of this movement continues to work to this day. Ila-d is illustrated below in the GE learning outcomes. The course is open to all (Ile), is designed to allow GE students to learn to engage with music on an intellectual level regardless of their backgrounds (Ilf), and connects diverse disciplines like music, history, philosophy, business, and communication.
 2. **Area 4C:** Ia-d and If and g are satisfied by the core course content (exploring how hip-hop works as a human signification system within other humans systems of cultural and monetary capital), CLOs (focusing on how social constructs like genre, race, and gender are defined and how they impact musical expression), and are demonstrated in the attached syllabus. For Ila-e, please consult section D below.