

New Proposal

Date Submitted: 10/07/25 9:26 am

Viewing: : **Hip Hop Culture and the Arts, BA**

Last edit: 11/07/25 3:55 pm

Changes proposed by: Nicole Turner

In Workflow

- 1. U Program Review
- 2. Gen Ed Review
- 3. 1644-F\_A\_A Head
- 4. KR Dean
- 5. University Librarian
- 6. COTE Programs
- 7. Provost
- 8. Senate EPC
- 9. Senate
- 10. U Senate Conf
- 11. Board of Trustees
- 12. IBHE
- 13. HLC
- 14. Catalog Editor
- 15. DMI

Approval Path

- 1. 10/10/25 11:19 am  
Brianna Vargas-Gonzalez (bv4):  
Approved for U Program Review
- 2. 10/13/25 2:04 pm  
Melissa Steinkoenig (menewell):  
Approved for Gen Ed Review
- 3. 10/13/25 2:08 pm  
Nicole Turner (nicturn): Approved for 1644-F\_A\_A Head
- 4. 10/13/25 2:08 pm  
Nicole Turner (nicturn): Approved for KR Dean

5. 10/14/25 10:38 am  
Tom Teper (tteper):  
Approved for  
University Librarian
6. 10/14/25 10:41 am  
Suzanne Lee  
(suzannel):  
Approved for COTE  
Programs
7. 10/14/25 12:32 pm  
Brooke Newell  
(bsnewell): Rollback  
to KR Dean for  
Provost
8. 10/14/25 2:10 pm  
Nicole Turner  
(nicturn): Approved  
for KR Dean
9. 10/14/25 3:08 pm  
Tom Teper (tteper):  
Approved for  
University Librarian
10. 10/14/25 3:15 pm  
Suzanne Lee  
(suzannel):  
Approved for COTE  
Programs
11. 10/15/25 1:31 pm  
Brooke Newell  
(bsnewell):  
Approved for  
Provost
12. 11/04/25 8:47 am  
Barbara Lehman  
(bjlehman):  
Approved for  
Senate EPC

## Proposal Type

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Proposal Type: Major (ex. Special Education)

# Administration Details

Official Program Name	Hip Hop Culture and the Arts, BA	
Diploma Title	Bachelor of Arts in Hip Hop Culture and the Arts	
Sponsor College	Fine & Applied Arts	
Sponsor Department	Fine and Applied Arts	
Sponsor Name	Adam Kruse	
Sponsor Email	akruse@illinois.edu	
College Contact	Nicole Turner	College Contact Email
	nicturn@illinois.edu	
College Budget Officer	Greg Anderson	
College Budget Officer Email	gnanders@illinois.edu	

If additional stakeholders other than the Sponsor and College Contacts listed above should be contacted if questions during the review process arise, please list them here.

Does this program have inter-departmental administration?  
No

## Effective Catalog Term

Effective Catalog Term	Fall 2026
Effective Catalog	2026-2027

## Proposal Title

Proposal Title (either Establish/Revise/Eliminate the Degree Name in Program Name in the College of XXXX, i.e., Establish the Bachelor of Science in Entomology in the College of Liberal Arts and Sciences, include the Graduate College for Grad Programs)

Establish the Bachelor of Arts in Hip Hop Culture and the Arts in the College of Fine and Applied Arts

Does this proposal have any related proposals that will also be revised at this time and the programs depend on each other? Consider Majors, Minors, Concentrations & Joint Programs in your department. Please know that this information is used administratively to move related proposals through workflow efficiently and together as needed. Format your response like the following "This BS proposal (key 567) is related to the Concentration A proposal (key 145)"

## Program Justification

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Provide a brief justification of the program, including highlights of the program objectives, and the careers, occupations, or further educational opportunities for which the program will prepare graduates, when appropriate.

The Bachelor of Arts in Hip Hop Culture and the Arts will centralize Hip Hop as a field for academic inquiry, creative practice, personal expression, community building, and professional opportunities. In this interdisciplinary program, students will explore the foundations and evolution of Hip Hop culture, generate their own original artistic works, critically examine ethical issues, develop contemporary digital media skills, and gain experience to build networks and cultivate opportunities for building revenue streams and social impact. The blending of theoretical study with arts-based practical application will produce graduates who are knowledgeable, critical scholars as well as skilled practitioners of Hip Hop culture.

The proposed Bachelor of Arts in Hip Hop Culture and the Arts is a 120 credit hour interdisciplinary degree sponsored by the College of Fine and Applied Arts. The major will recruit students from a diverse array of backgrounds and is accommodating for both inter-college and off-campus transfer students. The core requirements of the program will stimulate a cohort of multi-skilled and knowledgeable Hip Hop practitioners and scholars at the undergraduate level. Students enroll in 10 hours of foundational requirements and 16 hours of advanced requirements. They also select 8-10 hours of beginning electives in the categories of creative studies, cultural studies, and digital media studies, and they select 9 hours of advanced electives in the categories of creative studies, cultural studies, and education/engagement/entrepreneurship.

The flexible course options across a variety of disciplines will allow students to customize their experience to their interests and goals. This boundary-crossing curricular approach reflects remixing approaches that are central to Hip Hop culture and will also prepare students to navigate a rapidly evolving social world and creative economy. Graduates will develop skills to navigate a diverse range of professional fields, including creative arts industries, emerging media and communications platforms, as well as education and non-profit organizations. The degree program also contains enough elective credits to support students exploring additional degrees, minors, or certificates to further customize their preparation for future studies and/or careers.

FAA 180 approved for SP 26, approval attached.

Approved by N.Turner on behalf of FAA curriculum committee for 1644 Head role.

## Instructional Resources

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Will there be any reduction in other course offerings, programs or concentrations by your department as a result of this new program/proposed change?

No

Does this new program/proposed change result in the replacement of another program?

No

Does the program include other courses/subjects outside of the sponsoring department impacted by the creation/revision of this program? If Yes is selected, indicate the appropriate courses and attach the letter of support/acknowledgement.

Yes

Courses outside of the sponsoring department/interdisciplinary departments:

GWS 462 - Hip Hop Feminism  
EALC 230 - Pop Cultures Contemp East Asia  
EALC 369 - Hanguk Hip Hop  
AFRO 228 - Hip Hop Music: History&Culture  
AFRO 132 - African American Music  
ARTD 217 - Graphic Design for Non-Majors  
ARTS 220 - Introduction to Fashion  
ARTS 221 - Fashion Illustration  
ARTS 241 - Image Practice  
ARTS 245 - Beginning Illustration  
ARTS 320 - Fashion and Textiles Design  
ARTS 420 - Making Fashion  
ARTS 446 - Topics in Performance Art  
ARTE 480 - Popular Visual Culture  
ART 160 - The Image World  
ARTD 399 - Internship in Design  
ARTS 321 - Sustainable Fashion  
ARTS 399 - Internship in Studio Arts  
UP 427 - Digital Storytelling  
UP 479 - Community Engagement Planning  
UP 478 - Community Development Workshop  
UP 390 - Planning Internship  
UP 327 - Intl. Creative Placemaking  
UP 473 - Housing&Urban Policy Planning  
UP 330 - The Modern American City  
UP 160 - Race, Social Justice, Cities  
DANC 116 - Dance I  
DANC 216 - Dance II  
DANC 330 - Dance Documentation  
DANC 424 - Collaborative Performance  
DANC 350 - Teaching Dance  
DANC 405 - Social Impact thru Arts & Tech  
DANC 425 - Dance Internship  
DANC 455 - Supervised Teaching

DANC 340 - Dancing Black Popular Culture  
THEA 263 - Intro African American Theat  
THEA 151 - Intro to Digital Audio Work  
MACS 140 - Smartphone Cinema  
MACS 150 - Intro Digital Media Production  
MACS 320 - Popular Culture  
MACS 463 - PR & Entertainment Industry  
DTX 210 - Intro to Social Design  
LLS 240 - Latina/o Popular Culture  
DTX 499 - Innovation Studio  
MUS 127 - Beatmaking I  
MUS 128 - DJing I  
MUS 129 - Emceeing I  
MUS 132 - Popular Music Studies  
MUS 425 - Hip Hop Studio  
MUSC 457 - Hip-Hop Collective  
MUS 327 - Beatmaking II  
MUS 328 - DJing II  
MUS 329 - Emceeing II  
MUS 446 - Songwriting  
MUS 410 - Period Studies in Musicology  
MUS 411 - Genre Studies in Musicology  
MUS 414 - Music and Society  
MUS 415 - Music and Media  
MUS 416 - Anthropology of Music  
MUS 418 - Regional Studies in Musicology  
MUS 421 - The Music of America  
MUS 336 - Service Learning in Music Ed  
MUS 401 - Recording Studio Techniques  
MUS 402 - Recording and Production Techn  
MUS 427 - Digital Content Production  
MUS 428 - Music Monetization  
MUS 429 - Hip Hop, Schooling, and Mus Ed  
MUS 437 - Popular Music Pedagogy  
MUS 438 - Designing Musical Experiences  
MUS 447 - Advanced Music Ed Technology  
MUS 459 - Professional Internship  
SOCW 321 - Social Entre & Social Change  
SOCW 445 - Social Enterprise Lab  
HIST 104 - Black Music  
SOCW 245 - Nonprofit Sector and Society  
ARTS 264 - Basic Photography

Please attach any letters of support/acknowledgement for any Instructional Resources. Consider faculty, students, and/or other impacted units as appropriate.

[SOCW courses to Hip Hop major.pdf](#)  
[AFRO Hip Hop BA courses letter of support.pdf](#)  
[EALC Letter of SupportAcknowledgement Template.docx](#)  
[DTX Letter of SupportAcknowledgement CTRS Signed.docx](#)  
[ART DESIGN approval for courses in BA Hip Hop.pdf](#)  
[Dance support letter.docx](#)  
[DURP Letter of Support.docx](#)  
[BA Hip Hop MUSIC Support.pdf](#)  
[MACS Letter of Support - Hip Hop Major.pdf](#)  
[GWS Letter of SupportAcknowledgement.docx](#)  
[THEA courses to Hip Hop major.pdf](#)  
[ARTS 321, 399, ARTD 399 add to hip hop.pdf](#)  
[LLS Letter of SupportAcknowledgement.pdf](#)  
[HIS Letter of Support Acknowledgement.pdf](#)

## Program Features

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Academic Level Undergraduate

Does this major have transcribed concentrations? No

What is the longest/maximum time to completion of this program?  
4 years

What are the minimum Total Credit Hours required for this program?  
120

CIP Code 50.1101 - 50.1101

Is this program part of an ISBE approved licensure program?  
No

Will specialized accreditation be sought for this program?

No

Does this program prepare graduates for entry into a career or profession that is regulated by the State of Illinois?

No

## Program of Study

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Provide detailed information (course rubrics, numbers, and credit hours) of how a student could obtain 40 credit hours of upper-division coursework.

FAA 480 - 3 credits

FAA 481 - 3 credits

MUS 425 - 2 credits

MUSC 457 - 1 credit

Advanced elective in Creative Studies - 3 credits

Advanced elective in Cultural Studies - 3 credits

Advanced elective in Education, Engagement, and Entrepreneurship -3 credits

18 advanced hours total

The additional 22 necessary credits of upper-division coursework will be satisfied by choosing additional courses from the categories of Creative Studies, Cultural Studies, and Education, Engagement, and Entrepreneurship and/or with the remaining (est. 42) free elective credits in the degree.

Attach Program of Study related information here.      [FAA 180\\_ Elements of Hip Hop.pdf](#)  
[BA in Hip Hop Culture and the Arts Sample Schedule.docx](#)

## Catalog Page Text - Overview Tab

### Catalog Page Overview Text

The Bachelor of Arts in Hip Hop Culture and the Arts is a transdisciplinary program that explores Hip Hop as a global cultural movement and artistic practice. Students investigate Hip Hop's history and social impact while gaining hands-on experience in creative expression, performance, and cultural production. The major examines how forms of Hip Hop intersect with music production, fashion, film, theatre, digital media, and there is flexibility for students to select electives in areas of their own interest.

The program emphasizes the study of Hip Hop as a force for social change, civic engagement, and identity formation. Courses integrate perspectives from the arts, humanities, and social sciences, providing students with tools to analyze Hip Hop's role in shaping communities, influencing industries, and addressing issues of equity and justice.

Graduates will be prepared to pursue careers in the arts, media, cultural organizations, education, and community-based initiatives, or to continue with advanced study in related fields. The major also provides a platform for entrepreneurial and creative practice, equipping students to innovate at the intersections of art, culture, and society.

Statement for  
Programs of Study  
Catalog

## Graduation Requirements

Minimum hours required for graduation: 120 hours.

### University Requirements

Minimum of 40 hours of upper-division coursework, generally at the 300- or 400-level. These hours can be drawn from all elements of the degree. Students should consult their academic advisor for additional guidance in fulfilling this requirement.

The university and residency requirements can be found in the [Student Code](#) (§ 3-801) and in the [Academic Catalog](#).

### General Education Requirements

Follows the [campus General Education \(Gen Ed\) requirements](#). Some Gen Ed requirements may be met by courses required and/or electives in the program.

Composition I	4-6
Advanced Composition	3
Humanities & the Arts (6 hours)	6
fulfilled by <a href="#">AFRO 228</a> and <a href="#">FAA 201</a>	
Natural Sciences & Technology (6 hours)	6
Social & Behavioral Sciences (6 hours)	6
Cultural Studies: Non-Western Cultures (1 course)	3
Cultural Studies: US Minority Cultures (1 course)	3
fulfilled by <a href="#">AFRO 228</a> or <a href="#">FAA 201</a>	
Cultural Studies: Western/Comparative Cultures (1 course)	3
Quantitative Reasoning (2 courses, at least one course must be Quantitative Reasoning I)	6-10
Language Requirement (Completion of the third semester or equivalent of a language other than English is required)	0-15

### Foundations in Hip Hop Culture & the Arts

<b>Foundational Requirements</b>		<b>10</b>
<a href="#">AFRO 228</a>	Hip Hop Music: History and Culture	3
<a href="#">FAA 101</a>	Arts at Illinois	1
<a href="#">FAA 180</a>	Elements of Hip Hop	3
<a href="#">FAA 201</a>	Black Arts Today	3
<b>Creative Studies</b>		<b>2 hours minimum</b>
<a href="#">ARTD 217</a>	Graphic Design for Non-Majors	3
<a href="#">ARTS 220</a>	Introduction to Fashion	3
<a href="#">ARTS 221</a>	Fashion Illustration	3
<a href="#">ARTS 241</a>	Image Practice	3

<a href="#"><u>ARTS 245</u></a>	Beginning Illustration	3
<a href="#"><u>ARTS 264</u></a>	Basic Photography	3
<a href="#"><u>DANC 116</u></a>	Dance I (hip hop section)	2
<a href="#"><u>DANC 216</u></a>	Dance II (hip hop section)	2
<a href="#"><u>MUS 127</u></a>	Beatmaking I	3
<a href="#"><u>MUS 128</u></a>	DJing I	3
<a href="#"><u>MUS 129</u></a>	Emceeing I	3
<a href="#"><u>SOCW 245</u></a>	Doing Good through the Nonprofit Sector	3

Other courses selected with advisor

### Cultural Studies

**3 hours minimum**

<a href="#"><u>AFRO 132</u></a>	African American Music	3
<a href="#"><u>DTX 210</u></a>	Introduction to Social Design	3
<a href="#"><u>EALC 230</u></a>	Popular Cultures of Contemporary East Asia	3
<a href="#"><u>HIST 104</u></a>	Black Music	3
<a href="#"><u>LLS 240</u></a>	Latina/o Popular Culture	3
<a href="#"><u>MUS 132</u></a>	Popular Music Studies	3
<a href="#"><u>THEA 263</u></a>	Introduction to African American Theatre	3
<a href="#"><u>UP 160</u></a>	Race, Social Justice, and Cities	3

Other courses selected with advisor

### Digital Media Studies

**3 hours minimum**

<a href="#"><u>ART 160</u></a>	The Image World: Photography for Non-Majors	3
<a href="#"><u>MACS 140</u></a>	Smartphone Cinema	3
<a href="#"><u>MACS 150</u></a>	Introduction to Digital Media Production	4
<a href="#"><u>THEA 151</u></a>	Introduction to Digital Audio Workstations	3

Other courses selected with advisor

### Advanced Studies in Hip Hop Culture & the Arts

#### Advanced Requirements

**16**

Students complete each course one time, for a total of 9 hours and complete the remaining 7 required hours by repeating any combination of the Advanced Requirements.

<a href="#"><u>FAA 480</u></a>	Advanced Studies in Hip Hop	3
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<a href="#"><u>FAA 481</u></a>	Hip Hop Ambassadors	3
<a href="#"><u>MUS 425</u></a>	Hip Hop Studio	2
<a href="#"><u>MUSC 457</u></a>	Hip-Hop Collective	1

#### Advanced Creative Studies

**3 hours  
minimum**

<a href="#"><u>ARTS 320</u></a>	Fashion and Textiles Design	3
<a href="#"><u>ARTS 420</u></a>	Making Fashion: Apparel Design in Context	3
<a href="#"><u>ARTS 446</u></a>	Topics in Performance Art	3
<a href="#"><u>DANC 330</u></a>	Dance Documentation	1
<a href="#"><u>DANC 340</u></a>	Dancing Black Popular Culture	3
<a href="#"><u>DANC 424</u></a>	Collaborative Performance	1
<a href="#"><u>MUS 327</u></a>	Beatmaking II	3
<a href="#"><u>MUS 328</u></a>	DJing II	3
<a href="#"><u>MUS 329</u></a>	Emceeing II	3
<a href="#"><u>MUS 446</u></a>	Songwriting	2
<a href="#"><u>UP 427</u></a>	Digital Storytelling	3

Other courses selected with advisor

#### Advanced Cultural Studies

**3 hours  
minimum**

<a href="#"><u>ARTE 480</u></a>	Popular Visual Culture	3
<a href="#"><u>EALC 369</u></a>	Hanguk Hip Hop	3
<a href="#"><u>GWS 462</u></a>	Hip Hop Feminism	3
<a href="#"><u>MACS 320</u></a>	Popular Culture	3
<a href="#"><u>MUS 410</u></a>	Period Studies in Musicology	3
<a href="#"><u>MUS 411</u></a>	Genre Studies in Musicology	3
<a href="#"><u>MUS 414</u></a>	Music and Society	3
<a href="#"><u>MUS 415</u></a>	Music and Media	3
<a href="#"><u>MUS 416</u></a>	Anthropology of Music	3
<a href="#"><u>MUS 418</u></a>	Regional Studies in Musicology	3
<a href="#"><u>MUS 421</u></a>	The Music of America	3

<a href="#"><u>UP 330</u></a>	The Modern American City	3
<a href="#"><u>UP 473</u></a>	Housing & Urban Policy	4
Other courses selected with advisor		
<b>Education, Engagement, &amp; Entrepreneurship</b>		<b>3 hours minimum</b>
<a href="#"><u>ARTD 399</u></a>	Internship in Design	0 to 4
<a href="#"><u>ARTS 321</u></a>	Sustainable Fashion Development and Branding	3
<a href="#"><u>ARTS 399</u></a>	Internship in Studio Arts	0 to 4
<a href="#"><u>DANC 350</u></a>	Teaching Dance	4
<a href="#"><u>DANC 405</u></a>	Social Impact through Motion/Media Arts + Technology	3
<a href="#"><u>DANC 425</u></a>	Dance Internship	1 to 4
<a href="#"><u>DANC 455</u></a>	Supervised Teaching	1 to 4
DTX 300-499 (any 300-or 400-level DTX course)		
<a href="#"><u>MACS 463</u></a>	Public Relations and the Entertainment Industry	3
<a href="#"><u>MUS 336</u></a>	Service Learning in Music Education	3
<a href="#"><u>MUS 401</u></a>	Out-of-the-Box Recording Studio Techniques	2
<a href="#"><u>MUS 402</u></a>	In-the-Box Recording and Production Techniques	3
<a href="#"><u>MUS 427</u></a>	Digital Content Production	2
<a href="#"><u>MUS 428</u></a>	Music Monetization	2
<a href="#"><u>MUS 429</u></a>	Hip Hop, Schooling, and Music Education	2
<a href="#"><u>MUS 437</u></a>	Popular Music Pedagogy	2
<a href="#"><u>MUS 438</u></a>	Designing Musical Experiences	2
<a href="#"><u>MUS 447</u></a>	Advanced Music Ed Technology	2 or 4
<a href="#"><u>MUS 459</u></a>	Professional Internship	0 to 12
<a href="#"><u>SOCW 321</u></a>	Social Entre & Social Change	3
<a href="#"><u>SOCW 445</u></a>	Social Enterprise Lab	3
<a href="#"><u>UP 327</u></a>	International Creative Placemaking	3
<a href="#"><u>UP 390</u></a>	Planning Internship	3
<a href="#"><u>UP 478</u></a>	Community Development Workshop	4
<a href="#"><u>UP 479</u></a>	Community Engagement in Planning	3

Other courses selected with advisor

Summary of Requirements for the Bachelor of Arts in Hip Hop Culture and the Arts

General Education	
Foundational Requirements	10
Foundational Electives	8
Advanced Requirements	16
Advanced Electives	9
Free Electives	
Total hours	120

A minimum of 40 credits at the 300- or 400-level must be completed for this degree

At least 45 semester hours of University of Illinois Urbana-Champaign credit

At least 21 hours must be 300 or 400 level courses of University of Illinois Urbana-Champaign credit

Corresponding BA Bachelor of Arts Degree

Program Regulation and Assessment

Plan to Assess and Improve Student Learning

Illinois Administrative Code: 1050.30(b)(1)(D) Provision is made for guidance and counseling of students, evaluations of student performance, continuous monitoring of progress of students toward their degree objectives and appropriate academic record keeping.

## Student Learning Outcomes

- a. Foundations: Students will demonstrate understandings of the history and evolution of Hip Hop culture and its varied artistic practices, including the cultural, political, and social contexts and influences leading to the development of Hip Hop as well as the contemporary and emerging contexts of Hip Hop as a global phenomenon.
- b. Creativity: Students will generate original work in at least one artistic practice relevant to Hip Hop culture. Students will complete this work individually and collaboratively in a variety of forms and within a variety of settings and communities.
- c. Culture: Students will engage with a variety of scholarship related to Hip Hop, including critical consideration of multiple perspectives on ethics, philosophies, and sociocultural issues. Students will connect these critical cultural understandings to inform their own work as emerging artists, scholars, and professionals.
- d. Digital Media: Students will develop skill sets and understandings around digital media to engage globally and locally in contemporary Hip Hop culture.
- e. Education, Engagement, and Entrepreneurship: Students will gain experience and cultivate opportunities to demonstrate value for their work related to Hip Hop via revenue streams and/or social impact.

Describe how, when, and where these learning outcomes will be assessed.

Describe here:

Evaluation of student learning in the BA in Hip Hop Culture and the Arts will accord with the guidelines and procedures established by the campus Council on Learning Outcomes Assessment. It will include review of samples of student work for all courses in the major by the faculty director of the program and a biennial review of syllabi for these courses by the College Courses & Curriculum committee.

The director of the program will use key performance indicators to evaluate the program annually. The key performance indicators include:

- number of applications received
  - enrollment figures disaggregated
  - course evaluations
  - time to degree completion
  - student performance metrics (course grades, GPA, etc)
  - Campus Illini Success Survey providing the college with data about students' first destinations after graduation
  - Annual program questionnaire to majors and graduates inquiring about their experiences in courses for the degree and their preferences for new and/or revised options moving forward.
- We will include both rating scales and open-ended response items to address how students perceive their various courses are helping them to achieve the program's stated learning goals.

Identify faculty expectations for students' achievement of each of the stated student learning outcomes. What score, rating, or level of expertise will signify that students have met each outcome? Provide rating rubrics as necessary.

To ensure students achieve learning outcomes, faculty will monitor student progress through various assessments aligned with each course's specific goals. Faculty will utilize rubrics to clearly define student expectations. Faculty can also collaborate with instructional designers to guarantee their assessments accurately measure learning outcomes. For example, FAA 180 is in development with CITL and serves as a foundational course for the program which will assess initial skill and knowledge and MUS 425 - Hip Hop Studio will serve as a capstone experience for students in this program as an end-of-program course assessment. Faculty will develop rubrics for the various artistic practices (Beatmaking, Dance, DJing, Emceeing/Songwriting, Visual Art) that assess students' progress across the program's learning goals and implement the rubrics at the end of each semester in which majors are enrolled.



Explain the process that will be implemented to ensure that assessment results are used to improve student learning.

The primary faculty teaching required courses for the degree will meet semi-annually to review survey feedback from current students and graduates as well as assessments from instructors in the MUS 425 - Hip Hop Studio course. This group will establish annual goals to address issues and improve the program, including changes to course requirements, developing course revisions or proposals, evolving the learning outcomes for the program, and/or expanding our influence network to better inform decisions to prepare students for their preferred studies and careers.

Additionally, the faculty advisor will monitor individual students' academic performance. They will notify, engage, and support students who land on academic warning. The Faculty director will work with a college committee to conduct regular program reviews, incorporating assessment data alongside faculty and student feedback. They will identify any specific areas to enhance student learning. This could involve gaps in particular skills, knowledge areas, or learning outcomes.

Program  
Description and  
Requirements  
Attach Documents

## Delivery Method

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This program is  
available:

On Campus - Students are required to be on campus, they may take some online courses.

## Admission Requirements

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Desired Effective  
Admissions Term

Fall 2026

Provide a brief narrative description of the admission requirements for this program. Where relevant, include information about licensure requirements, student background checks, GRE and TOEFL scores, and admission requirements for transfer students.

Due to timing of workflow approvals, we anticipate this program will be on the undergraduate admissions application for Fall 2027, although inter-college transfer students may join the program beginning in Fall 2026. There is no talent requirement as part of the admissions process for this program, but students have the option of submitting supplementary material (e.g., creative portfolio, writing sample reflecting interests, audio/video examples, or any other materials that showcase work they've done in their interest area).

Inter-college transfers: 2.0 GPA plus option to submit supplementary material. ICT students may begin in either the Fall or Spring Semester.

Off-campus transfer students: 2.0 GPA, 2nd level LOTE, QR1, RHET 105, plus option to submit supplementary material. OCT students may begin in either the Fall or Spring Semester.

## Enrollment

Number of Students in Program (estimate)		
Year One Estimate	15	5th Year Estimate (or when fully implemented)
100		
Estimated Annual Number of Degrees Awarded		
Year One Estimate	0	5th Year Estimate (or when fully implemented)
25		
What is the matriculation term for this program?		
Fall		

## Budget

Will the program or revision require staffing (faculty, advisors, etc.) beyond what is currently available?	
	No
Additional Budget Information	Dr. Adam Kruse will serve as academic director, with Prof. Pete Shungu and Prof. Lamont Holden.
Attach File(s)	

## Financial Resources

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How does the unit intend to financially support this proposal?

Dr. Adam Kruse will serve as academic coordinator/director (music faculty in the School of Music, with an admin stipend from the college of FAA) until the enrollment reaches 60 students at which point the college will provide additional staffing to support the program.

No additional financial resources are required to initiate the launch of this program.

Will the unit need to seek campus or other external resources?

No

Attach letters of support

What tuition rate do you expect to charge for this program? e.g, Undergraduate Base Tuition, or Engineering Differential, or Social Work Online (no dollar amounts necessary)

FAA Undergraduate Differential

## IBHE

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### Institutional Context

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**University of Illinois at Urbana-Champaign**

**Describe the historical and university context of the program's development. Include a short summary of any existing program(s) upon which this program will be built.**

Explain the nature and degree of overlap with existing programs and, if such overlap exists, document consultation with the impacted program's home department(s).

While the BA in Hip Hop Culture and the Arts is an interdisciplinary and transdisciplinary program, many courses are drawn from the School of Music. However, the program differs drastically from majors within the School of Music which often require an audition and have a music core which include multiple courses in music theory, musicology, have required piano or guitar competency, and generally do not provide the basis that is needed for an interdisciplinary program in Hip Hop. Limiting the degree to music risks excluding or minimizing key cultural and artistic practices. Some skills (beatmaking, DJing, etc.) students will be required to or opt to learn will come from the School of Music, the Director is supportive of the proposal in its current state (see letter in course section, which approves of student access to required and elective MUS courses, as well as highlights the agreement between the college of FAA and SoM). An interdisciplinary home (e.g., Fine & Applied Arts) better reflects the breadth of the field and Hip Hop as a cultural movement that engages issues of race, identity, activism, entrepreneurship, and civic participation. It also aligns students with the reality of their future professional objectives, such as arts entrepreneurship, media production, education, nonprofit and community work, cultural policy, etc. A broader academic home signals respect for Hip Hop as a cultural and artistic practice in its own right, not just a subfield of music.

**University of Illinois**

Briefly describe how this program will support the University's mission, focus and/or current priorities. Demonstrate the program's consistency with and centrality to that mission.

The BA in Hip Hop Culture and the Arts directly supports the University of Illinois Urbana-Champaign's mission to foster excellence in education, research, and public engagement while promoting diversity, equity, and innovation. Hip Hop, as a global cultural movement rooted in creativity, resilience, and social critique, provides a powerful framework for advancing the University's priorities in the arts, humanities, and community engagement.

**Advancing Diversity and Inclusion:** The program centers historically underrepresented voices and cultural practices, expanding access and representation within the arts. It affirms UIUC's commitment to diversity, equity, and belonging by recognizing Hip Hop as a vital cultural force that speaks to contemporary social issues.

**Promoting Innovation and Interdisciplinary Scholarship:** By bridging music, dance, visual art, theatre, media, and cultural studies, the program embodies the University's emphasis on interdisciplinary innovation. Students will be prepared to apply creative problem-solving and cultural analysis across academic and professional domains.

**Enhancing Public Engagement:** Rooted in community-based practice, the program strengthens UIUC's land-grant mission by fostering partnerships with local, regional, and global communities. Through coursework, performance, and collaborative projects, students will contribute to civic engagement and cultural enrichment in Illinois and beyond.

**Supporting Student Success and Lifelong Learning:** The program offers students a distinctive educational pathway that integrates academic rigor, creative expression, and career preparation. Graduates will be positioned for leadership in the arts, education, media, cultural organizations, and community development, aligning with the University's priority of preparing students for meaningful professional and civic lives.

In these ways, the BA in Hip Hop Culture and the Arts is consistent with and central to the University's mission, enhancing its reputation as a leader in innovative, inclusive, and impactful higher education.

Discuss projected future employment and/or additional educational opportunities for graduates of this program. Compare estimated demand with the estimated supply of graduates from this program and existing similar programs in the state. Where appropriate, provide documentation by citing data from such sources as employer surveys, current labor market analyses, and future workforce projections. (Whenever possible, use state and national labor data, such as that from the Illinois Department of Employment Security at <http://lmi.ides.state.il.us/> and/or the U.S. Bureau for Labor Statistics at <http://www.bls.gov/>).

Graduates of the proposed BA in Hip Hop Culture and the Arts will be prepared for careers across creative, cultural, and educational sectors, including music and media production, performance, choreography, visual and community arts, arts administration, and cultural entrepreneurship. According to the U.S. Bureau of Labor Statistics (BLS), occupations closely aligned with these pathways are projected to experience steady demand over the next decade. For example, employment for producers and directors is projected to grow by approximately 5% from 2024–34, faster than the average across all occupations, while dancers and choreographers are projected to see comparable growth. Although employment for musicians and singers is projected to grow more slowly (about 1% over the same period), the field is expected to generate thousands of annual openings nationally due to workforce turnover and the growth of digital and independent production opportunities. Similarly, the BLS notes consistent openings for craft and fine artists, reflecting sustained demand for culturally relevant creative practice.

Within Illinois, demand for graduates in the arts and cultural industries remains strong, particularly in metropolitan areas such as Chicago, which serve as hubs for music, performance, media, and community-based arts. The Illinois Department of Employment Security reports ongoing workforce needs in arts, design, entertainment, and media occupations, consistent with national projections. Current degree production in Illinois skews toward general visual and performing arts, with more than 5,000 completions annually across institutions. A dedicated BA in Hip Hop Culture and the Arts will add only a modest number of additional graduates to this pool, while providing a distinctive specialization not currently offered at other Illinois institutions. This distinctiveness ensures that graduates will not simply compete in the broader arts labor market but will enter it with highly relevant skills in cultural production, interdisciplinary artistic practice, and community engagement—meeting both workforce needs and the University of Illinois’s mission to serve the state through innovative and inclusive educational opportunities.

What resources will be provided to assist students with job placement?

Students will have access to FAA Career Services, as well as the centralized Career Center office, which provide information on access to Handshake job search platform, individualized coaching for interviews and career searches, resume and cover letter reviews, and more. FAA Career Services sponsors events related to career exploration and preparation, as well as one-on-one appointments with a career services professional to provide students with support for their career search.

If letters of support  
are available attach  
them here:

### Comparable Programs in Illinois

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Identify similar programs and sponsoring institutions in the state, at both public and private colleges and universities. Compare the proposed program with these programs, and discuss its potential impact upon them. Provide complete responses, do not reference website links.

Columbia College Chicago:

Hip-Hop Studies Minor: An interdisciplinary minor that examines Hip Hop's history, culture, ethics, and practice through lectures, workshops, and seminars.

Music Production Bachelor's Degree: A program focusing on contemporary, jazz, and popular music, including aspects of Hip Hop production.

Illinois State University:

Music Business Major: A program that enables students to develop musical skills while preparing them for leadership roles in the music industry.

While Illinois has several programs related to Hip Hop culture, they tend to be minors, individual courses, or concentrations within broader disciplines. The proposed BA in Hip Hop Culture and the Arts would be the first comprehensive undergraduate degree in the state dedicated solely to Hip Hop culture and the arts. It would offer a structured curriculum encompassing various artistic practices, cultural studies, and community engagement, providing students with a holistic understanding of Hip Hop as a global cultural movement.

The introduction of this degree program would complement existing offerings by providing a more in-depth and focused study of Hip Hop culture. It could lead to increased collaboration between institutions, fostering a more vibrant and interconnected Hip Hop academic community in Illinois. Additionally, the program's emphasis on community engagement and interdisciplinary approaches could serve as a model for other institutions looking to expand their offerings in Hip Hop studies.

In summary, the proposed BA in Hip Hop Culture and the Arts would fill a unique niche in Illinois' higher education landscape, offering a comprehensive and interdisciplinary approach to the study of Hip Hop culture and the arts. Its introduction would not only enhance the academic offerings at UIUC but also contribute to the broader Hip Hop academic community in the state.

## A Thriving Illinois: Higher Education Paths to Equity, Sustainability, and Growth

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IBHE is charged to develop a strategic plan to address the present and future aims and needs and requirements of higher education in Illinois (110 ILCS 205/6) (from Ch. 144, par. 186) Sec. 6). Illinois Administrative Code:

1050.30(a)(6): A) The unit of instruction, research or public service is educationally and economically justified based on the educational priorities and needs of the citizens of Illinois Respond to the following questions about how the proposed program will support the three goals of A Thriving Illinois: Higher Education Paths to Equity, Sustainability, and Growth Strategic Plan.

### Equity

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Describe institutional-level plans to close equity gaps in access, progression, completion, and attainment and the implications for the proposed program. More specifically, provide institutional-level plans for attracting, recruiting, retaining, and completing a diverse group of students including working adults, students of color, transfer and low-income students and implications for the proposed program. Explain how progress will be monitored.

[Provost's Office will enter institutional info here]

The proposed program is a Bachelor of Arts degree, housed in the College of Fine and Applied Arts, which emphasizes and supports the interdisciplinary nature of the program. Its admissions requirements allow for students to submit materials which showcase their interests, but does not require a portfolio or audition. This will enable students from all backgrounds and interests to apply and be considered for the program, with the goal of increasing access and equity for students to enroll. The program faculty suspect this major will attract both urban and rural students and students who may not have initially viewed college as a path to gain advanced skills in Hip Hop. The program embraces and integrates community engagement, history, culture, skill, and technique to empower students with varied interests as they pertain to Hip Hop, while providing the mechanisms for strengthening and showcasing their knowledge and skills gained.



Describe program and institution-based high-impact practices and wrap-around student support services ensuring equitable access and success for students enrolled in the proposed program.

The University of Illinois College of Fine and Applied Arts recognizes a broad and inclusive concept of diversity as a springboard toward mutual understanding. Diversity encompasses complex differences and similarities in identities and perspectives among members of our college, as well as among individuals who make up the broader global community.

All incoming students will engage in a college orientation class, FAA 101, taught by an Associate Director in the college office. This unites students across majors and departments and introduces them to resources at UIUC, as well as opportunities to explore.

Students have access to their Degree Audit Reports (DARS) which is a listing of completed coursework and progress towards degree requirements. It is an invaluable aid in maintaining progress towards completion of the degree in a timely manner.

The FAA Undergraduate Affairs Office includes four staff members focused on student services: the Associate Dean for Undergraduate Academic Affairs and the Assistant Director of Student Engagement and Academic Success. These staff members closely monitor and provide support for all students who are reported as not engaging in classes, have extenuating circumstances impact their academic success, or who are on academic probation. An embedded mental health counselor is available for virtual sessions for FAA students and who offers virtual drop-in hours each week. Additionally, FAA Career Services offers virtual workshops and online appointments to support the professional development and goals of all FAA students.

The academic faculty director of the program will serve as advisor who will provide wrap-around support for all students in the major.

Explain institutional strategies being implemented to increase and retain faculty, staff, and administrators of color and the implications for the proposed program. Explain how progress will be monitored.

[Provost's Office will enter institutional info here]

The University of Illinois College of Fine and Applied Arts recognizes a broad and inclusive concept of diversity as a springboard toward mutual understanding. Diversity encompasses complex differences and similarities in identities and perspectives among members of our college, as well as among individuals who make up the broader global community.

The College of Fine and Applied Arts leadership team includes an Associate Dean for Diversity, Equity, and Inclusion. This leadership role connects the college to campus diversity efforts through the Office of the Vice Chancellor for Diversity, Equity, and Inclusion (OVCDEI). This presence of the Associate Dean also demonstrates a commitment to diversity within the College of FAA. The Associate Dean, working together with the College of FAA Diversity, Equity, Inclusion, and Access Committee, consisting of faculty, staff, and student representatives, also coordinates diversity-focused training and workshops for members of the College of FAA community.

The College of FAA has launched a number of projects and initiatives to advance diversity, inclusion, equity, and access while recognizing the deep and rich work and visions offered by our artists, designers, performers, scholars, architects, and activists.

A Post-Doctoral/Post-Graduate Fellow in the area of contemporary Black Arts has been hired and will begin in January 2026.

The College of FAA has continued to take steps for affirming the role of public engagement as a form of scholarly work, recognizing the importance of such work for the research, teaching, and service of historically underrepresented faculty members.

Describe strategies and initiatives the institution plans to implement that makes the proposed program and college more generally affordable for students and their families, including those who have been historically underserved.

[Provost's Office will enter institutional info here]

The BA in Hip Hop Culture and the Arts will be open to transfer students (inter-college and off-campus), with a more flexible path to complete degree requirements than many studio and engagement-focused programs in FAA. With a robust set of course courses, but that can be taken flexibly in multiple semesters, and a set of creative, cultural, digital, and educational electives and free electives many off-campus transfer students will still be able to graduate on a four-year timeframe. This BA program eliminates some barriers through offering a 120 hour degree and with a designated advisor, who has demonstrated experience in the pedagogy of the program and in student support services. Students who have been historically underserved or even underrepresented in higher education will find this program an affordable, supportive, and empowering program to graduate from and launch their career.

The College of FAA shares the commitment of the University of Illinois Urbana-Champaign and the University of Illinois System to access and affordability. The College awards over \$1.3 million a year in undergraduate scholarships to new and returning students.

Provide tuition cost analysis for comparable programs and institutions in Illinois.

COMPARABLE OPPORTUNITIES IN THE STATE OF ILLINOIS (there are no comparable majors currently)

Columbia College Chicago

Undergraduate Minor in Hip-Hop Studies (in the School of Theatre and Dance)

\$34,088: 2024-25 Full-time Undergraduate tuition and fees, annual

[www.colum.edu/](http://www.colum.edu/)

COMPARABLE DEGREE PROGRAMS OUTSIDE THE STATE OF ILLINOIS

Johns Hopkins - Peabody Conservatory

Bachelor of Music in Hip Hop (Conservatory)

\$64,730: 2024-2025 tuition, excluding fees

<https://peabody.jhu.edu/academics/instruments-areas-of-study/hip-hop/>

Loyola University New Orleans

Bachelor of Science Hip Hop and R&B (in the College of Music and Media)

\$51,664: 2024-2025 tuition and fees

<https://www.loyno.edu/academics/colleges/college-music-media/hip-hop-rb>

COMPARABLE CONCENTRATIONS/AREAS OF STUDY OUTSIDE IL

North Carolina Central University

Bachelor of Arts in History, concentration in Hip Hop (in the College of Arts, Social Sciences, and Humanities)

\$24,986: 2022-2023 tuition and fees

[www.nccu.edu](http://www.nccu.edu)

The Ohio State Univ

School of Music offers 3 courses in Hip Hop and Creative Practice in Popular Music as an area of study in collaboration with the Department of African American and African Studies.

<https://music.osu.edu/future/areas/hip-hop-and-creative-practice-popular-music>

Atlanta Institute of Music and Media

Associate of Applied Science Music Production and Audio for Media and  
Certificate in Music Production

<https://aimm.edu/hip-hop-music-production-school>

COMPARABLE UG CERTIFICATES OUTSIDE IL

Univ of Central Florida

College of Business, undergraduate certificate in the Business of Hip Hop Innovation and  
Creative Industries

<https://www.ucf.edu/degree/>

Univ of Colorado Boulder

Theatre & Dance Department, undergraduate certificate in Hip-Hop Studies

<https://www.colorado.edu/lab/rap/hip-hop-studies-certificate>

**Growth**

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Provide a supply and demand analysis for the proposed program that, at minimum, does the following: a) Provides evidence of student interest in the proposed program including any strategies to incentivize students to stay in Illinois. b) Identifies and provides evidence of a high-quality credential with viability for future careers.

a) Evidence of Student Interest and Strategies to Retain Graduates in Illinois

The University of Illinois Urbana-Champaign (UIUC) has observed consistent student interest in Hip Hop-related courses, as evidenced by steady enrollment in classes such as MUS 127: Beatmaking I, MUSC 457: Hip Hop Collective, DANC 116: Hip Hop Dance, and MUS 128: DJing I. This sustained demand indicates a strong student interest in Hip Hop culture and the arts.

To further capitalize on this interest and encourage students to remain in Illinois post-graduation, the program will implement several strategies:

Community Engagement: Through initiatives like FAA 481: Hip Hop Ambassadors, students will engage with local communities, fostering connections that may encourage them to continue their careers in Illinois.

Industry Partnerships: Collaborations with local Hip Hop artists, producers, and cultural organizations will provide students with networking opportunities and potential employment pathways within the state.

Alumni Networks: Establishing a robust alumni network will offer mentorship and career support, reinforcing ties to Illinois and its cultural sectors.

b) High-Quality Credential with Viability for Future Careers

The proposed BA in Hip Hop Culture and the Arts offers a comprehensive curriculum that prepares graduates for diverse careers in the arts and cultural industries. The program's interdisciplinary approach equips students with skills in music production, dance, visual arts, media, and cultural studies, making them versatile candidates for various roles.

According to the U.S. Bureau of Labor Statistics, occupations related to these fields are projected to experience steady demand. For instance, employment for producers and directors is expected to grow by approximately 5% from 2024 to 2034, faster than the average across all occupations.

Illinois FAA

Additionally, the Illinois Department of Employment Security reports ongoing workforce needs in arts, design, entertainment, and media occupations, aligning with the skills provided by this program.

Furthermore, UIUC's investment in initiatives like the Hip Hop Xpress, a mobile classroom equipped as a music production and recording studio, demonstrates the university's commitment to integrating Hip Hop culture into educational and community settings. This infrastructure supports the program's relevance and potential for producing graduates who are well-prepared for the evolving cultural landscape.

In summary, the proposed BA in Hip Hop Culture and the Arts addresses a demonstrated student interest and aligns with state and national employment trends, ensuring graduates are equipped with a high-quality credential for successful careers in the arts and cultural sectors.

Explain how the program engaged with business and industry in its development and how it will spur the state's economy by leveraging partnerships with local, regional, and state industry, business leaders and employers.

The program will actively engage with business and industry by developing partnerships that highlight the entrepreneurial spirit of Hip Hop culture and its impact on creative economies. By collaborating with local music venues, production studios, arts organizations, fashion and design enterprises, and technology companies, students will gain hands-on experience through internships, residencies, and project-based learning. Partnerships with regional and state employers will provide students opportunities to apply their skills in event production, marketing, arts management, and community engagement, aligning academic study with professional practice.

In turn, the program will spur the state's economy by cultivating graduates who are prepared to contribute to Illinois' creative and cultural industries. Hip Hop's reach across music, dance, visual art, media, and technology positions it as a driver of innovation and cultural tourism, both of which generate significant economic activity. By leveraging partnerships with industry leaders, the program will help retain creative talent in Illinois, foster new entrepreneurial ventures, and strengthen the state's reputation as a hub for cultural production.

Describe how the proposed program will expand access and opportunities for students through high-impact practices including research opportunities, internships, apprenticeships, career pathways, and other field experiences.

The proposed program will expand access and opportunities for students by embedding high-impact practices throughout the curriculum. FAA 481 Hip Hop Ambassadors (3 credit hours) is a required course and students may also earn required major credit hours again by repeating the course. In this course, students will explore Hip Hop youth programming through engagement with relevant literature and the design and delivery of programs in school and community settings. Students will attend a weekly seminar as well as spend 1-3 hours per week participating in field experience in the local community. Most field experience assignments will be within existing programs, and students will have opportunities to develop new smaller scale events as well.

Additional field experiences, including community-based projects, workshops with visiting artists, and collaborations with regional and state organizations, will offer students direct engagement with diverse audiences and professional networks. For example, the advanced elective category of "Education, Engagement, & Entrepreneurship" has many course options with applied experiences.

Together, these practices ensure that students graduate with both the creative and applied skills necessary to thrive in a dynamic cultural economy.

Explain how the proposed program will expand its models of teaching and learning, research, and/or public service and outreach that provide opportunity for students to succeed in the work of the future.

Coursework will blend studio practice, performance, digital production, and critical scholarship, ensuring students gain both creative and analytical skills. Public service and outreach will be central to the program, with students engaging in partnerships that connect the university to local schools, arts organizations, and community initiatives. Through workshops, performances, and applied projects, students will contribute to cultural enrichment while developing professional skills. By embedding community engagement and experiential learning within the curriculum, the program provides opportunities for students to succeed in the work of the future—careers that demand creativity, cultural literacy, adaptability, and entrepreneurial thinking.

Many FAA faculty members have participated in additional summer training to enhance course delivery through the Canvas system. Meanwhile, the College of FAA is actively working to optimize all courses to comply with Title II accessibility standards, supporting a universal design approach.

Beyond workforce need, describe how the program broadly addresses societal needs (e.g., cultural or liberal arts contribution, lifelong learning of Illinois residents, or civic participation).

The BA in Hip Hop Culture and the Arts addresses societal needs beyond workforce preparation by fostering cultural literacy, civic engagement, and lifelong learning among Illinois residents. Hip Hop functions as both an artistic practice and a social movement, and studying it provides students with a framework to engage critically with issues of identity, equity, and community. The program promotes a deep understanding of Hip Hop as a global cultural phenomenon, combining historical, social, and political perspectives with creative practice in music, dance, visual art, and media. This interdisciplinary approach cultivates critical thinking, creativity, and cultural fluency, contributing meaningfully to the liberal arts mission.

By integrating community-based projects, public performance, and collaborative media initiatives, the program encourages habits of lifelong learning and active participation in arts education, mentorship, and community programs. Hip Hop has historically served as a platform for social commentary and civic action, and the curriculum emphasizes socially engaged arts practices, allowing students to work on projects that promote equity and amplify underrepresented voices. Through partnerships with local organizations, schools, and cultural centers, students develop skills in leadership, advocacy, and civic responsibility, directly contributing to the social and cultural vitality of Illinois communities. Overall, the program strengthens the state's cultural ecosystem and prepares graduates to be informed, socially responsible, and culturally literate citizens capable of making meaningful contributions locally and globally.

## Program Description and Requirements

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Illinois Administrative Code:

*1050.30(b)(1) A) The caliber and content to the curriculum assure that the objectives of the unit of instruction will be achieved; B) The breadth and depth of the curriculum are consistent with what the title of the unit of instruction implies; C) The admission and graduation requirements for the unit of instruction are consistent with the stated objectives of the unit of instruction.*

*1050.30(b)(3): Appropriate steps shall be taken to assure that professional accreditation needed for licensure or entry into a profession as specified in the objectives of the unit of instruction is maintained or will be granted in a reasonable period of time.*

*1050.50 (a)(2)(C) Requirement for Programs in which State Licensure is Required for Employment in the Field: In the case of a program in which State licensure is required for employment in the field, a program can be found to be in good standing if the institution is able to provide evidence that program graduates are eligible to take the appropriate licensure examination and pass rates are maintained as specified in the objectives of the unit of instruction. If there is no such evidence, the institution shall report the program as flagged for review.*

## Program Description

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Provide a description of the proposed program and its curriculum, including a list of the required core courses and short ("catalog") descriptions of each one. (This list should identify all courses newly developed for the program).



Provide Program Description here:

The Bachelor of Arts in Hip Hop Culture and the Arts is a 120 credit hour, in-person, interdisciplinary program that explores Hip Hop as a global cultural movement and artistic practice. Students investigate Hip Hop's history and social impact while gaining hands-on experience in creative expression, performance, and cultural production. The major examines how forms of Hip Hop intersect with music production, fashion, film, theatre, digital media, and there is flexibility for students to select electives in areas of their own interest. The program emphasizes the study of Hip Hop as a force for social change, civic engagement, and identity formation. Courses integrate perspectives from the arts, humanities, and social sciences, providing students with tools to analyze Hip Hop's role in shaping communities, influencing industries, and addressing issues of equity and justice. Graduates will be prepared to pursue careers in the arts, media, cultural organizations, education, and community-based initiatives, or to continue with advanced study in related fields. The major also provides a platform for entrepreneurial and creative practice, equipping students to innovate at the intersections of art, culture, and society.

#### REQUIRED CORE COURSES

AFRO 228 Hip Hop Music: History and Culture credit: 3 Hours.

A study of hip-hop from its beginnings in the post-industrial South Bronx of the 1970s to the global present. By focusing on the work of specific artists and movements, we will compare and contrast the production and consumption of hip-hop with other forms of popular music (including jazz, rock, disco, and pop). This course shows how musicians and listeners use hip-hop to express ideas about topics such as economics, nationalism, black power, feminism, and violence.

This course satisfies the General Education Criteria for:

Humanities - Lit & Arts and Cultural Studies - US Minority

FAA 101 Arts at Illinois credit: 1 Hour.

Common Arts experience for FAA first-year students that explores contemporary issues in the arts, cross-disciplinary ingenuity navigating a comprehensive research intensive university, professional practices and exposures to FAA faculty and guest artists through lectures, discussion groups, and online components.

FAA 201 Black Arts Today credit: 3 Hours.

A global course in theorizing Black cultural expression. It surveys artistic and cultural responses to types of racism (racial formations), modes of Black resistance and resiliency, and expressions of Black liberation and self-determination. Topics range from Spirituals, Gospel, and "ring-shouts" to Western classical music, ballet and modern dance; from Blues, Jazz, and Hip-Hop to African-inspired architecture and Blues tropes embedded in urban and regional segregationist planning; and from the lineage of Black Art + Design to the power of place of the Black

Metropolis. As such, the course attends to the geographies of place and ontologies of time, i.e., moments formed from the intersection of Black social movements against white supremacy and Black reimagining of what it means to be human. Through a series of engagements with faculty-artists and researchers in the College of Fine & Applied Arts, Black Arts Today explores the practice and speculative spaces (imaginaries) in which FAA artists-instructors-researchers engage Black Arts or transmit Blackness to the arts.

This course satisfies the General Education Criteria for:

Humanities - Lit & Arts and Cultural Studies - US Minority

FAA 180 Elements of Hip Hop - 3 credit hours

Explores the origins and evolutions of Hip Hop culture through the elements of DJing, Emceeing, Breaking, Graffiti, and Knowledge. The course features asynchronous video lectures from university faculty, assigned readings and multimedia content, interactive online discussions, and assessments designed to synthesize and apply course material.

FAA 480 Advanced Studies in Hip Hop credit: 3 Hours.

Explores Hip Hop topics within cultural, social, geographic, historical, and political contexts in order to inform the generation of original artistic work and scholarship. Students are expected to have some experience with visual and/or performing arts as well as scholarly reading and writing. Intended for upper-level undergraduates and graduate students. 3 undergraduate hours. May be repeated in separate terms to a maximum of 9 undergraduate.

FAA 481 Hip Hop Ambassadors credit: 3 or 4 Hours.

Explores Hip Hop youth programming through engagement with relevant literature and the design and delivery of programs in school and community settings. Students will attend a weekly seminar as well as spend 1-3 hours per week participating in field experience in the local community. Most field experience assignments will be within existing programs, and students will have opportunities to develop new smaller scale events as well. 3 or 4 undergraduate hours. Approved for Letter and S/U grading. May be repeated in separate terms to a maximum of 11 undergraduate or 12 graduate hours. All students will need to complete Protection of Minors training and a criminal background check in order to work with minors during the semester. Some field experience locations may have additional requirements for participation. Contact the course instructor for further details about days, times, locations, and requirements of current field experience programs. Prerequisite: Instructor permission required to enroll.

MUS 425 Hip Hop Studio credit: 2 Hours.

Industry preparation, high-level individual instruction, and collaborative creation in a professional environment for DJs, emcees, and producers. 2 undergraduate hours. No graduate credit. Prerequisite: Instructor permission required on the basis of a student portfolio submitted and accepted after evaluation.

MUSC 457 Hip Hop Collective credit: 1 Hour

music 457 Hip-hop Collective Credit: 1 hour.

Open to all UIUC instrumentalists, rappers, vocalists, DJs, emcees, beatboxers, writers, composers, arrangers, dancers, videographers, audio engineers, producers, graffiti artists, and all other students interested in studying and performing hip hop, trip hop, R&B, dubstep, drum & bass, trap, jazz rap, salsa hop, rap metal, chillwave, gospel hip hop, and related genres. 1 undergraduate hour. May be repeated in separate semesters to a maximum of 8 undergraduate hours. Prerequisite: Consent of instructor.

Attach Program

Description Files if  
needed

### Graduation Requirements

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Provide a brief narrative description of all graduation requirements, including, but not limited to, credit hour requirements, and, where relevant, requirements for internship, practicum, or clinical. For a graduate program, summarize information about the requirements for completion of the thesis or dissertation, including the thesis committees, and the final defense of the thesis or dissertation. If a thesis or dissertation is not required in a graduate program, explain how the functional equivalent is achieved.

The BA program is a 120 credit hour degree with 26 hours of specific major courses in the foundations of Hip Hop's history, culture, and elements; contemporary Black Arts; and the application of Hip Hop practices in community, studio, and collective environments. The program includes 17 hours of electives, at the beginning and advanced level and across the categories of Culture, Creativity, Digital Media, and Education/Engagement/Entrepreneurship. All students are required to complete the campus general education requirements and will have an estimated 44 hours of free electives. All students must complete a minimum of 40 credits at the 300- or 400-level. At least 21 hours must be 300 or 400 level courses of University of Illinois Urbana-Champaign credit. At least 45 semester hours of University of Illinois Urbana-Champaign credit must be completed towards the 120 credit hour degree.

### Plan to Evaluate and Improve the Program

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Describe the program's evaluation plan.

Evaluation of student learning in the BA in Hip Hop Culture and the Arts will accord with the guidelines and procedures established by the campus Council on Learning Outcomes Assessment. It will include review of samples of student work for all courses in the major by the faculty director of the program and a biennial review of syllabi for these courses by the College Courses & Curriculum committee.

The director of the program will use key performance indicators to evaluate the program annually. The key performance indicators include:

- number of applications received
  - enrollment figures disaggregated
  - course evaluations
  - time to degree completion
  - student performance metrics (course grades, GPA, etc)
  - Campus Illini Success Survey providing the college with data about students' first destinations after graduation
  - Annual program questionnaire to majors and graduates inquiring about their experiences in courses for the degree and their preferences for new and/or revised options moving forward.
- We will include both rating scales and open-ended response items to address how students perceive their various courses are helping them to achieve the program's stated learning goals.

Plan to Evaluate  
and Improve the  
Program  
Attachments

## Budget Narrative

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### Fiscal and Personnel Resources

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*Illinois Administrative Code: 1050.30(a)(5): A) The financial commitments to support the unit of instruction, research or public service are sufficient to ensure that the faculty and staff and support services necessary to offer the unit of instruction, research or public service can be acquired and maintained; B) Projections of revenues necessary to support the unit of instruction, research or public service are based on supportable estimates of state appropriations, local tax support, student tuition and fees, private gifts, and/or governmental grants and contracts.*

### Budget Rationale

Provide financial data that document the university's capacity to implement and sustain the proposed program and describe the program's sources of funding.

Is the unit's (Department, College, School) current budget adequate to support the program when fully implemented? If new resources are to be provided to the unit to support the program, what will be the source(s) of these funds? Is the program requesting new state funds? (During recent years, no new funds have been available from the state (IBHE) to support new degree programs).

Yes, the college's current budget is adequate to support the program when fully implemented and there are no additional resources requested by the program for new state funds.

## Faculty Resources

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Will current faculty be adequate to provide instruction for the new program or will additional faculty need to be hired? If additional hires will be made, please elaborate.

Current faculty (tenured, clinical, and adjunct) will be adequate to provide instruction for the launch of the program. The addition of a dedicated instructor (adjunct would be sufficient to start) for Emceeing (MUS 128, MUS 328) would be ideal but current faculty can offer these courses as needed for now.

Please address the impact on faculty resources including any changes in numbers of faculty, class size, teaching loads, student-faculty ratios, etc.

FAA 180: Elements of Hip Hop will be added to Professor Adam Kruse's (Music) course rotation and offered at least once every four semesters.

FAA 480: Advanced Studies in Hip Hop will be offered at least once every four semesters by a rotating list of instructors per their availability. Instructors could include, but are not limited to Serouj Aprahamian (Dance), Adam Kruse (Music), Malaika McKee (Education), Jess Mullen (Music), Stacey Robinson (Art & Design), and Blair Smith (Art & Design).

FAA 481: Hip Hop Ambassadors will be added to Professor Pete Shungu's (Music) course rotation and offered at least once every four semesters.

MUS 425: Hip Hop Studio will be added to Professor Lamont Holden's (Music) course rotation and offered at least once every four semesters.

Describe how the unit will support student advising, including job placement and/or admission to advanced studies. Will current staff be adequate to implement and maintain the new program or will additional staff be hired? Will current advising staff be adequate to provide student support and advisement, including job placement and or admission to advanced studies? If additional hires will be made, please elaborate.

Student advising for the BA will be coordinated by Dr. Adam Kruse, who will serve as program coordinator/director and primary advisor. He will provide guidance on course selection, career pathways, and preparation for graduate study. Other faculty in the Hip Hop Innovation Center will also provide mentorship and engagement opportunities with students. Current advising staff are sufficient to support the program until enrollment reaches approximately 60 students, at which point the department will allocate additional staff to ensure continued high-quality advising, including support for job placement and admission to advanced academic programs.

Are the unit's current facilities adequate to support the program when fully implemented? Will there need to be facility renovation or new construction to house the program?

The unit's current facilities are adequate to support the program when fully implemented, and no major renovations or new construction are required. Existing classrooms, performance venues, and interdisciplinary facilities provide sufficient resources for high-quality instruction and creative work.

## Library Resources

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Describe your proposal's impact on the University Library's resources, collections, and services. If necessary please consult with the appropriate disciplinary specialist within the University Library.

Kirstin Dougan (Head, MPal library) and Kate Lambaria (librarian subject matter expert) were consulted in August 2024 with a list of books and resources and they confirmed that the Library's current collection and collecting philosophy could support without the need for further resources.

Summarize information about library resources for the program, including a list of key textbooks, a list of key text and electronic journals that will support this program, and a short summary of general library resources of the University that will be used by the program's faculty, students, and staff.

Commercial Journals such as Billboard, Rolling Stone, The Source, Spin, and Vibe Magazine

Scholarly Journals such as Equity & Excellence in Education, Gateways: International Journal of Community Research and Engagement, Global Hip Hop Studies, Journal of Black Studies, Journal of Community Engagement and Scholarship, Journal of Hip Hop Studies, Journal of Popular Music Education, Popular Music, Popular Music and Society.

And these:

Oxford Handbook of Hip Hop Studies , Smithsonian Anthology of Hip-Hop and Rap, That's the Joint! The Hip-Hop Studies Reader, The Bloomsbury Handbook of Hip Hop Pedagogy , Ruth Nicole Brown, Wish to Live: the hip-hop feminism pedagogy reader, Sekou Cooke, Hip-Hop Architecture, The Culture: Hip Hop and contemporary art in the 21st century, Aisha Durham, Homegirl Going Home: Hip Hop Feminism, Rap and Hip Hop Culture 2nd Edition.

Are any sources of funding temporary (e.g., grant funding)? If so, how will the program be sustained once these funds are exhausted?

There is no temporary funding for the program.

Budget Narrative

Fiscal and

Personnel

Resources

Attachments

## Personnel Budget

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Category	Year One	Year Five	Notes
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#### Faculty (FTE)

Faculty FTE Year1	Faculty FTE Year 5	Faculty FTE Notes
0	0	n/a

#### Faculty (\$)

Faculty Year 1	Faculty Year 5	Faculty Notes
18,111	23,922	Year 1: FAA Admin Stipend for faculty director/ coordinator, including advising (est. \$10,000 for 9 month contract, plus 1 month summer salary est. \$8,111 for new student registration advising & other recruitment/ coordination needs) and in Year 5, with estimated 60+ students (est. \$15,000 for 9-month contract, plus 1 month summer salary)

#### Advising Staff (\$)

Advising Staff Year 1	Advising Staff Year 5	Advising Staff Notes
0	30,000	Part-time advising or 25% of second faculty FTE at Year 5

#### Graduate Students

(\$)

Graduate Students Year 1	Graduate Students Year 5	Graduate Students Notes
25,000	50,000	Two, 25%, 9 month TA's for FAA 180 (year 1) Four, 25%, 9 month TA's for FAA 180 (year 5))

#### Other Personnel

#### Costs

Other Personnel Costs Year 1	Other Personnel Costs Year 5	Other Personnel Costs Notes
0	0	n/a

#### Budget Narrative

#### Attachments

#### Facilities and Equipment

*Illinois Administrative Code: 1050.30(a)(4): A) Facilities, equipment and instructional resources (e.g., laboratory supplies and equipment, instructional materials, computational equipment) necessary to support high quality academic work in the unit of instruction, research or public service are available and maintained;*

*B) Clinical sites necessary to meet the objectives of the unit of instruction, research or public service;*

*C) Library holdings and acquisitions, owned or contracted for by the institution, that are necessary to support high quality instruction and scholarship in the unit of instruction, research and public service, are conveniently available and accessible, and can be maintained.*



Describe the facilities and equipment that are available, or that will be available, to develop and maintain high quality in this program. Summarize information about buildings, classrooms, office space, laboratories and equipment, and other instructional technologies for the program.

The Hip Hop Innovation Center hosts the Hip Hop Lab, a dynamic space for DJing, beatmaking, and music production. With dedicated stations for students to plug in and record or produce, the lab supports both class activities and independent work. Open lab hours twice a week provide additional time for students to record, experiment, and use equipment in a collaborative space. Whether they're working on a solo project or collaborating with others, the studio is available for students to explore their creativity. No reservations are needed.

Location: 1114 W Nevada St, Urbana, IL 61801; Music Building 0324

#### Lab Equipment

Roland SP404MKII

Roland TR-08

Akai MPC Live II

Akai MPD 218

Teenage Engineering K.O.II

Ableton Push 2

Ableton Push 3

Pioneer DDJ-REV1

Novation Launchkey 49

Numark PT01 Scratch

Numark MT3

Pioneer DJ PLX-CRSS12

Pioneer DJ DJM

Yamaha HS5

Focusrite Scarlett 18i20

Shure SM7b

KORG Little Bits Synth Kit

MicroKits Theremin Electric Kit

MicroKits Synth-A-Sette

Logic Pro

GarageBand

#### The Hip Hop Xpress

In January 2019, the team behind the latest Hip Hop Xpress effort received \$150,000 in funding from the University of Illinois System's Presidential Initiative to Celebrate the Impact of the Arts and Humanities. Drawing on the model of George Washington Carver's Jesup wagon, this current project will be an internet-connected mobile classroom and sound studio, a means to collect oral histories, a cross-generational catalyst for music sharing and production, and a method to link communities across the state through music, dance, visual arts, and history. The

Xpress will be available for use by university faculty, classes, and community groups. A central tenet of the project is to transform various curricula across University of Illinois campuses: the improvisational and multimedia aspects of Hip Hop appeal to and enhance many disciplines. Since the pandemic of Spring 2020 and the shift to online courses, we pivoted to using the bus as a backdrop for recording local artists and attracting interest in the Black music experience and legacy around town. The program installed wifi equipment that makes the Hip Hop Xpress a mobile hotspot, with the assistance of Technology Services. The bus was customized by It's a Wrap. Artist John Jennings designed the graphics, and artist Stacey Robinson is helping out with more imagery. We received some funding from the Student Sustainability Committee to install some solar features on the bus.

Krannert Center for the Performing Arts at IL, a 300,000 square-foot performing arts and academic facility, houses five indoor stages including Foellinger Great Hall—which boasts one of the world’s premier acoustic environments—Tryon Festival Theatre, Colwell Playhouse, Studio Theatre, and the Lobby’s Stage 5, as well as the outdoor Amphitheatre. Each venue was designed for a particular style of performance with features that enhance the audience experience with impressive views, fine-tuned acoustics, and exquisite beauty. KCPA offers an ideal setting for experiential and integrated experiences of laboratory, classroom, and public square as the setting and backdrop for the program.

In addition to Krannert Center for the Performing Arts, students can utilize several interdisciplinary spaces across campus open to all students that expand opportunities for exploration, creation, and performance.

Together, these facilities ensure that students have access to the diverse resources and environments necessary to sustain high-quality, innovative academic and creative work while engaging with local communities.

Will the program require new or additional facilities or significant improvements to already existing facilities?

No

Will the program need additional technology beyond what is currently available for the unit?

No

Are there other costs associated with implementing the program?

No

Facilities and Equipment

## Faculty and Staff

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*Illinois Administrative Code: 1050.30(a)(3): A) The academic preparation and experience of faculty and staff ensure that the objectives of the unit of instruction, research or public service are met; B) The academic preparation and experience of faculty and staff, as evidenced by level of degrees held, professional experience in the field of study and demonstrated knowledge of the field, ensure that they are able to fulfill their academic responsibilities; C) The involvement of faculty in the unit of instruction, research or public service is sufficient to cover the various fields of knowledge encompassed by the unit, to sustain scholarship appropriate to the unit, and to assure curricular continuity and consistency in student evaluation; D) Support personnel, including but not limited to counselors, administrators, clinical supervisors, and technical staff, which are directly assigned to the unit of instruction, research or public service, have the educational background and experience necessary to carry out their assigned responsibilities.*

Describe the personnel resources available to develop and maintain a high quality program, including faculty (full- and part-time, current and new), staff (full- and part-time, current and new), and the administrative structure that will be in place to oversee the program. Also include a description of faculty qualifications, the faculty evaluation and reward structure, and student support services that will be provided by faculty and staff.

The core instructors for this program are 1- Dr. Adam Kruse is Associate Professor of Music Education at the University of Illinois Urbana-Champaign where he teaches music education courses primarily in areas of popular music and music technology. He is co-director and co-leader of the Illinois Hip Hop Camp, Street College: Studio Saturdays, and the Hip Hop Innovation Center. 2- Pete Shungu, Teaching Assistant Professor in Music Education. Pete has taught Music, English, History, Service-Learning and other subjects on both the high school and university level in several different locations, including Champaign, IL, Boston, MA, Brooklyn, NY and Colima, Mexico. In addition, he holds teaching endorsements in ESL and Bilingual Education, and he is trilingual, speaking English, Spanish, and French. 3- Prof. Lamont Holden, Assistant Professor of Audio and Recording Technologies. Holden teaches Beatmaking I & II, Critical Audio Listening and Audio Recording Techniques.

Other adjunct music or interdisciplinary faculty may teach courses or support courses based on interest and availability.

Summarize the major accomplishments of each key faculty member, including research/scholarship, publications, grant awards, honors and awards, etc. Include an abbreviated curriculum vitae or a short description.

#### DR. ADAM KRUSE

BS in Music Education and MA in Secondary Education, Ball State University; PhD in Music Education, Michigan State University

As a graduate student, Kruse earned an Excellence in Diversity Award, a Research Enhancement Award, and a Dissertation Completion Fellowship. His dissertation titled, “‘They Wasn’t Makin’ My Kinda Music’: Hip-Hop, Schooling, and Music Education,” won the 2014 Outstanding Dissertation Award from the Council for Research in Music Education. Kruse’s current scholarship focuses on Hip-Hop music learning and engagements of Hip-Hop culture in school music settings. He presents frequently at national and international conferences and has published in many of the field’s leading journals.

At the University of Illinois, Kruse earned a Campus Distinguished Promotion Award in 2021 and the 2019-2020 Faculty Award for Excellence in Teaching from the College of Fine + Applied Arts. He also received a Creative Research Award from the College and an M3I4 grant from the School of Music to host the first-ever Hip Hop Music Ed Symposium. Kruse was also recognized with the 2020 Outstanding Early Career Paper in Music Education from the American Educational Research Association and a 2017-2018 Technology Initiative Award from the College Music Society. The Hip Hop Xpress project that Kruse participated in with Dr. William Patterson and others has been awarded grants from the University’s Presidential Initiative to Celebrate the Impact of the Arts and the Humanities; the Student Sustainability Committee; and the Office of the Vice-Chancellor for Diversity, Equity & Inclusion’s Call to Action to Address Racism and Social Injustice. This project also earned the 2021 Campus Excellence in Public Engagement award.

#### PROF. PETE SHUNGU

Bachelor’s in International Relations and a Master’s of Arts in Teaching, both from Tufts University in Massachusetts.

He is a trumpet and piano player, and a hip-hop MC and spoken word poet. He is also the bandleader of Champaign-Urbana-based group Afro D and Global Soundwaves, a 7-piece blend of jazz, funk, soul and socially-conscious hip-hop. He has taught hip hop music to youth in a variety of settings, including at the University of Illinois’s ISYM Hip Hop Camp. Pete’s past experience with UIUC also includes 3 years working in the Office of Student Financial Aid.

#### PROF. LAMONT HOLDEN

B.A. in Rhetoric/Liberal Studies from the University of Illinois in 2004 and an M.A. in Teaching & Education at National Louis University in 2011.

Lamont Holden, known in the music production community as TheLetterLBeats, is a music producer, DJ, podcast host, videographer, social media content creator, sound designer, teacher and audio engineer. Returning to campus after four years in Atlanta, GA at the pulse of the music industry, he partners with working artists in the music industry, building out cultural projects, and creating spaces for students to amplify their voices. Holden is ensuring that the

next generation of music professionals will enter the industry with confidence, creativity, and a strong foundation for success.

He also manages a podcast, Campus Culture Digital, a platform for students and local community members to express their creativity through rap performances and conversations. It's also an opportunity for artists, producers, and engineers to practice their craft.

#### JOHN PAUL MEYERS

Associate Professor, African American Studies

University of Pennsylvania, Ph.D., 2011; Columbia University, B.A., 2005

Teaches AFRO 228, Hip Hop Music: History and Culture and AFRO 132 African American Music

I am an ethnomusicologist and popular music scholar whose work examines how popular music cultures engage with the past. My book *Same Old Song: The Enduring Past in Popular Music* examines topics such as the sampling of soul and funk recordings from the 1970s in hip-hop, the live performance of "standards" among jazz musicians, and the recording of songs from the "Great American Songbook" by pop and rock musicians. My articles on Miles Davis in the mid-1960s, tribute bands, rock music in Mexico City and Buenos Aires, and cultural politics in African American music have been published in *Jazz Perspectives*, *Ethnomusicology*, *Ethnomusicology Forum*, and the *Journal of Popular Music Studies*. Another recent essay in *CLA Journal* analyzes autobiographies of hip-hop musicians and examines them in context of the larger Black autobiographical tradition and hip-hop culture's own obsession with reality and authenticity. My study of Adrian Younge's *Jazz is Dead* record label and the possibilities of incorporating Black music with multimedia formats to express a political message appears in the journal *American Music*. In 2016, I won the Richard Waterman Prize from the Popular Music Section of the Society for Ethnomusicology for best article by a junior scholar. For 2021-2023, I was a Lincoln Excellence for Assistant Professors scholar through the College of Liberal Arts and Sciences at Illinois.

#### LOU TURNER

Clinical Professor in Urban and Regional Planning and College FAA admin and teaches FAA 201 *Black Arts Today*, a global course in theorizing Black cultural expression.

#### REBA DANIELS

Assistant Director of Student Engagement and Academic Success in the FAA Undergraduate Affairs Office. She has won the Rebecca J. Simon award for Professional Development, serves as a Emerging Community Leader with United Way, serves on the University subcommittee for Student Conduct, and has presented at the NACADA (Global Community for Academic Advising) conference. Most recently, Reba has won the 2025 Student Success Champion award at the Student Success Symposium. Reba has led impactful initiatives like Paint Before Polls to support voter awareness and well-being; has integrated alumni panels into the FAA 101 course to connect students with industry professionals; and streamlined advising access across nine units to enhance student support. She played a key role as an active pilot partner for the Mental Health Early Action on Campus Act grant for First-Year Experience courses, helping to shape student success initiatives. Her work improving Parkland Pathway opportunities, enhancing

student success initiatives. Her work improving Parkland Pathway opportunities, enhancing communication strategies, and leading professional development through National Academic Advising Association and the Illinois Academic Advising Association demonstrates her commitment to removing barriers and ensuring student success. Reba earned her BS from the College of Charleston, MA from Stephen F. Austin State University, and is working toward her PhD from UIUC.

Faculty and Staff  
Attachments

### HLC Section

#### Credit Hours

Existing or repackaged curricula (Courses from existing inventory of courses):	Number of Credit Hours:	24 20%	Percent of Total:
Revised or redesigned curricula (Courses for which content has been revised for the new program):	Number of Credit Hours:	3 2.5%	Percent of Total:
New curricula (Courses developed for the new program that have never been offered):	Number of Credit Hours:	9 7.5%	Percent of Total:
Total Credit Hours of the Program:	Number of Credit Hours:	120 100	Percent of Total:

#### New Faculty Required

Will new faculty expertise or new faculty members be needed to launch this program?

No

Please explain existing coverage: No new faculty expertise is required and no additional faculty are needed to launch the program.

#### Additional Funds

Will the proposed program require a large outlay of additional funds by the institution?

No

#### Institutional Funding

Please explain institutional funding for proposed program:

There will be no campus-level funding for the proposed program; faculty and staff salaries are already part of the College of FAA budget to support instruction and student services. It is anticipated that in years 4 and on, tuition revenue will aid in the additional costs of advising/ faculty advising, additional course sections, additional teaching assistants, and further program resources required.

EP Documentation

EP Control Number      EP.26.060

Attach Rollback/      [Add SOCW courses to Hip Hop major seats offered.pdf](#)  
Approval Notices

Non-EP Documentation

U Program Review  
Comments

Rollback  
Documentation and  
Attachment

DMI Documentation

Attach Final  
Approval Notices

Banner/Codebook  
Name

Program Code:

Minor	Conc	Degree	
Code	Code	Code	Major
			Code

Senate Approval  
Date

Senate Conference  
Approval Date

BOT Approval Date

IBHE Approval Date

HLC Approval Date

DOE Approval Date  
Effective Date:

Program Reviewer      **Melissa Steinkoenig (menewell) (10/13/25 2:04 pm):** Gen Ed Table: Good  
Comments                **Brooke Newell (bsnewell) (10/14/25 12:32 pm):** Rollback: Per TEAMS discussion with Nicole T