Two 1-credit courses will be offered during the first Winter Intersession at the North Carolina Central University School of Law. The courses are completely online and offered in synchronous/asynchronous hybrid approach. Students will be required to log on to the courses at certain times each day during the intersession, with some activities and sessions occurring outside of the designated class meeting times. For information on how to register, please visit http://law.nccu.edu/academics/winter-intersession-2/. 

PUBLIC HEALTH LAW & VULNERABLE POPULATIONS (1 Credit) ~ Monday – Friday ~ 9:30 am – 12:00 pm
Professor Kimberly Cogdell-Boies – kcogdell@nccu.edu

SEMINAR DESCRIPTION: Although there exists in the U.S. pervasive and persistent disparities in health status and access to health care based on race/ethnicity, gender, disability status and socio-economic status, among other demographic factors, to date the law has played a relatively modest role in addressing those areas of inequality. This seminar provides students with an opportunity to explore in depth topics relating to the law’s responses (and potential responses) to health inequality. Topics might include, simply by way of example, the obligation of health care providers to provide sign language interpreters for deaf patients; how FDA approval of racially tailored pharmaceuticals implicates equality; or the civil rights implications of limitations on coverage for contraceptives. The seminar will not be limited to examining civil rights laws as devices for addressing health inequality, but will also examine how health care reform legislation (particularly the Affordable Care Act), public health regulation, and other areas of law may affect inequality.

HIP HOP, LAW AND SOCIAL JUSTICE (1 Credit) ~ Monday – Friday ~ 12:30 pm – 3:00 pm
Professor Todd Clark – tclark@nccu.edu

SEMINAR DESCRIPTION: The term Hip Hop has been typically used to refer to a style of music and musical production that originated in the African American and Latino communities in the Bronx, New York during the 1970s. But, Hip Hop is more. Indeed it is much more. A more expansive definition of hip hop refers to a counter-culture, one that rejects the “high-arts” as the best mode and modality of artistic expression. The four traditional pillars of hip-hop are: Dee-Jaying (vs. musical instruments); Rapping (vs. singing); Break-dancing (vs. Ballet), and Graffiti art (vs. painting). Five additional pillars are sometimes added: hip-hop fashion, beat-boxing, hip-hop slang, street knowledge, and street entrepreneurship.

This course wishes to add another layer to the definition of hip hop: as a representation of a broad constellation of knowledge that captures, encompasses, and transcends our historical and contemporary understanding of American law. It is no mistake that the ignored American underclass has evolved hip hop into unimaginable economic success with a worldwide cultural impact in only four decades. It began as medium to produce happiness by escaping misery. Far from being simply the frustrated rants of the urban poor, hip hop music simultaneously reflects and influences the way that American youth view politics, capitalism, sexuality, education, racial stereotypes, and gender roles. However, along the way, hip hop has been commercialized and commoditized and various controversies have arisen. What role does hip hop play in reproducing the very static society it originally sought to obliterate? How does hip hop produce knowledge while reflecting divisive cultural values: misogyny, violence, homophobia, and financial irresponsibility? In other words, why bother listening to hip hop, it has been pronounced dead, after all? Questions abound.

Course Fees:
NC resident: $463.87 per credit hour
Non-resident: $1,201.17 per credit hour