ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring. Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE April 10, 2012

1. ACADEMIC UNIT: African and African American Studies

2. COURSE PROPOSED: AFR 215 Bob Marley and Reggae: Lyrics of Resistance 3
(prefix ) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Amanda Smith Phone: 5-3897
   Mail Code: 4902 E-Mail: amanda.a.smith@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry–L
   - Mathematical Studies–MA
   - Humanities, Fine Arts and Design–HU
   - Social and Behavioral Sciences–SB
   - Natural Sciences–SQ

   Awareness Areas
   - Global Awareness–G
   - Historical Awareness–H
   - Cultural Diversity in the United States–C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: ☑ No ☐ Yes; Please identify courses:

   Is this amultisection course?: ☑ No ☐ Yes; Is it governed by a common syllabus?

   Chair/Director (Print or Type) ________________________

   Date: 4/15/18

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of other cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
Proposer: Please complete the following section and attach appropriate documentation.

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<th>Identify Documentation Submitted</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Syllabus, page one in course description and student learning outcomes - highlighted and labeled G. Page 2 under books and videos highlighted and labeled G1. Examples of text provided.</td>
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</tbody>
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1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.

2. Course must be one or more of following types (check all which may apply):
   
   a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.

   b. Contemporary non-English language courses that have a significant cultural component.

   c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.

   d. In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. Most, i.e., more than half, of the material must be devoted to non-U.S.
African and African American Studies  
Bob Marley and Reggae: Lyrics of Resistance  
AFR 215

Instructor: David Hinds  
Office: Wilson 155  
Email: David.Hinds@asu.edu  

Class Time:  
Phone: 965-1597  
Office Hours:

Course Description
Bob Marley is the most universally known reggae artiste to emerge from the Caribbean; his name is synonymous with reggae music. Though grounded in the African-Caribbean experience his music has continued to appeal to audiences across national, ethno-racial, social class and generational lines. While the pulsating reggae sound is much evident in his music, it is his lyrics which have elevated him to the status of hero-genius of reggae. This course explores those lyrics as African-Caribbean political critique and expression, socio-cultural and historical narratives and nationalist expression. In that regard the songs-lyrics are examined as political-cultural text. In the process the course introduces the students to the political discourse in the Caribbean as it relates to broad issues such as decolonization, race, cultural identity, class struggle, political-cultural resistance and the Cold War and imperialism. The first part of the course looks at Jamaica and Caribbean politics and society while the second part interrogates Marley’s lyrics by analyzing selective songs from each of his albums.

Student Learning Outcomes
At the conclusion of this course students should understand:

- the contours of Caribbean politics, political culture and post-independence political history  
- Caribbean Popular Culture through the examination of reggae  
- the social, political and cultural influences on the evolution of Reggae music and the shaping of Bob Marley’s socio-cultural praxis  
- the lyrics of the music are simultaneously manifestations of cultural expression, socio-political commentary and resistance.  
- a deeper insight into the liberating qualities of popular culture and the relationship between culture and politics.

- elements of African Diaspora and Caribbean political discourse since decolonization such as Rastafarianism, African-Caribbean Identity, Black Power, Black Nationalism, Pan Caribbeanism, Pan Africanism, World Peace and Anti-Imperialism
Required Readings and other Materials

Books
David Moskowitz: The Words and Music of Bob Marley
David Hinds: Caribbean Popular Music as Political Discourse

Course Packet
Other readings for this course can be found in a course packet consisting of several articles, book chapters and interviews. This packet is available at The Alternative Copy Shop—715 S Forest Ave, Tempe. Ph. 480) 829-7992

Videos
CaribNation: Reggae Discussion
Bob Marley and the Wailers
Reggae Legend: Bob Marley

Music
Selective Songs by Bob Marley can be found on Blackboard

The songs and videos can be found on Blackboard in “Course Documents.”

Course Requirements

Exams
Students will do three exams during the course of the semester—each exam covers work done in the preceding weeks. The exams, which will take the form of short answers, are worth 75% of the final grade (25 points each). **There will be no make-up exam unless students provide a doctor’s proof of illness or satisfactory proof of an emergency.**

Term Project
Students will do a term project related to the topic of the course. The project could be a term paper, a short video, an audio or video interview or a survey. This project is worth 25% of the total grade (25 points each). Students must indicate to the professor their choice by February 16. Final Project is due April 27.

Attendance and Participation
Students are expected to attend classes regularly and participate in the discussions. While students will not be penalized for missing classes, those who attend classes regularly will stand to benefit as classroom lectures will be pivotal to doing well in the class.

Extra Credit Assignments
The Professor will give Extra Credit Assignments from time to time during the semester. These assignments are optional but students are encouraged to take advantage of the opportunities to do them. Students who are absent on the days the assignments are given will not be allowed to do them.

Grading Scale
A: 90-100 points
B: 80-89 points
C: 70-79 points
D: 60-69 points
E: Below 60 points

ACADEMIC DISHONESTY!
In the “Student Academic Integrity Policy” manual, ASU defines “Plagiarism” as using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” You can find this definition at:
http://provost.asu.edu/academicintegrity

Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty.

Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V). 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Course Itinerary:

Week 1 Culture and Social Change
Rex Nettleford “Caribbean Action and Social Change”
Walter Rodney “African History and Culture”

Week 2 The Caribbean in Historical Perspective
Hinds Ch 1-2

Week 3 Modern Caribbean Politics and Political Culture
Hinds Ch 3-4

Week 4 Jamaica Politics, Society and Reggae
Hinds 5-7

Week 5 Reggae, Rastafarianism and Resistance
Beckford “From Burru drums to Reggae Rhythms”
Horace Campbell “Rasta Reggae and Cultural Resistance”
Video: Reggae Discussion

Week 6 The Early Bob Marley
Moskowitz ch 1
Video: Bob Marley and the Wailers

Exam 1

Week 7 Catch A Fire
Moskowitz ch 2

Week 8—Burning
Moskowitz ch 3

Week 9 Spring Break

Week 10—Natty Dread
Moskowitz ch 3

Week 11—Rastaman Vibration
Moskowitz ch 4

Week 12—Exodus
Moskowitz ch 5

Exam 2

Week 13—Kaya
Moskowitz ch 6

Week 14—Survival
Moskowitz ch 7

Week 15—Uprising
Moskowitz ch 7

Week 16—Confrontation
Moskowitz ch 8

Exam 3
The Words and Music of Bob Marley
David Moskowitz

*The Praeger Singer-Songwriter Collection*

*Time* magazine made Bob Marley's impact strikingly clear when it named *Exodus* the most important album of the 20th century. Throughout his life and perhaps even more since his death in 1981 at the age of 36, Marley's music has demonstrated a unique ability to combine with almost any cultural setting, no matter how different the elements might at first appear. Through his adaptable, yet enduring musical messages, he represents an especially articulate type of singer-songwriter. Marley released a large quantity of introspective, autobiographical material at the height of his success, and it is thus only in a work such as this—in which the artist is investigated through his recorded output—that one can understand who this great man truly was and what he hoped to achieve through his life and music.

*The Words and Music of Bob Marley* investigates Marley's creative output chronologically and provides complementary biographical information where it is relevant and helpful. Themes discussed throughout the book include protest, revolution, love, hate, biblical concepts, and Rastafari culture.

DAVID MOSKOWITZ is Assistant Professor of Musicology at the University of South Dakota. He is the author of the Greenwood reference book *The Encyclopedia of Reggae and Caribbean Music*. 

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Contents

Series Foreword vii
Acknowledgments ix
Introduction xi

1. Origins: The Trench Town Years, 1945–1960 1
   Bob Marley: The Roots of a Rebel 1
   Move to Kingston 3

   Formation of Early Groups 7
   Dawn of the Wailers 10
   Early Singles 11

   Catch a Fire 19
   African Herbsman 38
   Burnin’ 40
   Natty Dread 48
   The Original Wailers Disband 57
   Live! 61
   *Rastaman Vibration*  
   Attempted Assassination of Marley  
   *Exodus*  
   63  

5. Top Rankin', 1978–1979  
   *Kaya*  
   *Babylon by Bus*  
   *Survival*  
   87  

   *Uprising*  
   *Fly Away Home*  
   103  

7. Posthumous Releases  
   *Chances Are*  
   *Confrontation*  
   *Legend: The Best of Bob Marley and the Wailers*  
   *Talkin' Blues*  
   *Bob Marley: Songs of Freedom*  
   *Natural Mystic the Legend Lives On: Bob Marley and the Wailers*  
   *One Love: The Very Best of Bob Marley and the Wailers*  
   *Africa Unite: The Singles Collection*  
   The Deluxe Editions  
   119  

8. Life after Death: The Legend Lives On  
   Selected Discography  
   Notes  
   Bibliography  
   Index  
   133  

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Singer so
a cadre
Carly Si
Singer S
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The a
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Bob Marley: Reggae and Resistance

AFS 394 and POS 394

Instructor: David Hinds

Course Description
This course is an examination of the role of popular culture in shaping resistance and identity in the Caribbean. In particular, it looks at how nationalism, class resistance and Caribbean and African Diasporan identity are reflected in Bob Marley’s music. Students will explore the social, political and cultural influences on the music and how the music has in turn serve as a medium of cultural expression, socio-political commentary and resistance. The objective is to have the students gain a deeper insight into the liberating qualities of popular culture and the relationship between culture and politics. Students will explore the lyrics behind the musical sound and will be exposed to concepts such as Rastafarianism, African-Caribbean Identity, Black Power, Black Nationalism, Pan Caribbeanism, Pan Africanism, World Peace and Anti-Imperialism
# Table of Content

African History and Culture  
Bob Marley  
Jamaica: A Historic Capsule  
Bob's Early Life—Concrete Jungle Version  
Trench Town Rock  
Riddim Track  
Bob Marley- Rasatman, Reggae Musician  
Reggae and the Revolutionary Faith: The Role of Bob Marley  
Bob Marley in Zimbabwe: The Untold Story  
Reggae International: The harder They Come and Bob Marley  
Get Up Stand Up: The Redemptive Poetics of Bob Marley  

<table>
<thead>
<tr>
<th>Topic</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>African History and Culture</td>
<td>Walter Rodney</td>
</tr>
<tr>
<td>Bob Marley</td>
<td>James Ferguson</td>
</tr>
<tr>
<td>Jamaica: A Historic Capsule</td>
<td>Don Taylor</td>
</tr>
<tr>
<td>Bob's Early Life—Concrete Jungle Version</td>
<td>Don Taylor</td>
</tr>
<tr>
<td>Trench Town Rock</td>
<td>Lloyd Bradley</td>
</tr>
<tr>
<td>Riddim Track</td>
<td>Timothy White</td>
</tr>
<tr>
<td>Bob Marley- Rasatman, Reggae Musician</td>
<td>Rose Blunt</td>
</tr>
<tr>
<td>Reggae and the Revolutionary Faith: The Role of Bob Marley</td>
<td>Michael Manley</td>
</tr>
<tr>
<td>Bob Marley in Zimbabwe: The Untold Story</td>
<td>Adrian Booth</td>
</tr>
<tr>
<td>Reggae International: The harder They Come and Bob Marley</td>
<td>Chang &amp; Cheng</td>
</tr>
<tr>
<td>Get Up Stand Up: The Redemptive Poetics of Bob Marley</td>
<td>Anthony Bouges</td>
</tr>
</tbody>
</table>
Caribbean Popular Culture
As Political Expression

Reggae, Calypso and Cricket

David Hinds
Contents

Introduction

Chapter 1: Overview of Caribbean Politics

Chapter 2: The Caribbean in Perspective: Chanting with Rex Nettleford and Tim Hector

Chapter 3: Musical Lyrics as Political Expression

Chapter 4: Reggae, Bob Marley and Jamaica

Chapter 5: Political Themes in Reggae and Calypso

Chapter 6: Caribbean Cricket: From Decolonization to Globalization

Chapter 7: West Indies Cricket: Globalization, Decline and Renewal

Notes