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  CS
   Humanities, Fine Arts and Design—HU  □
   Social and Behavioral Sciences—SB
   Natural Sciences—SQ  SG

   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 an unlisted course?: □ No  □ Yes; Is it governed by a common syllabus?

   Chair/Director (Print or Type)  Chair/Director (Signature)
   Date: 4/10/18

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

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
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<td></td>
<td></td>
<td><strong>HUMANITIES, FINE ARTS AND DESIGN [HU]</strong> courses must meet <em>either</em> 1, 2, or 3 <em>and</em> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria <strong>A CENTRAL AND SUBSTANTIAL PORTION</strong> of the course content.</td>
</tr>
</tbody>
</table>

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

Syllabus, page one in course description and student learning outcomes - highlighted and labeled HU2. Page 2 under books highlighted and labeled HU2. Examples of text provided.

THE FOLLOWING ARE NOT ACCEPTABLE:

Syllabus, page one in course description and student learning outcomes - highlighted and labeled HU4d. Page 2 under books highlighted and labeled HU4d. Examples of text provided.
<table>
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<th>ASU - [HU] CRITERIA</th>
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<td>• Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.</td>
</tr>
<tr>
<td>• Courses devoted primarily to developing skill in the use of a language — However, language courses that emphasize cultural study and the study of literature can be allowed.</td>
</tr>
<tr>
<td>• Courses which emphasize the acquisition of quantitative or experimental methods.</td>
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<tr>
<td>• Courses devoted primarily to teaching skills.</td>
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<tr>
<td>Course Prefix</td>
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<tr>
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Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual text, and/or historical development of textual traditions.</td>
<td>The class analyses the text of reggae songs as a reflection of the historical development of cultural traditions in the anglophone Caribbean.</td>
<td>Syllabus, page one in course description and student learning outcomes - highlighted and labeled HU2. Page 2 under books highlighted and labeled HU2. Examples of text provided.</td>
</tr>
<tr>
<td>4d. Deepens awareness of literature and the development of literary traditions.</td>
<td>This course engages the lyrics of Bob marley's music as literary expression and in the process locates them in the broad oral and literary traditions of Caribbean.</td>
<td>Syllabus, page one in course description and student learning outcomes - highlighted and labeled HU4d. Page 2 under books highlighted and labeled HU4d. Examples of text provided.</td>
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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

THE PRAEGER SINGER-SONGWRITER COLLECTION

DAVID MOSKOWITZ
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.
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   Selected Discography
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Singer-songwriter and performer Bob Marley was an icon of world music who remains a powerful cultural presence. His music continues to influence artists in every genre, and his legacy continues to evolve.

And, v

Although some of the songs on this album have been written and recorded over the years, the overall vision was still present. The songs were rehearsed and performed in front of a live audience, and some of the songs were performed in a stripped-down format.

The album was recorded in a studio environment and then mixed in a live setting. The overall sound was thus a combination of studio and live elements.

The album was then released as a double LP with a small number of tracks.

Given the constraints of the space, it is impossible to show the entire series, an attempt will be made to provide a summary of the key features in this excerpt.
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.
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Caribbean Popular Culture
As Political Expression

Reggae, Calypso and Cricket

David Hinds
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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