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: AFS 325 Music as Political Discourse 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)

<table>
<thead>
<tr>
<th>Core Areas</th>
<th>Awareness Areas</th>
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<tr>
<td>Literacy and Critical Inquiry-L</td>
<td>Global Awareness-G</td>
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<tr>
<td>Mathematical Studies—MA CS</td>
<td>Historical Awareness-H</td>
</tr>
<tr>
<td>Humanities, Fine Arts and Design—HU</td>
<td>Cultural Diversity in the United States-C</td>
</tr>
<tr>
<td>Social and Behavioral Sciences—SB</td>
<td></td>
</tr>
<tr>
<td>Natural Sciences—SQ SG</td>
<td></td>
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</tbody>
</table>

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: JUS 326

   Is this an anytime course?: □ No ☑ Yes; Is it governed by a common syllabus? ______

   Chair/Director (Print or Type) ____________________________

   Chair/Director (Signature) ____________________________

   Date: 4/15/12

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
### ASU - [HU] CRITERIA

- Courses devoted **primarily** to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
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<tbody>
<tr>
<td>AFS</td>
<td>325</td>
<td>Music as Political Discourse: Reggae, Calypso and Hip Hop</td>
<td>HU</td>
</tr>
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</table>

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>
</tr>
</thead>
<tbody>
<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, calypso and hip-hop songs as a reflection of the historical development of cultural traditions in the anglophone Caribbean and the Black community in the United States.</td>
<td>Syllabus: page one, course description and Learning outcomes - highlighted and labeled HU2</td>
</tr>
<tr>
<td>4d. Deepens awareness of literature and the development of literary traditions.</td>
<td>This course engages the lyrics of reggae, calypso and hip hop music as literary expression and in the process locates them in the broad oral and literary traditions of the Caribbean and the Black community in the United States.</td>
<td>Syllabus: page one, course description and learning outcomes - highlighted and labeled HU4d</td>
</tr>
</tbody>
</table>
African and African American Studies
Music as Political Discourse: Reggae, Calypso and Hip Hop
AFS 325

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

Class Time: T/Th 1:40-2:55
Phone: 965-1597
Office Hours: M 1:00-3:00 pm
Th 1:30-3:30 pm

Course Description
This is a reading and writing intensive course that employs critical thought that explores African Diaspora popular music as a medium of social and political expression. It examines the political content of Reggae, Calypso and Hip Hop and their role in triggering and influencing popular discourse in the Caribbean and the USA. In this regard the music will be interrogated for their treatment of the following topics/issues—Black Power; Pan Africanism; Black Nationalism; Caribbean Integration; Anti-Imperialism; Elitism; Political Corruption; Democracy and Authoritarianism; Governance; Poverty; and Racism. Students will acquire an understanding of the social and cultural roots of the music, their historical evolution and their role in shaping popular political rhetoric and action. They will also gain an understanding of the interrelationships among the musical forms and their role in fostering Black and Pan African Cultural Identity, Political Consciousness and World Peace.

Learning Outcomes:
1) Student will be able to think critically about African Diaspora popular music as a medium of social and political expression.
2) Students will understand the social and cultural roots of Diasporan music, the historical evolution and the role it plays in shaping popular political rhetoric and action.
3) Students will be able to discuss the interrelationships among the musical forms and their role in fostering Black and Pan African Cultural Identity, Political Consciousness and World Peace.

Required Readings and other Materials
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

Music and Videos
These can be found on Blackboard in “Course Documents”

Course Requirements
Reflection Papers
Students will do four papers reflecting on the readings, the music and the linkages between the readings and the music. The Professor will provide the prompts for the papers. Each paper is worth 20% of the total grade.
Online Discussion
Students will engage in online discussions of issues related to the course-- there will be four topics during the semester. The Professor will introduce the topics for debate on the Discussion Board, **All students are expected to participate and to make at least one contribution per day.** This part of the course accounts for 10% of the final grade and will be graded on frequency and quality of participation.

In Class Discussion
We will be approaching this class as a mini-seminar. As such there will be a lot of discussion and participation by students. Each week a different student will be assigned to lead off the discussion based on the readings/videos/songs for that week. This part of the course is worth 10% of the total grade.

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

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.
Schedule of Readings/Videos/Songs

Part 1—Introduction
Week 1
Walter Rodney “Black History and Culture”
Rex Nettleford “Caribbean Cultural Identity”

Week 2
Kristal Brent Zook “Reconstructions of Nationalist Thought in Black Music/Culture”
Hinds Chapters 1, 3 & 4

Part 2—Reggae
Week 3—Reggae and Party Politics
Hinds Chapter 5, 6 & 7

Week 4—The Origins of Reggae
Video: CaribNation—Reggae Discussion

Week 5—Rastafarians and Reggae
Horace Campbell “Rasta Reggae and Cultural Resistance”
Video: Reggae Video
Songs: Mutaburuka, Lucky Dube

Paper 1

Week 6—Reggae Rhetoric
Lloyd Bradley “Trench Town Rock”
Songs: Jimmy Cliff, Bob Marley

Part 3—Calypso
Week 7—The Nature and Origins of Calypso
Gordon Rohlehr “Roots and Traditions”
Hinds Chapter 8

Week 8—The Political Calypso Part 1
Peter Mason, “Kaiso”

Paper 2

Week 9—The Political Calypso Part 2
Hinds Chapter 9
Winthrop Holder “Nothing Eh Strange: Black Stalin Speaks”
Songs: Black Stalin, Sparrow
Week 10—The Political Calypso Part 3
Hinds Chapters 2 & 11
Songs Short Shirt
Video: David Rudder in Concert

Week 11—Calypso Voices
Hinds Chapters 4 & 10
Songs: Chalkdust, Singing Sandra, Gypsy

Part 4—Hip Hop
Week 12—Origins of Hip Hop
Tricia Rose “Fear of a Black Planet”
Hip Hop Songs

Paper 3

Week 13—Hip Hop and Political Activism Part 1
Hip Hop Songs

Week 14—Hip Hop and Political Activism Part 2
Clarence Lusane “Rap Race and Politics”
Hip Hop Songs

Week 15—Hip Hop and Political Activism Part 3
Todd Boyd “Check Yo Self Before You Wreck Yourself”
Michael Eric Dyson “Give me a Paper and a Pen”
Songs Tupac

Week 16—Paper 4
AFS/JUS/SGS 394

Hinds

SPRING 2011

ARIZONA STATE UNIVERSITY

Music as Political Discourse

The Alternative Print & Copy 480-829-7992
1004 S. Mill Ave., Tempe AZ 85281 alttempe@alternativeprintandcopy.com
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Music as Political Discourse
AFS 394 & POS 394

Instructor: David Hinds

Course Description
This course explores African Diasporan popular music as a medium of social and political expression. It examines the political content of Reggae, Calypso and Hip Hop and their role in triggering and influencing popular discourse in the Caribbean and the USA. In this regard the music will be interrogated for their treatment of the following topics: issues of Black Power, Pan Africanism, Black Nationalism, Caribbean Integration, Anti-Imperialism, Political Elitism, Political Corruption, Democracy and Authoritarianism, Governance, Poverty and Racism. Students will acquire an understanding of the social and cultural roots of the music, their historical evolution and their role in shaping popular political rhetoric and action. They will also gain an understanding of the interrelationships among the musical forms and their role in fostering Black and Pan African Cultural Identity, Political Consciousness and World Peace.
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Rasta Reggae and Cultural Resistance  
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Verena Reckford  
Horace Campbell  
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**Calypso**
Roots and Traditions  
Social and Political Commentary in the Calypso  
Kaiso  
Gordon Rohlehr  
Keith Warner  
Peter Mason  
Winthrop Holder

**Hip Hop**
Reconstructions of Nationalist Thought in Black Music/Culture  
Fear of a Black Planet  
The Message: Rap Politics and Resistance  
Rap Race and Politics  
Check Yo Self Before You Wreck Yourself  
Give me a Paper and a Pen  
Kristal Brent Zook  
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