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 March 17, 2011

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)

   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 X
   —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 unsections course?: □ No □ Yes; Is it governed by a common syllabus? __________________________

   Chair/Director (Print or Type) __________________________ Chair/Director (Signature) __________________________

   Date: 3/17/11 __________________________

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 others 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.

### ASU--[G] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
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<tr>
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<td></td>
<td>Course Syllabus provided. Examples on page 1 with highlighted sections in the course description and learning outcomes.</td>
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<td>2. Course must be one or more of following types (check all which may apply):</td>
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<td></td>
<td>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.</td>
</tr>
<tr>
<td>✗</td>
<td></td>
<td>Course Syllabus provided. Examples on page 1 with highlighted sections in the course description and learning outcomes.</td>
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<td>b. Contemporary non-English language courses that have a significant cultural component</td>
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<td>c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
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<td>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.</td>
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<td>Course Prefix</td>
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<tr>
<td>AFS</td>
<td>325</td>
<td>Music as Political Discourse</td>
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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>
</tr>
</thead>
<tbody>
<tr>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>This course examines how music explains the political and social experiences of the African Diaspora, particularly in the Caribbean.</td>
<td>Page 1 of the syllabus includes specific language in the course description as well as outlined learning outcomes that help to demonstrate this criteria. Both sections are highlighted and marked G1.</td>
</tr>
<tr>
<td>GA. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group.</td>
<td>This course looks at the role of popular music as an expression of Caribbean politics and culture and how these have informed similar expression in other parts of the African Diaspora such as the African American community.</td>
<td>Page 1 of the syllabus includes specific language in the course description as well as outlined learning outcomes that help to demonstrate this criteria. Both sections are highlighted and marked G2A.</td>
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</tbody>
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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: Mutaboruka, 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
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