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 965-0730.

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 exhibition course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ________

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

Date: 3/17/11

Rev. 1/04, 4/05, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
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<td>1. History is a major focus of the course.</td>
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<td>2. The course examines and explains human development as a sequence of events.</td>
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<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
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<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
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THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
<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. History is a major focus of the course.</td>
<td>1. The course looks at the evolution of African Diasporan popular culture and its role in expressing and explaining the history of people of African descent.</td>
<td>1. Page 1 of the syllabus includes specific language in the course description as well as outlined learning outcomes which help demonstrate how this course meets this criteria. Both sections are highlighted and marked H1. Also, the course outline on pages 3-4 list the course content in each section and is marked H1.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events.</td>
<td>2. This course examines how African Diasporan popular culture has helped to shape and express African identity in the Caribbean and the United States.</td>
<td>2. Page 1 of the syllabus includes specific language in the course description which helps demonstrate how this course meets this criteria. Both sections are highlighted and marked H2.</td>
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<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>3. This course traces the evolution of reggae, calypso and hip hop and situates them in the social political dynamics of the African Diasporan communities from which they evolve.</td>
<td>3. Page 1 of the syllabus includes specific language in the course description as well as outlined learning outcomes which help demonstrate how this course meets this criteria. Both sections are highlighted and marked H3. Also, the course outline on pages 3-4</td>
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<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>4. This course examines African Diasporan popular music and their relationship to the shaping and expression of political discourse in the African Diaspora.</td>
<td>list specific examples of readings/topics that serve as examples of this criteria. Sections are marked H3.</td>
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<td>4. Page 1 of the syllabus includes specific language in the course description as well as outlined learning outcomes which help demonstrate how this course meets this criteria. Both sections are highlighted and marked H4.</td>
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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 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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