NOTE to prospective students: This syllabus is intended to provide students who are considering taking this course an idea of what they will be learning. A more detailed syllabus will be available on the course site for enrolled students and may be more current than this sample syllabus.

MUS 102: Reggae: History of Jamaican Music -Fall 2014

3 credits: This course combines approximately 90 hours of instruction, online activities, and assignments for 3 credits.

Bacc. core MUS 102. MUSIC APPRECIATION II: PERIODS AND GENRES (3)

Ryan Biesack
Benton 305 office hours tba or by appointment
541.602.6415 biesackr@onid.orst.edu
http://oregonstate.edu/cla/music/biesack
www.ryanbiesack.com

Course Description:

This survey traces the roots of Jamaican music, which has become known as Reggae, from just prior to Jamaica’s Independence from Great Britain in 1962 starting with the American R & B influenced Ska, through Rock Steady, Dub, Roots Rock, Reggae, DJs, Toasting, and through the early turn of the millennium. We will look at key musicians, producers and performers, as well as examine key social and political events that helped shape this great music. When possible, video clips, audio clips and other media will be used to tell the story of this rapidly changing, wide reaching music.

Methods of Instruction: Though the text used will give a larger and more comprehensive listing and accounting of Reggae history, the streaming media component of this course will further help illustrate the contributions of these artists. We will view historic performances, listen to important recordings and examine a selection of repertoire in the form of song lyrics to gain a better feel for the history of this music. What better way to experience a Bob Marley concert then view it yourself? Online discussions of the streaming material will be a valuable way to explore these performances and subjects, as well as raise new questions and ideas between your fellow peers. The combination of the reading and media experience will provide the student with not only a comprehensive overview, but also a detailed look and focused experience on artists “cherry-picked” by the instructor.

The Syllabus is subject to change! Please refer to course announcements to stay current! Web Links on syllabus may be expired, use the links posted in course site for the most up to date versions.

This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu Email: ecampus@oregonstate.edu Telephone: 800-667-1465
There is a staggering amount of Reggae music from past and through the present, and this course will primarily examine artists and figures responsible for musical, political and stylistic change in the field. This being said, covering a complete representation of every important artist in ten weeks would be overly ambitious, and near impossible! If I do not cover your favorite artist in this course, consider doing research on them for your final paper.

**Required Materials:**
ISBN: 1-56639-629-8

*The Harder They Come (1972)*
This movie is to viewed and obtained by student by the midterm in week 5, it is available through Netflix, itunes, and other online services, as well as in DVD form through retailers.

**NOTE:** For textbook accuracy, please always check the textbook list at the OSU Bookstore website. Sample syllabi may not have the most up-to-date information.

Students can also click the OSU Beaver Store link associated with the MUS 102 course information in the Ecampus schedule of classes for course textbook information and ordering.

**Learning Outcomes:**

1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.

2. Analyze how literature/the arts reflect, shape, and influence culture.

3. Reflect critically on the characteristics and effects of literary and artistic works.

4. Students will have an understanding of what Reggae music is, where it has been and where it is going.

5. Students will have a general knowledge of key artists; identifying their music and contributions to Reggae music.

6. Students will be able to distinguish between the historical stages of Reggae music, and identify the era and historical events associated with each stage.

7. Students will be able to listen to Reggae music, on a much deeper level, integrating the historical, sociological and biographical knowledge they gain from the coursework.
Grading Policy:
Weekly Discussions 30%
Weekly Listening/Video Journal Response 25%
Weekly Short Answer Quiz 25%
Final Exam Project 20%

Weekly Discussions:
A discussion topic is posted for each week of the course, please have your initial post up by the end of Thursday night, and a follow up post by the end of the following Sunday night, commenting on someone else’s post you find interesting or challenging. In order to receive maximum points for this area, you must post at least two entries on the discussion board per week. This is a fun way to further explore the material with your classmates!

Weekly Journals:
Each week has a Listening Response assignment that you will follow and write into your journal. I am interested in your personal responses to the material and why or why not it interests you! These are due at the end of the corresponding weekend by 11:59pm.

Weekly Short Answer Quiz:
There is a three question quiz, to be answered in short answer style. About a paragraph response for each question, articulating your points is adequate. There is no quiz during week 10. These are due at the end of the corresponding weekend by 11:59pm.

Final Exam Project:
There will be a final exam in the form of a final project. This will be discussed in more detail at a later date. There will also be some listening examples to identify.

Please note: There is no late work accepted past each assignments posted due date.

Grading Scale:
A 93 – 100  B  83 – 86  C  73 – 76  D  63 – 66
A- 90 – 92  B-  80 – 82  C-  70 – 72  D-  60 – 62
B+ 87 – 89  C+  77 – 79  D+  67 – 69  F  0 – 59

Expectations for Student Conduct:
Student conduct is governed by the university’s policies, as explained in the Office of Student Conduct: information and regulations


**Plagiarism:**

Students are expected to comply with all regulations pertaining to academic honesty, defined as: *An intentional act of deception in which a student seeks to claim credit for the work or effort of another person or uses unauthorized materials or fabricated information in any academic work.* For further information, visit Avoiding Academic Dishonesty, or contact the office of Student Conduct and Mediation at 541-737-3656.

**Statement Regarding Students with Disabilities:**

Accommodations are collaborative efforts between students, faculty and Disability and Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 541-737-4098.

**Course Content:** PLEASE SEE THE “ASSIGNMENTS” FOLDER FOR EACH WEEK’S COMPLETE LIST OF READING, DISCUSSION TOPICS, QUIZES AND MEDIA CLIPS

**WEEK 1: Roots Music, Blues and Jazz**

Video Introduction to the course video lecture

Reading: Chapter Introduction ix-x, 2-18, and 242-244 of *Reggae Routes*

Read the Wikipedia link about Rastafarianism:

Audio and Video Clips:

Kumina
http://www.youtube.com/watch?v=Elwz5MGSXfs&feature=related
http://www.youtube.com/watch?v=iCFLgdhZLEU
http://www.youtube.com/watch?v=i5odDcjqiis&feature=related

Folk Dances Excerpt
http://www.youtube.com/watch?v=RvktJry98nY&feature=related

Quadrille Dance
English 19th century form:
http://www.youtube.com/watch?v=3JPrMGiGJdo

Dominican Version: http://www.youtube.com/watch?v=Jp_LuCdSH7k&playnext=1&list=PL5DB57CF9C44D5E8F
More Quadrille
http://www.youtube.com/watch?v=Yxx3rdVpMKQ&feature=related

Mento http://www.youtube.com/watch?v=9p4crs7bij4
http://www.youtube.com/watch?v=2NWpJZ0t48k&feature=related
http://www.youtube.com/watch?v=1wPoVXijl_M&feature=related

Talking about the accent on “beat 4” in Mento music
http://www.youtube.com/watch?v=tngDQzZBozl&feature=related

The Jolly Boys (modern Mento band) doing Amy Winehouse’s “Rehab”, there is a strong tradition of Mento bands covering other material/repertoire throughout history.
http://www.youtube.com/watch?v=XOwl-bMflkc&feature=relmfu

More info on The Jolly Boys...
http://www.youtube.com/watch?v=XDzzlNX-h7Q&feature=related

Sugar Belly playing bamboo sax
http://www.youtube.com/watch?v=taEnME5_Ts

Rastafarianism
Wiki on Rastafarianism

60 minutes segment on Rastafarianism:
http://www.youtube.com/watch?v=qJunuBJ_wjA

Discussion Board Topic:

Mento, Quadrille and Kumina are arguably the strongest predecessors to what became “Reggae” music today. Look at the audio/video links provided and discuss some interesting of the aspects of these musics; Are these musics still played? What kind of instruments are used? What about the music do you find interesting or challenging?

Media Response:

Submit a response on the links concerning Rastafarianism. Explain why and what it is you find interesting in approximately one page of writing, but not less then two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.

Short Answer Quiz: Online

WEEK 2: Sound System Culture, R & B and Proto-Ska Sounds
Reading: Chapter pp.19-29 of Reggae Routes
Audio and Video Clips: selected links to online material/music/video

Watch from Part 1/7 through Part 2/7 5:10 of BBC documentary:
Part 1 of 7
http://www.youtube.com/watch?v=yhx5DjAgHPI
Part 2/7 0:00-5:10"
http://www.youtube.com/watch?v=lW01Bag--bQ&feature=related

American R&B influences

Fats Domino, 1957 “The Big Beat”
http://www.youtube.com/watch?v=X2ZOxzsBE8A

Fats Domino, 1956 “Blueberry Hill”
http://www.youtube.com/watch?v=bQQCPrwKzdo

Fats Domino, 1958 “Whole Lotta Loving”
http://www.youtube.com/watch?v=g7N7CFLuto8

Fats Domino, 1964 “Kansas City”....notice the “loping” style, listen for the guitar chords which occur on the “off beats” or “up beats”- a style Ska music would embrace.
http://www.youtube.com/watch?v=mypHZmXdU3o

Shirley & Lee, 1956 “Let the Good Times Roll”
http://www.youtube.com/watch?v=swq72KRUwUk

Louis Jordan, Late 1940s “Caledonia”
http://www.youtube.com/watch?v=PR6pHtiNT_k&playnext=1&list=PL50BD858188C1C9D5

Lois Jordan, 1940s “Gotta have a Beat” an early predecessor to “toasting” or rap?
http://www.youtube.com/watch?v=xrsfdccS_Lo

Proto-Ska Jamaican Popular Music

Laurel Aitken, 1958 “Little Sheila”
http://www.youtube.com/watch?v=FXX3jaQzCPg

Laurel Aitken, 1960 “Baba Kill Me Goat”
http://www.youtube.com/watch?v=YR6Pbg5B1rg&playnext=1&list=PLF1986CACCEF7151F

Laurel Aitken, 1959 “Low Down Dirty Girl”
http://www.youtube.com/watch?v=HssiV_7ioy4

Owen Grey, 1959 “On The Beach”...one of the first records recorded for Coxsone
Dodd’s sound system.
http://www.youtube.com/watch?v=dn8lVkgTI70

The Jiving Juniors, 1960 “Lollipop Girl”
http://www.youtube.com/watch?v=MEzqdH9uEMA

Theophilus Beckford, 1956 “Easy Snappin‘ “ ...One of the first recorded by Coxsone Dodd
http://www.youtube.com/watch?v=xQZOFE2SoRA

Derrick Morgan, 1960 “Fat Man”
http://www.youtube.com/watch?v=1U6VWyQ1Vwo

Derrick Morgan, 1960 “I Pray for You”
http://www.youtube.com/watch?v=hZfz4bZGRcY

Derrick Morgan, 1961 “Forward March”
http://www.youtube.com/watch?v=bM-ANjhOzV4

Derrick Morgan, 1961 “Shake A Leg”
http://www.youtube.com/watch?v=tZxdj7Xf-4o

Derrick Morgan, 1962 “Blazing Fire”
http://www.youtube.com/watch?v=f4-2ClMQRMI&playnext=1&list=PL9DCD0CA07F6D685C

The Folkes Brothers, 1961 “Oh, Carolina” This track is important because here we have Prince Buster, searching for a new sound, has Count Ossie, a Rastafarian Drummer play on this session, resulting in a blend of R&B, proto-ska shuffle, infused with cross currents of African based hand drumming. The combination of these factors have led this to be called by many, the first-ever Ska recording.
http://www.youtube.com/watch?v=b81f9Ikadss

Discussion Board
What factors historically led Jamaicans to be influenced by American R&B? Why was the sound system so important to the average Jamaican? Based on this weeks reading and listening, can you offer any observations on the progression of Jamaican music in this time period?

What element did Count Ossie bring into Jamaican music that was missing from this time in American R&B music?

Media Response
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Web: ecampus.oregonstate.edu       Email: ecampus@oregonstate.edu       Telephone: 800-667-1465
Pick any two (or more) tracks from this week’s listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less than two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.

**Short Answer Quiz: Online**

**WEEK 3:Ska, Studios, and the Alpha Boys; Independence and a new sound**

Reading: pp. 31-37 of Reggae Routes

Audio and Video Clips: selected links to online material/music/video

BBC Documentary
Part 2/7 5:10-end
[http://www.youtube.com/watch?v=IW01Bag--bQ&feature=related](http://www.youtube.com/watch?v=IW01Bag--bQ&feature=related)
Part 3/7
[http://www.youtube.com/watch?v=hs444BE1puU&NR=1](http://www.youtube.com/watch?v=hs444BE1puU&NR=1)
Part 4/7
[http://www.youtube.com/watch?v=yjqXoYRRGHc&NR=1](http://www.youtube.com/watch?v=yjqXoYRRGHc&NR=1)
Part 5/7 0:00-2:20
[http://www.youtube.com/watch?v=TMZ0Adz6OKA&NR=1](http://www.youtube.com/watch?v=TMZ0Adz6OKA&NR=1)

Rough Cut/Frontline on the Alpha Boys, click on “Watch Video”:

Prince Buster, 1964, “Everybody Ska”:
[http://www.youtube.com/watch?v=sc28F9i54TE&playnext=1&list=PL4CFEBD072083C483](http://www.youtube.com/watch?v=sc28F9i54TE&playnext=1&list=PL4CFEBD072083C483)

Prince Buster, 1964, “Your Mine”:
[http://www.youtube.com/watch?v=lDu_6A4sTko&feature=related](http://www.youtube.com/watch?v=lDu_6A4sTko&feature=related)

[http://www.youtube.com/watch?v=ybmPHD7FPcQ](http://www.youtube.com/watch?v=ybmPHD7FPcQ)

Derrick Morgan, 1964 “Turn Me Loose”:
[http://www.youtube.com/watch?v=NBhq8iRn5cs&feature=related](http://www.youtube.com/watch?v=NBhq8iRn5cs&feature=related)

Don Drummond & The Skatalites, JFK’s Memory:
[http://www.youtube.com/watch?v=T6oK9G5jh8A](http://www.youtube.com/watch?v=T6oK9G5jh8A)

Skatelites 1965, “Guns of Navarone”:
[http://www.youtube.com/watch?v=BcZs6vS5nNM&playnext=1&list=PL78B506DE842C5A73](http://www.youtube.com/watch?v=BcZs6vS5nNM&playnext=1&list=PL78B506DE842C5A73)

Skatelites 1965, “Marcus Garvey”;
Millie Small, “My Boy Lollipop” put Jamaican Ska on the world map, though this was a hit in the UK:

http://www.youtube.com/watch?v=8WPKLYfE_-s

Discussion Board:

Ska was arguably the first purely Jamaican music. How is this so, and how did it come to be that way? What was the end result of this music, or more specifically, who was this music made for? Discuss the “perfect storm” of conditions that enabled this tiny islands music to become so widely popular.

Media Response:

Pick any two (or more) tracks from this weeks listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less than two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.

WEEK 4: Rude Boys & Rock Steady
Reading: pp.38-41 of Reggae Routes

Audio and Video Clips: selected links to online material/music/video

BBC Documentary Vol. 1
Part 5/7 2:20”-end
http://www.youtube.com/watch?v=TMZ0Adz6OKA&NR=1
Part 6/7 0:00-3:07"
http://www.youtube.com/watch?v=b_DPLrM_1FA&NR=1

RUDE BOYS
Derek Morgan, “Tougher than Tough”:
http://www.youtube.com/watch?v=tohSZTx-Efk
Desmond Dekker, “007 Shanty Town”:
http://www.youtube.com/watch?v=cFlqxnSo-gQ
Alton Ellis & The Flames, “Cry Tough”:
http://www.youtube.com/watch?v=lMI4HBcTngk
Alton Ellis, “Dance Crasher”:
http://www.youtube.com/watch?v=-Ctg1FK0sYE

ROCK STEADY
Alton Ellis and the Flames, “Rock Steady”:
http://www.youtube.com/watch?v=1kthwkH7k-0
The Clarendonians, “Rudie Bam Bam”:
http://www.youtube.com/watch?v=HO99HnoNiZ0
The Paragons, “On The Beach”:
http://www.youtube.com/watch?v=nDE_O0ZYwok
The Paragons, My Best Girl:
http://www.youtube.com/watch?v=5CZNSGPE3Uc
Delroy Wilson, “Dancing Mood”:
http://www.youtube.com/watch?v=hK96fDanUn0
The Techniques, “Queen Majesty”:
http://www.youtube.com/watch?v=kF62u9wngPkJ
Phyllis Dillon, “Don’t Stay Away”:
http://www.youtube.com/watch?v=uvCCQxypdaQ
The Silvertones, “Smile”:
http://www.youtube.com/watch?v=WvA7BQU2Alk
Alton Ellis, “Girl I’ve got a Date”:
http://www.youtube.com/watch?v=CvzthjJl9Xg
Hopeton Lewis, “Take it Easy”:
http://www.youtube.com/watch?v=pQmENXQcU8E

Discussion Board:

How and Why did the music change in Kingston from Ska, to Rude Boy songs, and then
to Rock Steady? What are your thoughts on the different subject matter in each of these
styles? How do or don’t these changes reflect what changes were happening in
Jamaica at the time?

Media Response:
Pick any two (or more) tracks from this weeks listening and comment on them. Explain
why and what it is you find interesting in approximately one page of writing, but not less
then two paragraphs. There are no wrong answers here! I am interested in how the
material interests you and your general thoughts and insights on it.

Short Answer Quiz: Online

WEEK 5: Do the Reggae
Reading: pp. 42-47, pp.102-121 of Reggae Routes

Audio and Video Clips: selected links to online material/music/video

BBC Documentary Part 6/7 3:07”-End
http://www.youtube.com/watch?v=b_DPLrM_1FA&NR=1

Part 7/7 Documentary All
http://www.youtube.com/watch?v=OaoXk8gXA70&NR=1
Toots & The Maytals, “Sweet & Dandy”:
http://www.youtube.com/watch?v=7g-a4q8E5L0&feature=fvst
Toots & the Maytals, “54-46”: http://www.youtube.com/watch?v=4x6lYNp4FXw
Toots & The Maytals, “Pressure Drop”:* http://www.youtube.com/watch?v=6rb13ksYO0s
Eric Donaldson, “Cherry Oh Baby”: http://www.youtube.com/watch?v=WT4iJ2jZv7M
The Ethiopians, "Everything Crash":* http://www.youtube.com/watch?v=EPrVKDXc9Ug
Larry & Alvin, “Nanny Goat”:* http://www.youtube.com/watch?v=u4Vhl-YRlM8
Harry J & the Allstars, "Liquidator":* http://www.youtube.com/watch?v=RZqjFd99CPg
Melodians, “Rivers of Babylon":* http://www.youtube.com/watch?v=o-5E6 qtXAw
Desmond Dekker and the Aces, “Poor Me Israelites”: http://www.youtube.com/watch?v=KnLYqKasV_o

Jamaica in the 1970s:
http://www.youtube.com/watch?v=4xEvuRMoAWA&feature=watch_response_rev
http://www.youtube.com/watch?v=BAmJ5-TXR9M&feature=related
http://www.youtube.com/watch?v=EYTg4I7gPRo&feature=related

Discussion Board:
Based on viewing the Jamaica in the 70s videos, discuss the state of life in Jamaica and the social issues Jamaicans were dealing with at the time. How does this affect the music, and why does this affect the music being made in that time?

Media Response:
*Pick any two (or more) tracks from this weeks listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less then two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.*

Short Answer Quiz: Online

WEEK 6: The Harder They Come; Jamaicans on screen and out into the world & Dub, Deejays and Toasters

Read Pages 67-74 from Reggae Routes

Watch “The Harder They Come” by this week. Movie is available through Netflix, Itunes or amazon retailers.

Audio and Video Clips: selected links to online material/music/video
King Tubby and the Creation of Dub:
http://www.youtube.com/watch?v=6ri-N8JmPt8&feature=related

U-Roy, “Natty Rebel”, An example of the “Originator” of “Toasting” over dub plates of Bob Marley’s “Soul Rebel”:
http://www.youtube.com/watch?v=n_m_0ZLA9iA

U-Roy, Toasting over the Melodians, “I have Caught You” Dub Tracks:
http://www.youtube.com/watch?v=Z8DzYiDeAX0

U-Roy, “Wake The Town and Tell the People” Toasting over Dub Tracks from Alton Ellis’s “Girl, I’ve Got A Date”:
http://www.youtube.com/watch?v=MXnTWXDTIZU

For Reference, Alton Ellis’s “Girl I’ve Got a Date”:
http://www.youtube.com/watch?v=CvzthjIF9Xg

U Roy, “This Station Rule the Nation”:
http://www.youtube.com/watch?v=Sw3DQOFP5ec

King Stitt, “King of Kings”, 1970:
http://www.youtube.com/watch?v=YeN1pDr44nE

King Stitt, “Fire Corner”:
http://www.youtube.com/watch?v=Z3YKduGMs8g&feature=related

Count Machuki, “Movements” 1960s:
Note: Count Machuki is credited with being the first Jamaican DeeJay, though largely unrecorded. It is said he did first MC-ing in 1956 by interjecting over Coxsone Dodd’s sound system.

http://www.youtube.com/watch?v=--F77I8fc_ck&feature=list_related&playnext=1&list=MLGxdCwVVULXcwd9nOqso6wEWStwfYFpF

Sir Lord Comic, “Ska-Ing West”:
http://www.youtube.com/watch?v=qMoYBJ-aSnI

http://www.youtube.com/watch?v=Wk3MJNmC0W4&feature=related

Discussion Board:
Discuss some of the main themes in Perry Henzel’s “The Harder They Come”, what do you feel Henzell was trying to show through this movie? Are these themes still relevant today? If so, how, to who, and in what ways?
Media Response:
*Pick any two (or more) tracks from this week's listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less than two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.*

Short Answer Quiz: Online

**WEEK 7: International Sensation: Bob Marley, Roots & Rebel Music**
Reading: p.48-58, 138, 140-141 of Reggae Routes

Audio and Video Clips: selected links to online material/music/video
BBC Documentary Vol II part 1/7
http://www.youtube.com/watch?v=xxAPIhWM9uA&feature=related
2/7
http://www.youtube.com/watch?v=EUiqiRjxaAA&NR=1
3/7
http://www.youtube.com/watch?v=DUn9_5eei5M
4/7
http://www.youtube.com/watch?v=KSdAmLnc_q4&NR=1
5/7
http://www.youtube.com/watch?v=u9KSfYZwzKE&NR=1

Audio:
Bob Marley, “Concrete Jungle” Live concert clip:
http://www.youtube.com/watch?v=SSg1AxVoG1I&feature=fvwrel

Bob Marley, “No Woman, No Cry” Live concert clip:
http://www.youtube.com/watch?v=GjuP0SWqUR0&feature=related

Bob Marley, “Exodus” Live concert clip, 1979:
http://www.youtube.com/watch?v=0NHbOqmNVm8&NR=1&feature=fvwp

Bob Marley, “Could You be Loved” Live concert Clip:
http://www.youtube.com/watch?v=O0zHW7qam3Q

Bob Marley, “Stir it Up” Live on the Old Grey Whistle Test, 1973:
http://www.youtube.com/watch?v=JE3WaSETf8k

Bob Marley, “I shot the Sheriff” Live concert clip:
http://www.youtube.com/watch?v=tAq19XI6ric&feature=fvsr

The Slickers, “Johnny too Bad” 1972:
http://www.youtube.com/watch?v=v0iR5WTL4S8&feature=fvst
Delroy Wilson, “Better Must Come” 1971, this was used as Michael Manley’s campaign theme song in 1972:  
http://www.youtube.com/watch?v=16a4FkkAK4w

Jimmy Cliff, “The harder They Come”:  
http://www.youtube.com/watch?v=sjtXfkHCEkY&feature=related

Burning Spear, “Marcus Garvey” 1975:  
http://www.youtube.com/watch?v=-mWNi7u9OLY

Burning Spear, “Slavery Days”:  
http://www.youtube.com/watch?v=mdV8hG6tC0o&feature=related

Bunny Wailer, “Dreamland”:  
http://www.youtube.com/watch?v=1jfoScCnjRY

Max Romeo, “War Inna babylon”:  
http://www.youtube.com/watch?v=ya6uQhe9WPw

Mighty Diamonds, “Have Mercy”:  
http://www.youtube.com/watch?v=3N1GAGPB1t8

Culture, “This Train”:  
http://www.youtube.com/watch?v=KLPhur2jgqE

Michigan & Smiley, “Rub A Dub Style”:  
http://www.youtube.com/watch?v=gKtrPJ_Po2U

Discussion Board:  
Bob Marley arguably became Jamaica’s most famous artist, and his legacy is still present today. Discuss how the meaning of his music has changed through the years of his life, posthumously, and also in today’s world. What does Bob Marley represent to you, if anything?

Media Response:  
Pick any two (or more) tracks from this weeks listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less then two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.

Short Answer Quiz: Online
WEEK 8: The 1970s-into the 1980s: Lover’s Rock, Jamaican Dance Hall, Early Inklings of Hip-Hop

Reading:
PP. 59-66 in Reggae Routes

Audio and Video Clips: selected links to online material/music/video
BBC Documentary Vol II, Part 6/7
http://www.youtube.com/watch?v=RpOi6-sCwdw&feature=related
Part 7/7
http://www.youtube.com/watch?v=wb4Z3nvRYA0&NR=1
Vol III 1/7
http://www.youtube.com/watch?v=IOfwx0ULCs&feature=related
2/7
http://www.youtube.com/watch?v=P26VKJwEOkE&feature=related
3/7 0:00-6:32
http://www.youtube.com/watch?v=woi4_hXk7W0&NR=1

Gregory Isaacs, “Number One”:
http://www.youtube.com/watch?v=yQlfJXhDPNQ

Gregory Isaacs, “Let’s Dance”
http://www.youtube.com/watch?v=RpOi6-sCwdw&feature=related

Dennis Brown, “Hold on to what you got”:
http://www.youtube.com/watch?v=ejtbdY7Q-Os&feature=related

Carroll Thompson, “I’m So Sorry”:
http://www.youtube.com/watch?v=f6Jt47EQjVA

Carlene Davis, “Stealing Love on the Side”, 1981:
http://www.youtube.com/watch?v=empD5kDIE2w&feature=related

Janet Kay, “Silly Games” 1979:
http://www.youtube.com/watch?v=VeFewv8JHp8

Sugar Minott, “Rough Ole Life” 1983:
http://www.youtube.com/watch?v=CalKbayPnXI

Dennis Brown, “Revolution” 1983:
http://www.youtube.com/watch?v=m0wx_dOnfgDancehall
Yellow Man, “Mad Over Me” 1981:
http://www.youtube.com/watch?v=JWXBoKbJVW0

Yellow Man, Live at SunSplash 1982:
http://www.youtube.com/watch?v=rv4dSfTmXJ4
Mutabaruka, “it no good( to stay in a white man country too long)” live at Sun Splash 1982:
http://www.youtube.com/watch?v=AhpXZZJnvY4

Tenor Saw, Burro Banton, Cutty Ranks, Supercat live at the Halfway Tree, Kingston, 1985:
http://www.youtube.com/watch?v=vAK7zvSZFgg

Eek-A-Mouse, “Anerexol” 1989:
http://www.youtube.com/watch?v=4QidUyi6730

Shinehead, “Rough and Rugged” 1986:
http://www.youtube.com/watch?v=7NbZEAn46Ns

Discussion Board:
Discuss some of the major changes that happened in Jamaica during the 1980s with regards to music production, music subject, crime and drug culture.

Media Response:
Pick any two (or more) tracks from this weeks listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less then two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.

Short Answer Quiz: Online

WEEK 9 Riddim, UK Pop, New Roots & the 90s
Reading: PP. 75-82 in Reggae Routes
Audio and Video Clips: selected links to online material/music/video
BBC Documentary
Vol III part 3/7 6:32-End
http://www.youtube.com/watch?v=woi4_hXk7W0&NR=1
4/7
http://www.youtube.com/watch?v=e_gYkeqhUsE&NR=1
5/7
http://www.youtube.com/watch?v=pqqc35fkx-w&feature=related
6/7
http://www.youtube.com/watch?v=ZpKx37WW3iA&feature=related

Shabba Ranks/Maxi Priest “House Call”:
http://www.youtube.com/watch?v=lwtAGWWC9y4

Buju Banton, Interview about “Boom Bye Bye” controversy and Shabba Ranks on “The Word” defending Buju:
http://www.youtube.com/watch?v=jVXID72X3t4&NR=1
Discussion Board
Discuss how Reggae dancehall artists (such as Shabba Ranks) became palatable to the American audience? What combination of things helped this success? What were the conditions like in Jamaica in the 90s, and what message did the New Roots embody?

Media Response

*Pick any two (or more) tracks from this weeks listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less then two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.*
Short Answer Quiz: Online

WEEK 10 Present state of Affairs and the reaches of Jamaican music

Audio and Video Clips: selected links to online material/music/video
Coco Tea. “Obama” 2008:
http://www.youtube.com/watch?v=NPIMkDjzAlc

Sizzla, “Woman, I need you”:
http://www.youtube.com/watch?v= 2-DDQQ-eOM

DJ Raggamuffin, “Ragga Meditation”:
http://www.youtube.com/watch?v=5Qge7cCd6L4

The Police, “Walkin’ on the Moon”:
http://www.youtube.com/watch?v=mbv-LcdLY-Y

Black Dub, “I Believe In You” 2011:
http://www.youtube.com/watch?v=9_0zrd2u3uk

Sublime, “What I Got”:
http://www.youtube.com/watch?v=0Uc3ZrmhDN4

Jack Johnson, “Bubble Toes”:
http://www.youtube.com/watch?v=4F46w1M5A1E

Damien Marley with Nas, “Patience”:
http://www.youtube.com/watch?v=AhcPPfJKs8I

The Mighty Mighty Bosstones, “The Impression That I Get”:
http://www.youtube.com/watch?v=NIGMUAMevH0

No Doubt, “Rocksteady”:
http://www.youtube.com/watch?v=mBUWEvm8Dzs

Cherry Poppin’ Daddies, “Ska Boy JFK”:
http://www.youtube.com/watch?v=5-ayBiRtXLQ

Discussion Board:

This weeks listening is comprised of examples ranging in time from the late 1980s to present. Some examples are directly from the reggae lineage, and purely jamaican, and some are “exports” and simply influenced by Jamaican music. What are your thoughts on non Jamaican commercial music artists using this music to further their own art? Is it
It's okay to use say “Ska” out of context, without acknowledging it’s culturally complex origins? Can you think of any other examples of music or art unabashedly borrowing from other cultures?

Media Response:  
*Pick any two (or more) tracks from this week’s listening and comment on them. Explain why and what it is you find interesting in approximately one page of writing, but not less than two paragraphs. There are no wrong answers here! I am interested in how the material interests you and your general thoughts and insights on it.*

*No Quiz this week*

**Final Exam/Project due by Monday December 8th, 2014- 11:59PM of Finals week.**

**Student Evaluation of Teaching**

We encourage you to engage in the course evaluation process each term – online, of course. The evaluation form will be available toward the end of each term, and you will be sent instructions through ONID. You will login to “Online Services/MyOSU” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted.