

REL. 370A: CARIBBEAN RELIGION AND BOB MARLEY

INSTRUCTOR: Leslie R. James, Ph.D.

SEMESTER: Spring 2012

LOCATION: Julian Science 157

TIME: 2:20-3:50 PM MW

OFFICE: 216 Emison Museum of Arts

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OFFICE HOURS: MW1:30-3:30 p.m., or by appointment.

I. COURSE DESCRIPTION AND OBJECTIVES:

This course explores Caribbean religion and culture through the life of Bob Marley, the world's most famous Reggae superstar and Rastafari. Through close study of Bob Marley's life and music, it will show the message and meaning of the Rastafarian faith in the midst of conflict-ridden colonial, post-colonial, independent, and cold war Jamaican society. It will situate Marley's life and music in those historical processes to appreciate the power of his life and music, their enduring impact on Jamaica, the Caribbean, and global culture. Through his music, Marley made Rastafarianism a global phenomenon. The course therefore focuses on Marley's music and Rastafarian philosophy as they address themes that cover the Black/African experience in the modern world such as identity, exile and repatriation, slavery, Babylonian captivity, war, peace, political violence, redemption, emancipation, nostalgia, love, unity, truth, freedom, and the struggle for independence and sovereignty in the post-colonial world.

Instruction will consist of five basic components: (1) assigned readings, (2) lectures/seminars, (3) listening to Bob Marley's music, (4) class discussions, presentations, exercises, videos, *et al*, (5) written assignments. Reading assignments are to be completed before the class period for which they are assigned because lectures/seminars, class discussions and other activities will proceed on the assumption that their contents are known. DVDs, videos must be seen in a timely fashion. They will form part of oral and written examinations.

Instructor's lectures will primarily focus on introducing major themes and concepts of the course, synthesizing of readings, generating and facilitating critical reflection/discussion, and clarifying issues raised by readings rather than summarizing their contents. The course is expected to be highly interactive.

Students must bear in mind that discussion is the fundamental method of teaching in the course. Discussion will play an important role in this class. It reminds us of the importance of speech (S) in human existence, community and sustaining the democratic

process. Writing (W) reminds us of the importance of the hands in expressing our ideas, grasping, shaping the material world around us, and adapting to our environment. “To write is to transform.” Quantitative reasoning (Q) reminds us that the mind is critical to the examination of life. This course has much to do with the construction of a various forms of Caribbean religious consciousness. “Emancipate yourself from mental slavery” is probably Bob Marley’s most famous saying.

II. REQUIRED TEXTS:

Blake Hannah, Barbara Makeda. *Joseph: A Rasta Reggae Fable*. Between Towns Road, Oxford, UK: Macmillan Education, 2006.

Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. New York, London: New York University Press, 2009.

White, Timothy. *Catch a Fire: The Life of Bob Marley*. An Owl Book. New York: Henry Holt and Company, 2000.

Books, essays, DVDs, videos, and other material resources specially related to this course placed on reserve, apart from required textbooks which students must purchase, reserve at the Roy O. West Library. Students are required to obtain these materials under the reserve policy for class preparation and other use related to the course. Bear in mind that your fellow classmates have to use the materials so use in a manner that will facilitate their use.

III. COURSE REQUIREMENTS:

1. Class Attendance Policies:

Regular attendance and class participation is required. Absences will be governed according to the University attendance policy (see current Student Handbook). University policy requires that advance notification be given only when an absence due to medical reasons will result in the student being unable to fulfill academic responsibilities such as papers and examinations. Notification is to be given by calling the departmental or Instructor’s office.) Irregular attendance will result in the lowering of course grade. Note will be taken of students’ class attendances.

You are responsible for active participation in class at all times. Amongst other things constant active participation in class, and other course related activities, is essential to the recognition of your presence and voice in the course.

2. Course Grading:

The course grade will be assigned according to the following formula: Class Participation=15%, Exams=50% [aggregate of exams (mid-term, final, quizzes, *et al*)], Class Presentation=20%, Paper=15%.

3. Speech: This course is also being offered as an S (Speech) competence course. Consequently, the course is speech-intensive and speech is fully integrated into all aspects of the learning, discussion, and reflection processes of the course. This course will show the fundamental relationship between speech/rhetoric, religion and healing. In this process your communication skills will be further developed in the context of learning. It is not only what you say; how you say it makes a difference. What you say should make such an impact that others cannot fail to listen to you. Good speaking is a fine art. It develops with practice. **To be awarded S (Speech) competence in this course you are required to complete all assignments, except Blue Book exams, with at least a B- average.**

It is strongly recommended that you consult the S (Speech) Center for help in the preparation of your oral reports and presentations.

4. Academic Integrity Policy:

Students must scrupulously observe DePauw University policy regarding academic integrity (plagiarism, etc.). This is a serious matter and requires students' attention and compliance. (See Student Handbook on this matter.) Students must also bear in mind the academic expectations of the University.

5. Outside Class Discussions:

Students' conversations/dialogues/discussions with Instructor beyond the prescribed class times are critical to students' overall performance in course. Some of these are required to fulfill course requirements; whereas they are not to be treated as extra tuition they are to be treated as part of the Instructor's pedagogy. Students are strongly advised to meet with the Instructor at the commencement of the semester to discuss the course. Students are required to keep set times for conference with Instructor and be co-operative in working with peers on collaborative projects. A community environment is important to the success of the course. You are welcome to make an appointment with instructor to discuss any area of difficulty you might be having understanding aspects of the course.

6. Assignments:

Assignments are identified in the syllabus; others will be announced in class. Assignments are due on dates specified at the beginning of the class period. Late submission of assignments will result in the reduction of course grade. Computer and other problems that may arise at time assignments (papers, etc.) are due will not be considered acceptable for late submission of work. You are required to pay attention to and respect dates specified in the syllabus, and official dates in the DePauw calendar.

IV. ADDITIONAL INFORMATION:

1. Research Paper:

The paper will be five (5) to six (6) pages long. It will consist of four (4) to five (5) of text and one (1) page of bibliography made up of at least 10 (ten) sources. Typed, double-spaced, style=Turabian/MLA (or any recognized style) on regular bond paper. One-inch (1") margin on left, right, and bottom sides; one-and-a-half inch (1.5") margin on the topside. Paper, including bibliography must be typed in 12pt font size. The bibliography must be one (1) page long. Sources listed in the bibliography must be cited in standard academic format, cited in single space but with space between each citation. Type your name and the assignment due date in the top right hand corner of the first page. Do not use a title page! Pages must be numbered and stapled together!

This research paper must be on any topic related directly to the course. **You are required to choose a topic from within issues dealt with in the first seven (7) weeks of the course (Jan.31/Feb. 2-March 13-15, 2012).** Your paper's title (and subtitle) and focus must be clear and well defined. The title will be centered, in proper format, in the upper portion of the first page of the paper below name of author, course title, Instructor's name, and date. **You are required to submit to the Instructor a proposal for the paper by the deadline stated below (also stated in the schedule of classes). The proposal must include the following: (1) The paper's prospective title (and subtitle), (2) a brief description of the paper's focus (what it is looking at, exploring, examining, analyzing, critically reflecting on), (3) thesis or central argument, (4) conclusion, (5) one (1) page bibliography related to the paper topic. The bibliography must be a minimum of ten (10) sources. Sources drawn from the Internet must not exceed four (4). The Instructor must approve the proposal before you begin formal work on the paper. These Internet sources or sites must be separate, not linked, to each other. Use the Internet critically in your preparation and research. A source does not acquire authority simply because it is on the Internet. Use of the Internet in academic work requires critical and responsible use. Confine your use of website references in bibliography to reputable and respected academic sites such as JSTOR. For further guidelines on the use of the Internet in doing**

research read, Charles Lipson, *Doing Honest Work in College: How To Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success. Second Edition.* (Chicago and London: The University of Chicago Press, 2008), pp. 11-13. **In the final analysis your bibliography must be essentially made up of written, or literary, sources drawn from ranking academic journals, encyclopedias, and textbooks. You must develop a clear thesis and defend it with sound argument and supporting documentation. Let your paper be driven by a question you have raised within the framework of the course. Research the question you have raised drawing from relevant Caribbean and religious sources, Black/Africana theory, conflict and communication theory, and course material, to answer the question or issue explored. If you do not submit a proposal to the Instructor, obtain his approval, and meet with him by the required deadline to discuss your paper, a paper will not be accepted from you. Late papers will not be accepted.**

You are required to observe DePauw University's policy on academic integrity (plagiarism, etc.). See current Student Handbook on this matter. Students must also bear in mind the academic expectations of the University. Also bear in mind the academic expectations of the University. For further guidance on the issue of cyber plagiarism/plagiarism read, Charles Lipson, *Doing Honest Work in College: How To Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success. Second Edition.* (Chicago and London: The University of Chicago Press, 2008), pp. 42-53. **The deadline for submission of your paper proposal: March 13, 2012.**

Start immediately to list possible topics for your paper. Take advantage of available resources at DePauw, including the Academic Resources Center (ARC) in producing your work. Services include the W-Center (Writing), the S-Center (Speech), and the Q-Center (Quantitative Reasoning). The ARC should be contacted at least two (2) weeks in advance to maximize its assistance in producing the final draft of the paper. Students must bear in mind the extent of the ARC's responsibilities with respect to the writing of papers. DePauw's Roy O. West Library, Media Center, and other facilities also provide useful help in making this particular class successful. Always plan and book facilities well in advance of time needed. **Due Date: April 12, 2012.**

2. Class Group Presentation:

The class will be divided into groups (4-5 per group). Members of each group will meet to discuss, define, and formulate a group proposal on a group project/topic related to the course from which they will create a group presentation to be presented to the class on the date specified in the syllabus. The presentation will focus on course material dealt with from week eight (8) to twelve (12) of the course: **March 20-22 to April 24-26, 2012.** After it has formulated its proposal, the group will meet with the Instructor to discuss and have the group project approved by the Instructor. A formal report that

describes the group's project must be submitted at the beginning of the presentation. The presentation gives you the opportunity to do creative and collaborative work on a project that reflects your integration of course material, insights into meaning of Bob Marley's life, his music, faith tradition, and significance for Jamaican, Caribbean, and global cultures. The presentation will be thirty-minutes long (30) minutes long. At the end of the presentation there will be a short period of class discussion on the presentation by the whole class. You are highly encouraged to use technology to prepare, produce, and present your group project. **April 24, 2012: Deadline to submit presentation proposal and to meet with Instructor to discuss the proposal.**

The following criteria will be used to evaluate presentations:

1. Relevance of topic to course: The interface between Bob Marley, Caribbean religion, and culture
2. Meeting with Instructor to discuss presentation
3. Clear evidence of quality preparation and knowledge of the subject
4. Organization and method of presentation
5. Quality of delivery, exposition, and clarity
6. Coordination between presenters and leading class discussion on presentation
7. Formal group report/document describing and outlining the group's project to be submitted to the Instructor and the class at the beginning of the presentation
8. Use of theories of religion, conflict, speech, and communication, to frame and interpret the presentation

Students are encouraged to use the S Center at DePauw to prepare their group and other presentations. Other useful resources include the Q (Quantitative Reasoning) Center at DePauw to prepare and enhance the quality of their work. The Q, S, and W centers are all in proximity to each other in Asbury Hall 115. **Presentation dates: (1) May 3, 2012: 1 & 2, (2) May 8, 2012: 3 & 4. Dates are also listed in the "schedule of classes" section of this syllabus.**

3. Class Preparation:

Students are expected to generate a high level of inter-action, participation, and

discussion is required in this course. Be prepared.

4. Expectations for Class Discussion:

A major goal of this course is to develop your discussion skills in relationship to your understanding of the interface between Caribbean culture, religion, the life and musical career of Bob Marley, the leading iconic figure in the world of RastafarI and Reggae music. Though attendance at classes will not be considered sufficient for you to do well in terms of participation, it is impossible to do well in this course without sound preparation, and regular, meaningful, and creative class participation. The following are some ways through which you can contribute to course discussions during the semester:

1. Frame and express a response to discussion questions given to guide your reading.
2. Present an original idea related to the topic under discussion (thinking outside the ballpark).
3. Critique constructively and respectfully an idea offered in the readings or by another class member, Instructor, or other person.
4. Listen intently to fellow members of the class to build on what has been said already and to promote discussion.
5. Raise questions that advance or add further insight to the discussion.
6. Make connections between course material and issues in the public space, everyday life and struggles. For example, consider how Marley's reflection on Jamaican, Caribbean, and global culture, is from an engaged, rather than a spectator perspective.
7. Show how comments/ideas shared in discussion help to explore and interpret the course material.
8. Play the "devil's advocate" or call into question positions advanced by fellow class members in discussion.
9. Ask fellow class members, Instructor, to clarify ideas or comments that might not be clear to you.
10. Summarize and/or list the main/core ideas that emerge during discussions.

Intimacy with the course material is essential to achieve the above goals. You can never stop developing one's discussion skills. The process of dialogue challenges you to focus on the critical issues related to the human quest for individual and communal identity, meaning, wellbeing, and integration. Responsive openness is a major way of being that contributes to a creative and sustaining class community.

5. Writing: Unless otherwise specified exams and other handwritten work will be submitted in blue or black ink only. The art of writing is revising. Do not hesitate to visit the W (Writing) Center for help as you prepare your report.

6. Syllabus: The syllabus is a map or plot of the direction of the course. Please ensure that you read your syllabus in detail at the commencement of the course. Failure to read the syllabus initially and throughout the course can result in failure to know all that is expected of you, and inability to correlate the different parts and themes of the course.

7. Students with Special Requirements:

DePauw University is committed to providing equal access to academic programs and University administered activities and reasonable accommodations to students with disabilities, in compliance with the Americans With Disabilities Act and Amendments (ADAAA). Any student who feels s/he may need an accommodation based on the impact of a disability or learning challenge is strongly encouraged to contact Pamela Roberts, Coordinator of Academic Success and Student Disability Services, for further information on how to receive accommodations and support. Academic Success and Student Disability Services is located in Harrison Hall 302 A, telephone 765-658-6267.

The student is responsible to share the letter of accommodation with faculty and staff members within the first two weeks of class or within one week of receipt of the letter. Accommodations will not be implemented until the faculty member has received the official letter. Accommodations are not retroactive. The student is responsible to discuss implementation of accommodations with each faculty and staff member who receives it.

8. DePauw 175th Anniversary Celebrations.

As DePauw University celebrates the 175th Anniversary of its founding, it is appropriate that students in this course on Bob Marley and Caribbean culture reflect on the role of the artist in social transformation. It is worthwhile to reflect on the legacy of an artist like Bob Marley and the difference he made in the world. Consequently, you need to pay attention to his message, rhetoric, and mode of communication.

**WELCOME TO THE COURSE. READ YOUR SYLLABUS CAREFULLY AND
REGULARLY**

SCHEDULE OF CLASSES

Week 1:

**Jan. 31-Feb. 2: Course Introduction: Religion, Music, and Identity
Formation in Caribbean Culture**

1. Roger Steffens, "Bob Marley: Rasta Warrior," in Nathaniel Samuel Murrell, William David Spencer, Adrian David McFarlane, Eds. *Chanting Down Babylon: The Rastafari Reader* (Philadelphia: Temple University Press, 1998): 253-265.
2. Anthony Bogues, "Get Up, Stand Up: The Redemptive Poetics of Bob Marley" in *Black Heretics, Black Prophets* (New York, London: Routledge, 2003): 187-205.
3. Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. (New York, London: New York University Press, 2009.), ix-xvii, 1-18.

Week 2:

Feb. 7-9: The Rastafari Tradition: Morally Configured Identity

Class Preparation:

Readings:

1. Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. Chap. 1, pp.19-54,
2. DVD: *Bob Marley and the Wailers: Live at the Rainbow*. M1681. J 318 L58, 1977.

Week 3:

Feb. 14-16: Music, Ethnogenesis, and Collective Identity Formation

Class Preparation:

Readings:

1. William David Spencer, "Chanting Change Around the World," in Nathaniel Samuel Murrell, William David Spencer, Adrian David McFarlane, Eds. *Chanting Down Babylon: The Rastafari Reader* (Philadelphia: Temple University Press, 1998): 267-283.
2. Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. Chap. 2, pp. 55-97.
3. DVD: *The Harder They Come*. PN 1997.H 3735.

Week 4:

Feb. 21-23: Religion, Power, and Identity Transformation

Class Preparation:

Readings:

1. White, Garth, "The Evolution of Jamaican Music Music PT. 1: "Proto-Ska" to Ska," *Social and Economic Studies* 47: 1(1998): 5-19.
2. Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. Chap. 3, pp. 98-129.
3. DVD: *The Harder They Come*. PN 1997.H 3735.

FEBRUARY 23: QUIZ

Week 5:

Feb. 28-Mar. 3: The Rastafari Narration:

Class Preparation:

Readings:

1. Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. Chap. 4, pp. 132-165.

Week 6:

Mar.6-8: The Rastafari Tradition: “To Be or Not to Be”

Class Preparation:

Readings:

1. Price, Charles. *Becoming Rasta: Origins of Rastafari in Jamaica*. Chap. 5-6, Conclusion, pp. 166-200, 201-22, 223-232.

2. DVD: *Bob Marley: Rebel Music*. ML 420. M 3313. R4, 2000.

EXAM 1: MARCH 8, 2012

Week 7:

Mar. 13-15: Tracking Bob Marley’s Life: Redemption Song

Class Preparation:

Readings:

1. Timothy White. *Catch a Fire: The Life of Bob Marley*. (An Owl Book. New York: Henry Holt and Company, 2000), Preface, x-xiv; xv-xviii; Chaps. 1-3, pp.1-28, 29-48, 49-71.

2. DVD: *Bob Marley: Catch a Fire*. 25th Anniversary Edition. ML 420. M3313. B 63, 2008.

MARCH 13, 2012: PAPER PROPOSAL DUE

Week 8:

20-22: Tracking Bob Marley's Life: Small Axe

Class Preparation:

Readings:

1. Timothy White. *Catch a Fire: The Life of Bob Marley*. Chaps. 4-6, pp. 72-96, 97-117, 118-143.
2. DVD: Bob Marley: *Catch a Fire*. 25th Anniversary Edition. ML 420. M3313. B 63, 2008.

MARCH 24-APRIL 1: FALL BREAK

Week 9:

Apr. 3-5: Tracking Bob Marley's Life: Natural Mystic

Class Preparation:

Readings:

1. Timothy White. *Catch a Fire: The Life of Bob Marley*. Chaps. 7-9, pp. 144-160, 161-187, 188-197.
2. DVD: Bob Marley: *Catch a Fire*. 25th Anniversary Edition. ML 420. M3313. B 63, 2008.

Week 10:

Apr. 10-12: Tracking Bob Marley's Life: Stir It Up

Class Preparation:

Readings:

1. Timothy White. *Catch a Fire: The Life of Bob Marley*.

Chaps. 10-12, pp. 198-206, 207-215, 216-231.

APRIL 12, 2012: PAPER DUE

Week 11:

Apr. 17--19: **Tracking Bob Marley's Life: Redemption Song**

Class Preparation:

Readings:

1. Timothy White. *Catch a Fire: The Life of Bob Marley*. Chaps. 13-15, pp. 232-256, 257-271, 272-292.
2. DVD: *One Love: The Bob Marley All-Star Tribute--Together in Concert from Jamaica*. M1630.18.054, 1999.

Week 12:

Apr. 24-26: **Tracking Bob Marley's Life: Exodus**

Class Preparation:

Readings:

1. Timothy White. *Catch a Fire: The Life of Bob Marley*. Chaps. 16-17, pp. 293-315, 316-419.
2. DVD: Bob Marley & the Wailers. *EXODUS: Live at the Rainbow*. 30th Anniversary Edition. M 1681.J318 L58, 1977
3. **Bob Marley and the Making of a Legend: Joseph**

Class Preparation:

Readings:

1. Barbara Makeda Blake Hannah. *Joseph: A Rasta Reggae Fable*. (Between Towns Road, Oxford, UK: Macmillan Education,

2006), pp. 1-198.

APRIL 24, 2012: GROUP PRESENTATION PROPOSAL

Week 13:

May 1-3: Bob Marley and the Making of a Legend: Joseph

Class Preparation:

Readings:

1. Barbara Makeda Blake Hannah. *Joseph: A Rasta Reggae Fable*. pp. 1-198, 199-202.
2. Timothy White. *Catch a Fire: The Life of Bob Marley*. Appendix 1-4, pp. 422-442, 443-459.
3. DVD: *Legend: The Best of Bob Marley and the Wailers*. M1681. J318.L 44, 2003.

MAY 3, 2012: GROUP PRESENTATIONS: 1-2

Week 14:

May 8-10: GROUP PRESENTATIONS

MAY 8, 2012: GROUP PRESENTATIONS: 3-4

Concluding Perspectives: Time Will Tell

Class Preparation:

Readings:

1. DVD: *Bob Marley: Time Will Tell*. ML 420. M3313.T56, 1992.

MAY 10, 2012 : LAST DAY OF CLASSES: COURSE REVIEW

FINAL EXAM: TUESDAY, MAY 15, 2012 :1:00-4:00 pm.