



# NORTHERN ARIZONA UNIVERSITY

## UCC/UGC/ECCC

### Proposal for New Course

***Please attach proposed Syllabus in approved university format.***

1. Course subject and number: **FS 231** 2. Units: **3**

**See upper and lower division undergraduate course definitions.**

3. College: **University College** 4. Academic Unit: **First Year Seminar Program**

5. Student Learning Outcomes of the new course. (*Resources & Examples for Developing Course Learning Outcomes*)

**Successful students in this Seminar will be able to**

- **describe, explain, and discuss the intersection of key dimensions of diversity: race, ethnicity, gender, power, class, sexuality, religion, age, language or disability.**
- **apply an analytic framework that facilitates awareness of how cultures vary and shape human experience.**

6. Justification for new course, including how the course contributes to degree program outcomes, or other university requirements / student learning outcomes. (*Resources, Examples & Tools for Developing Effective Program Student Learning Outcomes*).

**In May 2006 the Faculty Senate approved the creation of an optional 3-credit hour course that applies disciplinary or interdisciplinary perspectives to examine current and/or ongoing issues associated with global problems that require global learning, social responsibility, and/or the self-examined life. The First Year Seminar Program supports the Liberal Studies Program mission to prepare student to live responsible, productive, and creative lives as local, national, and global citizens of a changing world.**

**This new FS 231 Liberal Studies topics course in the Cultural Understanding distribution block is aligned with the Global Learning Initiative university-level definition and student learning outcomes for Diversity Education.**

Sections of this course with an Action research Team (ART) component can also fulfill a requirement for the Civic Engagement Minor by fulfilling the following Civic Engagement Minor program outcomes:

- Civic Engagement Minor graduates will demonstrate peer mentoring and group leadership skills among diverse constituents and stakeholders through their coursework assessments and summative projects in the program. (Skills)
- Civic Engagement Minor graduates will persuasively communicate synthesized knowledge, research, and action/public research through written products targeted to appropriate audiences. (Skills)
- Civic Engagement Minor graduates will demonstrate the skills of interdisciplinary research and analysis of real-world issues in order to generate productive outcomes through their coursework assessments and summative projects in the program. (Skills)
- Civic Engagement Minor graduates will demonstrate the mastery of the theories and strategies of community-based organizing and community leadership through their coursework assessments and summative projects in the program. (Knowledges)
- Civic Engagement Minor graduates will be motivated by creating more democratic, just, and sustainable communities and demonstrated these values through their coursework assessments and summative projects in the program. (Values)
- Civic Engagement Minor graduates will respectfully acknowledge diverse perspectives and traditions, attentively listen, thoughtfully comment, and always enable and demonstrate these attitudes and dispositions through their coursework assessments and summative projects in the program. (Attitudes/Dispositions)

7. Effective **BEGINNING** of what term and year? Fall 2014  
See effective dates calendar.

8. Long course title: Issues in Diversity  
(max 100 characters including spaces)

9. Short course title: Issues in Diversity  
(max. 30 characters including spaces)

10. Catalog course description (max. 60 words, excluding requisites):

**In this Second Year Seminar, students will learn about and critically reflect upon the nature and consequences of diversity in the social (e.g. ethnic, religious, cultural) world and develop an understanding of how this diversity both alters and is altered in a world characterized by increasing global interaction. Topics vary. 3 units.**

11. Will this course be part of any plan (major, minor or certificate) or sub plan (emphasis)?  
Yes  No

If yes, include the appropriate plan proposal.

**Please see the Civic Engagement Minor new plan proposal with this submission.**

12. Does this course duplicate content of existing courses? Yes  No   
If yes, list the courses with duplicate material. If the duplication is greater than 20%, explain why NAU should establish this course.

13. Will this course impact any other academic unit's enrollment or plan(s)? Yes  No   
If yes, include a letter of response from each impacted academic unit.

14. Grading option: Letter grade  Pass/Fail  Both

15. Co-convened with: None 14a. UGC approval date\*: \_\_\_\_\_  
(For example: ESE 450 and ESE 550) See co-convening policy.  
\*Must be approved by UGC before UCC submission, and both course syllabi must be presented.

16. Cross-listed with: None  
(For example: ES 450 and DIS 450) See cross listing policy.  
Please submit a single cross-listed syllabus that will be used for all cross-listed courses.

17. May course be repeated for additional units? Yes  No

16a. If yes, maximum units allowed? 6 units with different topics

- 16b. If yes, may course be repeated for additional units in the same term? Yes  No

18. Prerequisites: Not open to students with more than 75 units.  
If prerequisites, include the rationale for the prerequisites.

**Course intended for first and second year students for Liberal Studies credit and, with an Action research team (ART) component, credit toward the fulfillment of the Civic Engagement Minor. The prerequisite of 75 units allows for the 60 units of sophomore credit plus 15 units of Advanced Placement units with which many NAU students enter.**

19. Co requisites: None  
If co requisites, include the rationale for the co requisites.

20. Does this course include combined lecture and lab components? Yes  No   
If yes, include the units specific to each component in the course description above.

Dr. Rom Coles (Community, Culture and Environment), Dr. Kimberley Curtis (Master of Arts in Sustainable Communities and First Year Seminar Program), and Dr. Blase Scarnati (First Year Seminar Program and School of Music)

21. Names of the current faculty qualified to teach this course: \_\_\_\_\_

**Answer 22-23 for UCC/ECCC only:**

22. Is this course being proposed for Liberal Studies designation? Yes  No   
If yes, include a Liberal Studies proposal and syllabus with this proposal.

23. Is this course being proposed for Diversity designation? Yes  No   
If yes, include a Diversity proposal and syllabus with this proposal.

**FLAGSTAFF MOUNTAIN CAMPUS**

Reviewed by Curriculum Process Associate

Date

**Approvals:**

10/03/2013

Department Chair/Unit Head (if appropriate)

Date

10/3/13

Chair of college curriculum committee

Date

10/4/13

Dean of college

Date

**For Committee use only:**

UCC/UGC Approval

Date

Approved as submitted:

Yes  No

Approved as modified:

Yes  No

**EXTENDED CAMPUSES**

Reviewed by Curriculum Process Associate

Date

**Approvals:**

Academic Unit Head

Date

Division Curriculum Committee (Yuma, Yavapai, or Personalized Learning)

Date

Division Administrator in Extended Campuses (Yuma, Yavapai, or Personalized Learning)

Date

Faculty Chair of Extended Campuses Curriculum Committee (Yuma, Yavapai, or Personalized Learning)

Date

Chief Academic Officer; Extended Campuses (or Designee)

Date

Approved as submitted:

Yes  No

Approved as modified:

Yes  No





Northern Arizona University  
University College  
FS 231 Issues in Diversity

**Second Year Seminar Topic Course Master Syllabus**

*This FS 231 Second Year Seminar Topic Course Master Syllabus is based on the current Liberal Studies Program Master Course Syllabus Template and the NAU syllabus template.*

*The format of this FS 231 Second Year Seminar Topic Course Master Syllabus is required for all FS 231 courses.*

General Information

- Name of college and department
  - **University College and the First Year Seminar Program**
- Course prefix, number, and title
  - **FS 211 Issues in Diversity: [Your topic's secondary title]**
- Semester in which course will be offered
- Clock hours, credit hours
  - **3 credit hours**
- Instructor's name
- Office address
- Office hours

Course Prerequisites

**Not open to students with more than 75 units.**

Course Description

*Include this Course Description for all FS 231 topic courses (which is aligned with the Global Learning Initiative university-level definition for Diversity Education):*

**In this Second Year Seminar, students will learn about and critically reflect upon the nature and consequences of diversity in the social (e.g. ethnic, religious, cultural) world and develop an understanding of how this diversity both alters and is altered in a world characterized by increasing global interaction. Topics vary. 3 units.**

*Include your Course Topic Description:*

***Additional statement to include:***

**This is a Liberal Studies course in the Cultural Understanding distribution block and will demonstrate Critical Thinking through the essential skill of [identify one skill: Effective Writing or Oral Communication].**

***Include the following statement if this course section includes an Action Research Team (ART) component:***

**This course can also be used to fulfill the requirements of the Civic Engagement Minor.**

**Student Learning Expectations/Outcomes for this Course**

***Include the Student Learning Outcomes for all FS 231 sections (which are aligned with the revised Global Learning Initiative university-level definition and student learning outcomes for the Sustainability of Human and Natural Systems):***

**Successful students in this Seminar will be able to**

- **describe, explain, and discuss the intersection of key dimensions of diversity: race, ethnicity, gender, power, class, sexuality, religion, age, language or disability.**
- **apply an analytic framework that facilitates awareness of how cultures vary and shape human experience.**

**Liberal Studies Information**

***As a Liberal Studies course, address how your Seminar functions in the Liberal Studies program at each of three levels:***

**1. Mission of Liberal Studies:**

***Explain how your FS 231 Student Learning Outcomes contributes to the fulfillment of the Mission of the Liberal Studies Program:***

*The mission of the Liberal Studies Program at Northern Arizona University is to prepare students to live responsible, productive, and creative lives as citizens of a dramatically changing world. To accomplish the mission of Liberal Studies, Northern Arizona University provides a program that challenges students to gain a deeper understanding of the natural environment and the world's peoples, to explore the traditions and legacies that have created the dynamics and tensions that shape the world, to examine their potential contributions to society, and thus to better determine their own places in that world. Through the program students acquire a broad range of knowledge and develop essential skills for professional success and life beyond graduation.*



## 2. **Distribution Block:**

***Explain how your FS 231 Student Learning Outcomes contributes to the fulfillment of the Liberal Studies Aesthetic & Humanistic Inquiry distribution block Student Learning Outcomes:***

*Liberal Studies Cultural Understanding distribution block*

*Courses in this block enhance students' understanding of different cultures of the world through the study of language, literature, religion, and artistic creations or other disciplines.*

*These courses provide students with:*

- *an experience of diverse cultures (different from their own)*
- *an analytic framework that facilitates awareness of how cultures vary and shape human experience*

*Students will also:*

- *become more familiar with cultures of the world*
- *develop an appreciation for the unique features and perspectives of varied cultural traditions*

[<http://nau.edu/Liberal-Studies/Submit-a-Course/>]

## 3. **Essential Skills:**

***At the request of the Liberal Studies Committee on March 27, 2009, the First Year Seminar Program began a pilot in which all FS courses demonstrate Critical Thinking through one of the following skills: Effective Writing, Effective Oral Communication, Scientific Inquiry, or Quantitative Reasoning.***

**This course will demonstrate Critical Thinking through the essential skill of [identify one skill: Effective Writing or Oral Communication].**

***Explain how your FS 231 course demonstrates Critical Thinking through the essential skill of [identify one skill: Effective Writing or Oral Communication]:***

***For the Liberal Studies Program, Critical Thinking is currently defined as:***

*Critical thinking includes the skills - particularly as applied to one's own work - of 1) articulating the meaning of a statement, 2) judging the truth of a statement, keeping in mind possible biases, 3) determining whether a conclusion is warranted by the evidence provided.*

[<http://nau.edu/liberal-studies/>]

***For the Liberal Studies Program, Effective Writing is currently defined as:***

*Effective writing conveys information or argues a point of view using organizational structures, supporting materials, and language appropriate for the topic, purpose, and audience.*

[<http://nau.edu/liberal-studies/>]

***For the Liberal Studies Program, Oral Communication is currently defined as:***

*Effective oral communication influences, informs, and/or connects with others by using organizational structures, supporting materials and delivery skills suitable to the topic, occasion and audience.*

[<http://nau.edu/liberal-studies/>]

**Civic Engagement Minor—optional Action Research Team (ART) association**

***Sections of this course with an Action Research Team (ART) component can also fulfill a requirement for the Civic Engagement Minor. Explain how your course fulfills the following Civic Engagement Minor program outcomes for this course:***

- *Civic Engagement Minor graduates will demonstrate peer mentoring and group leadership skills among diverse constituents and stakeholders through their coursework assessments and summative projects in the program. (Skills)*
- *Civic Engagement Minor graduates will persuasively communicate synthesized knowledge, research, and action/public research through written products targeted to appropriate audiences. (Skills)*
- *Civic Engagement Minor graduates will demonstrate the skills of interdisciplinary research and analysis of real-world issues in order to generate productive outcomes through their coursework assessments and summative projects in the program. (Skills)*
- *Civic Engagement Minor graduates will demonstrate the mastery of the theories and strategies of community-based organizing and community leadership through their coursework assessments and summative projects in the program. (Knowledges)*
- *Civic Engagement Minor graduates will be motivated by creating more democratic, just, and sustainable communities and demonstrated these values through their coursework assessments and summative projects in the program. (Values)*
- *Civic Engagement Minor graduates will respectfully acknowledge diverse perspectives and traditions, attentively listen, thoughtfully comment, and always enable and demonstrate these attitudes and dispositions through their coursework assessments and summative projects in the program. (Attitudes/Dispositions)*

Course structure/approachTextbook and required materialsRecommended optional materials/references (attach reading list)Course Outline of Student Learning ExperiencesAssessment of Student Learning Outcomes

Methods of Assessment:

1. ***Outline methods of assessment used in your Seminar.***
2. ***Explain how these assessments provide evidence that you are fulfilling this course's Student Learning Outcomes.***

Timeline for Assessment

Grading SystemCourse policies

- Retests/makeup tests
- Attendance
- Statement on plagiarism and cheating

Northern Arizona University Policy Statements**SAFE ENVIRONMENT POLICY**

*NAU's Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault or retaliation by anyone at this university.*

*You may obtain a copy of this policy from the college dean's office or from the NAU's Affirmative Action website <http://home.nau.edu/diversity/>. If you have concerns about this policy, it is important that you contact the departmental chair, dean's office, the Office of Student Life (928-523-5181), or NAU's Office of Affirmative Action (928-523-3312).*

**STUDENTS WITH DISABILITIES**

If you have a documented disability, you can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523-6906 (TTY), [dr@nau.edu](mailto:dr@nau.edu) (e-mail) or 928-523-8747 (fax). Students needing academic accommodations are required to register with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation ([www.nau.edu/dr](http://www.nau.edu/dr)) 8 weeks prior to the time you wish to receive

accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Affirmative Action and Equal Opportunity (523-3312).

### **INSTITUTIONAL REVIEW BOARD**

*Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.*

*The IRB meets monthly. Proposals must be submitted for review at least fifteen working days before the monthly meeting. You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review. Your instructor and department chair or college dean must sign the application for approval by the IRB. The IRB categorizes projects into three levels depending on the nature of the project: exempt from further review, expedited review, or full board review. If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures.*

*A copy of the IRB Policy and Procedures Manual is available in each department's administrative office and each college dean's office or on their website: <http://www.research.nau.edu/compliance/irb/index.aspx>. If you have questions, contact the IRB Coordinator in the Office of the Vice President for Research at 928-523-8288 or 523-4340.*

### **ACADEMIC INTEGRITY**

*The university takes an extremely serious view of violations of academic integrity. As members of the academic community, NAU's administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process. Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning. Students are therefore responsible for conducting themselves in an academically honest manner.*

*Individual students and faculty members are responsible for identifying instances of academic dishonesty. Faculty members then recommend penalties to the department chair or college dean in keeping with the severity of the violation. The complete policy on academic integrity is in Appendix G of NAU's Student Handbook <http://www4.nau.edu/stulife/handbookdishonesty.htm>.*

### **ACADEMIC CONTACT HOUR POLICY**

*The Arizona Board of Regents Academic Contact Hour Policy (ABOR Handbook, 2-206, Academic Credit) states: "an hour of work is the equivalent of 50 minutes of class time...at least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium as well as a minimum of 30 hours of student homework is required for each unit of credit."*

The reasonable interpretation of this policy is that for every credit hour, a student should expect, on average, to do a minimum of two additional hours of work per week; e.g., preparation, homework, studying.

### **SENSITIVE COURSE MATERIALS**

If an instructor believes it is appropriate, the syllabus should communicate to students that some course content may be considered sensitive by some students.

*"University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty."*

## **4.**



Northern Arizona University  
University College  
FS 231 Issues in Diversity

**FS 231 Topic Course Syllabus EXAMPLE**  
**With Action Research Team (ART) component**

**General Information**

- Name of college and department
  - **University College and the First Year Seminar Program**
- Course prefix, number, and title
  - **FS 231 Issues in Diversity: Jamaican Reggae/Community Music**
- Semester in which course will be offered
- Clock hours, credit hours
  - **3 credit hours**
- Instructor's name **Dr. Blase Scarnati**
- Office address **First Year Seminar Program and School of Music**
- Office hours

**Course Prerequisites**

Not open to students with more than 75 units.

**Course Description**

For all FS 231 courses:

In this Second Year Seminar, students will learn about and critically reflect upon the nature and consequences of diversity in the social (e.g. ethnic, religious, cultural) world and develop an understanding of how this diversity both alters and is altered in a world characterized by increasing global interaction. Topics vary. 3 units.

For our Jamaican Reggae/Community Music course:

This Seminar will focus on Jamaican Reggae and Dancehall, popular music from the mid-1960s through 1990s, as a means by which its community spoke about ethnic, religious, political, gender, class, sexual, and cultural issues. These issues—as well as concepts of power, community, engagement, and grassroots organizing as expressed through music—in a Jamaican context will be discussed and analyzed for most of the class meetings and then

also applied and practiced locally through the Community Music Action Research Team (ART).

Students will engage in hands-on learning through field work and leadership development through their work in the Community Music Action Research Team. Students are required to be available one day a week (days may be flexible) Monday through Friday from 3:00-5:00 PM throughout the semester to participate in Community Music Action Research Team work at a local community center [example: Murdoch Community Center].

This is a Liberal Studies course in the Cultural Understanding distribution block and will demonstrate Critical Thinking through the essential skill of Effective Writing.

This course can also be used to fulfill the requirements of the Civic Engagement Minor.

### Student Learning Expectations/Outcomes for this Course

Successful students in this Jamaican Reggae/Community Music course will be able to

- describe, explain, and discuss the intersection of key dimensions of diversity through Jamaican Reggae and Dancehall as a means by which its community spoke about ethnic, religious, political, gender, class, sexual, and cultural issues.
- analyze concepts of power, community, engagement, and grassroots organizing as expressed through music
- apply analytic frameworks that facilitates awareness of how cultures vary and shape human experience.

### Liberal Studies Information

#### Mission of Liberal Studies

The mission of the Liberal Studies Program at Northern Arizona University is to prepare students to live responsible, productive, and creative lives as citizens of a dramatically changing world. To accomplish the mission of Liberal Studies, Northern Arizona University provides a program that challenges students to gain a deeper understanding of the natural environment and the world's peoples, to explore the traditions and legacies that have created the dynamics and tensions that shape the world, to examine their potential contributions to society, and thus to better determine their own places in that world. Through the program students acquire a broad range of knowledge and develop essential skills for professional success and life beyond graduation.

This Seminar will address the Mission of the Liberal Studies Program by focusing on preparing students to live responsible, productive, and creative lives as citizens of a dramatically changing world. This Seminar will also challenge students to gain a deeper understanding of the world's peoples, to explore the traditions and legacies that have created the dynamics and tensions that shape the world, to examine student's potential contributions to society, and to help students better determine their own places in that world.

## Distribution Block

The Jamaican Reggae/Community Music Seminar will enhance students' understanding of different cultures of the world through the study of language, literature, religion, and artistic creations or other disciplines.

<b>FS 231 Jamaican Reggae/Community Music Student Learning Outcomes</b> → →	<b>LS Cultural Understanding Distribution Student Learning Outcome:</b>  provide an experience of diverse cultures (different from their own)	<b>LS Cultural Understanding Distribution Student Learning Outcome:</b>  provide an analytic framework that facilitates awareness of how cultures vary and shape human experience	<b>LS Cultural Understanding Distribution Student Learning Outcome:</b>  become more familiar with cultures of the world	<b>LS Cultural Understanding Distribution Student Learning Outcome:</b>  develop an appreciation for the unique features and perspectives of varied cultural traditions
describe, explain, and discuss the intersection of key dimensions of diversity through Jamaican Reggae and Dancehall as a means by which its community spoke about ethnic, religious, political, gender, class, sexual, and cultural issues	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>
analyze concepts of power, community, engagement, and grassroots organizing as expressed through music	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>

apply an analytic frameworks that facilitates awareness of how cultures vary and shape human experience		<b>X</b>		
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#### Essential Skills:

At the request of the Liberal Studies Committee on March 27, 2009, the First Year Seminar Program began a pilot in which all FS courses demonstrate Critical Thinking through one of the following skills: Effective Writing, Effective Oral Communication, Scientific Inquiry, or Quantitative Reasoning.

This course will demonstrate Critical Thinking through the essential skill of Effective Writing.

The Jamaican Reggae/Community Music course will focus on Critical Thinking through

- 1) articulating the meaning of a statement, 2) judging the truth of a statement, keeping in mind possible biases, 3) determining whether a conclusion is warranted by the evidence provided

and will demonstrate Critical Thinking through the essential skill of Effective Writing by

conveying information or argues a point of view using organizational structures, supporting materials, and language appropriate for the topic, purpose, and audience.

#### Civic Engagement Minor

This course has an Action Research Team (ART) component, so it can also fulfill a requirement for the Civic Engagement Minor. In this Seminar, students

- develop peer mentoring and group leadership skills working in the Community Music Action Research Team who will be working with diverse constituents and stakeholders.  
Addresses—Civic Engagement Minor graduates will demonstrate peer mentoring and group leadership skills among diverse constituents and stakeholders through their coursework assessments and summative projects in the program. (Skills)
- communicate synthesized knowledge, research, and action/public research through written products targeted to appropriate audiences through written assignments focused on Jamaican Reggae and on Community Music Action Research Team work.  
Addresses—Civic Engagement Minor graduates will persuasively communicate synthesized knowledge, research, and action/public research through written products targeted to appropriate audiences. (Skills)



- demonstrate the skills of interdisciplinary research and analysis of real-world issues in order to generate productive outcomes through work and written assignments on Community Music Action Research Team work.  
Addresses—Civic Engagement Minor graduates will demonstrate the skills of interdisciplinary research and analysis of real-world issues in order to generate productive outcomes through their coursework assessments and summative projects in the program. (Skills)
- describe, explain, and discuss theories and strategies of community-based organizing and community leadership through course learning experiences and assignments.  
Addresses—Civic Engagement Minor graduates will demonstrate the mastery of the theories and strategies of community-based organizing and community leadership through their coursework assessments and summative projects in the program. (Knowledges)
- exhibit values that support the creation of a more democratic, just, and sustainable communities through coursework assignments.  
Addresses—Civic Engagement Minor graduates will be motivated by creating more democratic, just, and sustainable communities and demonstrated these values through their coursework assessments and summative projects in the program. (Values)
- respectfully acknowledge diverse perspectives and traditions, attentively listen, thoughtfully comment, and always enable and demonstrate these attitudes and dispositions through their coursework assessments and in their Community Music Action Research Team work.  
Addresses—Civic Engagement Minor graduates will respectfully acknowledge diverse perspectives and traditions, attentively listen, thoughtfully comment, and always enable and demonstrate these attitudes and dispositions through their coursework assessments and summative projects in the program. (Attitudes/Dispositions)

### **Course structure/approach**

Seminar courses provide a unique opportunity for a small group of students to pursue intensive discussion of assigned recordings and readings with their colleagues and the instructor. It is expected, and grading will reflect, both preparation of course material before class and daily participation in class discussion. This course is also intended to help first year students begin their undergraduate research.

This Seminar is also grounded in hands-on experiences. Through classroom discussions of Community Music Action Research Team experiences, teambuilding exercises, and reflection, students will acquire the tools to serve in a community music context and will be able to apply what they have learned from their classroom. Students in the Seminar will have a regular field experience and will need to set aside two hours at least once a week between 3:00 and 5:00 PM.

**Textbook and required materials**

Chambers, Edward T. with Michael A. Cowan. *Roots for Radicals: Organizing for Power, Action, and Justice*. New York and London: Continuum International Publishing Group, 2004.

Gantz, Marshall. "Telling Your Public Story: Self, Us, Now—Worksheet."

<http://www.wholecommunities.org/pdf/Public%20Story%20Worksheet07Ganz.pdf>

Gantz, Marshall. "Want Is Public Narrative?" (2008)

<http://grassrootsfund.org/docs/WhatIsPublicNarrative08.pdf>

Potash, Chris. *Reggae, Rasta, Revolution: Jamaican Music from Ska to Dub*. New York: Schirmer Books, 2000.

Listening: Assigned recordings in BBLearn.

Viewing: Assigned videos in BBLearn.

**Recommended optional materials/references (attach reading list)**

None

**Course Outline of Student Learning Experiences**

*The professor reserves the right to alter, change, or delete assignments.*

**Weeks 1-2****I. Music in culture****A. Introduction**

1. ethnomusicology
2. basic materials of music
3. musical instruments

**B. Your public narrative and action/public research**

Readings:

Marshall Gantz, "Telling Your Public Story: Self, Us, Now—Worksheet"

Marshall Gantz, "Want Is Public Narrative?" (2008)

**C. Jamaica: Introduction**

1. Rastafarianism
2. Power, community, culture, politics, and religion

Readings:

"Introduction," in Potash, *Reggae, Rasta, Revolution*, xv-xxix.

Verena Reckord, "Reggae, Rastafarianism and Cultural Identity" (1982), in Potash, *Reggae, Rasta, Revolution*, 3-13.

James A. Winders, "From 'Reggae, Rastafarians and Revolution: Rock Music in the Third World'" (1983), in Potash, *Reggae, Rasta, Revolution*, 14-20.

- John W. Pulis, “‘Up-full Sounds’: Language, Identity, and the Worldview of Rastafari” (1993), in Potash, *Reggae, Rasta, Revolution*, 21-28.  
 Kenneth Bilby, “From ‘Jamaica’” (1995), in Potash, *Reggae, Rasta, Revolution*, 29-36.  
 James D. Davis, “Children of the Ras” (1994), in Potash, *Reggae, Rasta, Revolution*, 253-54.  
 Pamela O’Gorman, “From ‘On Reggae and Rastafarianism—and a Garvey Prophecy’” (1987), in Potash, *Reggae, Rasta, Revolution*, 255-57.

Listening in BB Learn:

- Moore Town Maroons, “Tambu: Hear When de Duppy Bawl”  
 The Jolly Boys, “Never Find a Lover Like Me”  
 Nyabingi chant, “Think I Never Know”  
 Count Ossie & Mystic Revelation of Rastafari, “So Long”  
 Joseph Hill and Count Ossie & the Mystic Revelation of Rastafari, “Weeping Eyes”  
 Folkes Brothers, “Oh Carolina”

Watch video in BBLearn:

“Before Reggae Hit the Town”

**Reflection Paper 1: My public narrative due**

**Weeks 3-4**

**II. Rock Steady (mid-1960s)**

- A. Rude Boys, forced urban renewal, and Hollywood imagery: Desmond Dekker’s “007 (Shanty Town)”**  
**B. Power in the cummunity/rude boys: Derrick Morgan’s “Tougher Than Tough”**

Readings:

- Dick Hebdige, “From *Reggae, Rastas and Rudies: Style and the Subversion of Form*” (1974), in Potash, *Reggae, Rasta, Revolution*, 121-127.  
 Brian Arnold, “The Sounds of Young Jamaica” (1995), in Potash, *Reggae, Rasta, Revolution*, 128-130.

Listening in BBLearn:

- The Wailers, “Simmer Down”  
 Desmond Dekker, “007 (Shanty Town)”  
 Derrick Morgan, “Tougher Than Tough”  
 The Jamaicans, “Ba Ba Boom”

- C. Community organizing theories and skills**  
**D. Reflecting on Community Music Action research Team work**

Readings:

Chambers, *Roots for Radicals*, Chapters 1-4.

**Outline for Paper 1 due**

**Refection Paper 2 due**

### Weeks 5-6

### III. Early Reggae and Dub

#### A. Reggae hits the town

Readings:

“West Indian Population Sparks New U.K. Music Trend” (1971), in Potash, *Reggae, Rasta, Revolution*, 69-71.

Michael Goodwin, “From ‘Marley, the Maytals and the Reggae Armageddon’” (1975), in Potash, *Reggae, Rasta, Revolution*, 72-74.

Lester Bangs, “How to Learn to Love Reggae” (1977), in Potash, *Reggae, Rasta, Revolution*, 75-84.

“Jimmy Cliff: Paving the Way for Reggae” (1981), in Potash, *Reggae, Rasta, Revolution*, 85-86.

George De Stefano, “Remember Reggae?” (1985), in Potash, *Reggae, Rasta, Revolution*, 87-90.

Randall Grass, “The Stone that the Builder Refused . . .” (1987), in Potash, *Reggae, Rasta, Revolution*, 91-92.

Listening in BBLearn:

Toots and The Maytals, “Do the Reggay”

The Ethiopians, “Reggae Hit The Town”

#### B. Bunny Lee recordings

Listening in BBLearn:

The Uniques, “My Conversation”

Lester Sterling & Stranger Cole, “Bangarang”

Eric Donaldson, “Cherry Oh Baby”

John Holt, “Stick By Me”

#### C. Joe Gibbs recordings

Listening in BBLearn:

Peter Tosh, “Maga Dog” (Version Two)

Dennis Brown, “Money In My Pocket”

**D. Clancy Eccles recordings**

Listening in BBLearn:

Velma & Clancy, “Let Us Be Lovers”

**E. Harry J recordings**

Listening in BBLearn:

Harry J All Stars, “The Liquidator”

Bob & Marcia, “Young, Gifted and Black”

Heptones, “Country Boy”

**G. Lloyd Charmers recordings**

Listening in BBLearn:

Ken Booth, “Everything I Own”

Delroy Wilson, “I’m Still Waiting”

**I. Keith Hudson recordings**

Listening in BBLearn:

Big Youth, “S.90 Skank”

**J. Leslie Kong recordings**

Listening in BBLearn:

Toots and The Maytals, “54-46 That’s My Number”

Toots and The Maytals, “Monkey Man”

Toots and The Maytals, “Pressure Drop”

Melodians, “Rivers of Babylon”

Desmond Dekker, “Israelites”

**K. Community organizing theories and skills****L. Reflecting on Community Music Action research Team work**

Readings:

Chambers, Roots for Radicals, Chapters 5-6.

**Paper 1 due**

## Weeks 7-8

### IV. Early Roots Reggae and Dub

#### A. Lee ‘Scrtach’ Perry recordings

Listening in BBLearn:

Junior Murvin, “Police and Thieves”  
 Lee ‘King’ Perry, “People Funny Boy”  
 The Untouchables, “Return of Django”  
 The Wailers, “Duppy Conqueror”

#### B. Rasta no compromise

Listening in BBLearn:

Niney, “Blood and Fire”

Video in BBLearn:

“Roots, Rock, Reggae” (1977)

#### C. Dub—“Rasta no listen to that sh\*t”

Readings:

Richard Williams, “The Sound of Surprise” (1976), in Potash, *Reggae, Rasta, Revolution*, 145-148.

Greg Kot, “Instrument of Expression” (1996), in Potash, *Reggae, Rasta, Revolution*, 149-151.

Davis Toop, “From *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds*” (1995), in Potash, *Reggae, Rasta, Revolution*, 152-156.

Mick Sleeper, “Shocks of Mighty” (1996), in Potash, *Reggae, Rasta, Revolution*, 157-162.

Peter Hitchcock, “From ‘It Dread Inna Innglan’: Linton Kwesi Johnson, Dread, and Dub Identity” (1993), in Potash, *Reggae, Rasta, Revolution*, 163-167.

Ron Sakolsky, “Dub Diaspora: Off the Page and Into the Streets” (1995), in Potash, *Reggae, Rasta, Revolution*, 168-171.

Bart Plantenga, “Tackhead’s Heady Tacktics” (1990, rev. 1996), in Potash, *Reggae, Rasta, Revolution*, 172-175.

Laurent Diouf, “Dub Power: The New Connections” (1995), in Potash, *Reggae, Rasta, Revolution*, 176-179.

Marc Weidenbaum, “Dub, American Style” (1995), in Potash, *Reggae, Rasta, Revolution*, 180-184.

Listening in BBLearn:

Derrick Harriott, “Do I Worry”  
 Scotty, “I Worry”  
 U-Roy, “Nana Banana”  
 I Roy, “Welding”

Althia and Donna, “Up Town Top Ranking”  
 U Roy, “Wake The Town”  
 Dennis Alcapone, “Teach the Children”

**D. Community organizing theories and skills**

**E. Reflecting on Community Music Action research Team work**

Readings:

Chambers, *Roots for Radicals*, Chapters 7-8.

**Revision of Paper 1 based on feedback due**

**Weeks 9-10**

**V. Roots goes international: Bob Marley**

Readings:

Vivien Goldman, “Uptown Ghetto Living: Bob Marley in His Own Backyard” (1979), in Potash, *Reggae, Rasta, Revolution*, 39-47.

Horace Campbell, “Marley in Zimbabwe” (1987), in Potash, *Reggae, Rasta, Revolution*, 48-50.

Isaac Fergusson, “‘So Much Things to Say’: The Journey of Bob Marley” (1982), in Potash, *Reggae, Rasta, Revolution*, 51-60.

Speech, “Marley Parley” (1995), in Potash, *Reggae, Rasta, Revolution*, 61-66.

**A. International reggae and *Catch A Fire* (Bob Marley and Chris Blackwell, 1973)**

Listening in BBLearn:

Jimmy Cliff, “The Harder They Come”

The Wailers, “Concrete Jungle

The Wailers, “Stir It Up”

**B. *Burnin’* (The Wailers and Chris Blackwell, 1973)**

Listening in BBLearn:

The Wailers, “Get Up Stand Up”

The Wailers, “I Shot the Sherriff”

The Wailers, “Rasta Man Chant”

**C. *Natty Dread* (Chris Blackwell & Bob Marley, 1974)**

Listening in BBLearn:

Bob Marley & The Wailers, “Lively Up Yourself”

Bob Marley & The Wailers, “No Woman, No Cry”

Bob Marley & The Wailers, “So Jah Seh”

**D. *Live!* (Bob Marley & The Wailers, Steve Smith, and Chris Blackwell, 1975)**

Listening in BBLearn:

Bob Marley & The Wailers, “No Woman, No Cry”  
 Bob Marley & The Wailers, “I Shot The Sherriff”

**E. *Rastaman Vibration* (Bob Marely & The Wailers, 1976)**

Listening in BBLearn:

Bob Marley & The Wailers, “Johnny Was”  
 Bob Marley & The Wailers, “Crazy Baldhead”  
 Bob Marley & The Wailers, “Roots, Rock, Reggae”

**F. *Exodus* (Bob Marley & The Wailers, 1977)**

Listening in BBLearn:

Bob Marley & The Wailers, “Exodus”  
 Bob Marley & The Wailers, “Jamming”  
 Bob Marley & The Wailers, “Waiting In Vain”  
 Bob Marley & The Wailers, “Three Little Birds”  
 Bob Marley & The Wailers, “One Love / People Get Ready”

**G. *Redemption, Uprising, Confrontation, and Zimbabwe***

Listening in BBLearn:

Bob Marley & The Wailers, “Redemption Song”  
 Bob Marley & The Wailers, “Buffalo Soldier”  
 Bob Marley & The Wailers, “Zimbabwe”

**H. *Community organizing skills***

**I. *Reflecting on Community Music Action research Team work***

**Reflection Paper 3 due**

**Weeks 11-12**

**VI. Later Roots Reggae**

Readings:

Maureen Sheridan, “Third World Vision” (1986), in Potash, *Reggae, Rasta, Revolution*, 93-96.

Chris Potash, “Bob’s Son Ziggy Proves to Be a Reggae Biggie” (1988), in Potash, *Reggae, Rasta, Revolution*, 97-98.

Carter van Pelt, “Slyght of Hand” (1996), in Potash, *Reggae, Rasta, Revolution*, 99-104.



Lloyd Bradley, "Introduction to *Reggae on CD*" (1996), in Potash, *Reggae, Rasta, Revolution*, 105-109.

Elena Oumano, "Reggae: Better Late Than Never" (1995), in Potash, *Reggae, Rasta, Revolution*, 110-115.

"Get Creative or Pay Up" (1996), in Potash, *Reggae, Rasta, Revolution*, 116-117.

### **A. Rastafarianism, Garveyism, and Roots in the Community**

Listening in BBLearn:

Burning Spear, "Marcus Garvey"

Burning Spear, "Marcus Children Suffer"

Junior Byles, "Weeping"

Tyrone Taylor, "Sufferation"

Mighty Diamonds, "Right Time"

Wailing Souls, "Bredda Gravalicious"

Culture, "Two Sevens Clash"

Max Romeo, "War Ina Babylon"

### **B. Violence in the Community**

Listening in BBLearn:

Leroy Smart, "Ballistic Affair"

Prince Far-I, "Heavy Manners"

### **C. Community organizing skills**

### **D. Reflecting on Community Music Action research Team work**

## **Outline for Paper 2 due**

## **Weeks 13-14**

### **VII. Ragga & Digital (1980s-1990s)**

Readings:

John Leland, "When Rap Meets Reggae" (1992), in Potash, *Reggae, Rasta, Revolution*, 187-188.

Chester Francis-Jackson, "Introduction to *The Official Dancehall Dictionary*" (1995), in Potash, *Reggae, Rasta, Revolution*, 189-194.

Balford Henry, "Jamaica's Rhythm Twins Still reign Supreme" (1992), in Potash, *Reggae, Rasta, Revolution*, 195-197.

Andrew C. Campbell (aka Tuffie), "Reggae Sound Systems" (1996), in Potash, *Reggae, Rasta, Revolution*, 198-206.

Sharon Gordon, "Stone Love Live!" (1994), in Potash, *Reggae, Rasta, Revolution*, 207-08.

Trainer, "Buju Banton: Dancehall's Cultural Griot" (1995), in Potash, *Reggae, Rasta, Revolution*, 209-14.

Louis Chude-Sokei, “Postnationalist Geographies: Rasta, Ragga, and Reinventing Africa” (1994), in Potash, *Reggae, Rasta, Revolution*, 215-27.

Jordan Levin, “Dancehall DJs in the House” (1996), in Potash, *Reggae, Rasta, Revolution*, 228-30.

#### **A. Digital—Turning away from Roots**

Listening in BBLearn:

Wayne Smith, “Under Me Sleng Teng”

Admiral Bailey, “Punanny”

Tenor Shaw, “Ring The Alarm”

#### **B. Ragga—Returning to Roots**

Listening in BBLearn:

Half Pint, “Greetings”

Frankie Paul, “Pass The Tusheng Peng”

Shaaba Ranks, “Roots and Culture”

Buju Banton, “Bogle Dance”

#### **C. Violence intensifies in the community**

Listening in BBLearn:

Chaka Demus and Pliers, “Murder She Wrote”

Pinchers, “Bandolero”

Ninjaman, “Murder Dem”

#### **D. Community organizing skills**

#### **E. Reflecting on Community Music Action research Team work**

**Paper 2 due**

### **Week 15**

#### **VIII. Concluding the term and wrapping up**

#### **IX. Reflections on experiences**

##### **A. Community organizing theories and skills**

##### **B. Reflecting on Community Music Action research Team work**

### **Finals Week**

**Paper 2 with revisions based on feedback due**

**Reflection Paper 4 due**

## Assessment of Student Learning Outcomes

### Methods of Assessment

#### Class discussion and participation (10% of your final grade)

You must participate in class discussion to be successful in this course. Class discussion will be based on assigned listening, readings, and films as well as experiences working in your Community Music Action research team. You must prepare (listen, read, view, reflect on action research) before each class so that you can effectively participate.

#### Reflection Papers (40% of your final grade)

Four Reflection Papers on community organizing and leadership development theory and practice. Topics will be developed in class through class discussion of relevant experiences and issues encountered in action research work. Rubrics for the Reflection Papers will be provided to make expectations and grading criteria transparent.

#### Papers (50% of your final grade)

Two Papers on the intersection of Jamaican Reggae as community music making and experience with the Community Music Action Research Team. An outline will be graded and feedback for improvement will be provided. A first draft will be graded and feedback for improvement will be provided. A second draft, based on feedback will also be graded. Rubrics for the Paper outlines and drafts will be provided to make expectations and grading criteria transparent.

These assessments provide evidence for the fulfillment of this Jamaican Reggae/Community Music course:

- Class discussion and participation and Papers 1-2 and Paper 1-2 with revisions addresses course outcome—describe, explain, and discuss the intersection of key dimensions of diversity through Jamaican Reggae and Dancehall as a means by which its community spoke about ethnic, religious, political, gender, class, sexual, and cultural issues.
- Class discussion and participation and Reflection Papers 1-4 addresses course outcome—analyze concepts of power, community, engagement, and grassroots organizing as expressed through music
- Class discussion and participation; Papers 1-2 and Paper 1-2 with revisions; and Reflection Papers 1-4 addresses course outcome—apply analytic frameworks that facilitates awareness of how cultures vary and shape human experience.

## Timeline for Assessment

### Week 2

Refection Paper 1: My public narrative due

### Week 4

Outline for Paper 1 due

Refection Paper 2 due

### Week 6

Paper 1 due

### Week 8

Revision of Paper 1 based on feedback due

### Week 9

Reflection Paper 3 due

### Week 11

Outline for Paper 2 due

### Week 13

Paper 2 due

### Finals Week

Paper 2 with revisions based on feedback due

Reflection Paper 4 due

## Grading System

### Class discussion and participation (10% of your final grade)

Class discussion and participation 10 points

### Reflection Papers (40% of your final grade)

Reflection Paper 1 10 points

Reflection Paper 2 10 points

Reflection Paper 3 10 points

Reflection Paper 4 10 points

### Papers (50% of your final grade)

Outline Paper 1 5 points

Paper 1 draft 1 10 points

Paper 1 revision and draft 2 10 points

Outline Paper 2 5 points

Paper 2 draft 1 10 points

Paper 2 revision and draft 2 10 points

*TOTAL points*

*100 points*

Final grades will be based on the following scale

A = 90-100 points

B = 80-89 points

C = 70-79 points

D = 60-69 points

F = 59 points or less

## Course policies

### Late papers

- Outlines, Papers, revisions, and Reflection Papers are due on the dates announced in class. Late papers will be accepted within two days, but will be penalized 10% per day that they are overdue. Beyond two days, papers will not be accepted.

### Attendance

- You must participate in class discussion to be successful in this course. If you do not attend, you cannot receive credit for class discussion and participation.

### Statement on plagiarism and cheating

- Any graded activity that is determined to contain plagiarized material will receive a grade of zero (F).

### Extra credit

- No extra credit is available in this course. I cannot offer the opportunity for extra credit to you without making it also available to everyone. To do otherwise would not be fair to everyone else in class. Please do not even ask.

## Northern Arizona University Policy Statements

### ***SAFE ENVIRONMENT POLICY***

*NAU's Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault or retaliation by anyone at this university.*

*You may obtain a copy of this policy from the college dean's office or from the NAU's Affirmative Action website <http://home.nau.edu/diversity/>. If you have concerns about this policy, it is important that you contact the departmental chair, dean's office, the Office of Student Life (928-523-5181), or NAU's Office of Affirmative Action (928-523-3312).*

### **STUDENTS WITH DISABILITIES**

If you have a documented disability, you can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523-6906 (TTY), [dr@nau.edu](mailto:dr@nau.edu) (e-mail) or 928-523-8747 (fax). Students needing academic accommodations are required to register with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation ([www.nau.edu/dr](http://www.nau.edu/dr)) 8 weeks prior to the time you wish to receive accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Affirmative Action and Equal Opportunity (523-3312).

### **INSTITUTIONAL REVIEW BOARD**

*Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.*

*The IRB meets monthly. Proposals must be submitted for review at least fifteen working days before the monthly meeting. You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review. Your instructor and department chair or college dean must sign the application for approval by the IRB. The IRB categorizes projects into three levels depending on the nature of the project: exempt from further review, expedited review, or full board review. If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures.*

*A copy of the IRB Policy and Procedures Manual is available in each department's administrative office and each college dean's office or on their website: <http://www.research.nau.edu/compliance/irb/index.aspx>. If you have questions, contact the IRB Coordinator in the Office of the Vice President for Research at 928-523-8288 or 523-4340.*

### **ACADEMIC INTEGRITY**

*The university takes an extremely serious view of violations of academic integrity. As members of the academic community, NAU's administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process. Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning. Students are therefore responsible for conducting themselves in an academically honest manner.*

*Individual students and faculty members are responsible for identifying instances of academic dishonesty. Faculty members then recommend penalties to the department chair or college dean*

*in keeping with the severity of the violation. The complete policy on academic integrity is in Appendix G of NAU's Student Handbook <http://www4.nau.edu/stulife/handbookdishonesty.htm>.*

### **ACADEMIC CONTACT HOUR POLICY**

*The Arizona Board of Regents Academic Contact Hour Policy (ABOR Handbook, 2-206, Academic Credit) states: "an hour of work is the equivalent of 50 minutes of class time...at least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium as well as a minimum of 30 hours of student homework is required for each unit of credit."*

The reasonable interpretation of this policy is that for every credit hour, a student should expect, on average, to do a minimum of two additional hours of work per week; e.g., preparation, homework, studying.

### **SENSITIVE COURSE MATERIALS**

If an instructor believes it is appropriate, the syllabus should communicate to students that some course content may be considered sensitive by some students.

"University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty."