

## Cover Sheet: Request 11611

FLL3XXX, Jamaican Creole, Reggae and Rastafari

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Benjamin Hebblethwaite hebble@ufl.edu
Created	4/10/2017 1:33:30 PM
Updated	11/16/2017 8:11:47 PM
Description of request	Using methods from linguistics, ethnomusicology, and religious studies, this course is a study of language, music and religion in Jamaica. Students learn to read Jamaican Creole, examine its structure, and discover reggae songs and the Rastafari culture they link to.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Benjamin Hebblethwaite		5/1/2017
No document changes					
College	Recycled	CLAS - College of Liberal Arts and Sciences	Benjamin Hebblethwaite	The CLAS Curriculum Committee asks for the following changes: (1) rewrite course description using catalog style (suggestion: A study of Jamaican Creole, reggae music, and Rastafari religion and culture, (2) Rewrite course objectives using the frame "Students who successfully complete the course will be able to...", (3) carefully consider your plan to deduct 1% from grades of students whose cell phones ring in class, as this may cause considerable disruption.	9/25/2017
No document changes					
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Benjamin Hebblethwaite		10/18/2017
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Benjamin Hebblethwaite		10/24/2017
No document changes					
University Curriculum Committee	Commented	PV - University Curriculum Committee (UCC)	Benjamin Hebblethwaite	Added to November agenda.	11/14/2017
No document changes					

Step	Status	Group	User	Comment	Updated
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			11/14/2017
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 11611

## Info

**Request:** FLL3XXX, Jamaican Creole, Reggae and Rastafari

**Description of request:** Using methods from linguistics, ethnomusicology, and religious studies, this course is a study of language, music and religion in Jamaica. Students learn to read Jamaican Creole, examine its structure, and discover reggae songs and the Rastafari culture they link to.

**Submitter:** Benjamin Hebblethwaite hebble@ufl.edu

**Created:** 11/16/2017 8:04:17 PM

**Form version:** 7

## Responses

### Recommended Prefix

*Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.*

Response:

FLL

### Course Level

*Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).*

Response:

3

### Number

*Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.*

Response:

XXX

### Category of Instruction

*Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.*

Response:

Intermediate

- 1000 and 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate

*4000/5000 and 4000/6000 levels = Joint undergraduate/graduate (these must be approved by the UCC and the Graduate Council)*

**Lab Code**

*Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).*

Response:  
None

**Course Title**

*Enter the title of the course as it should appear in the Academic Catalog.*

Response:  
Jamaican Creole, Reggae and Rastafari

**Transcript Title**

*Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 21 characters (including spaces and punctuation).*

Response:  
Jamaican Reggae Rasta

**Degree Type**

*Select the type of degree program for which this course is intended.*

Response:  
Baccalaureate

**Delivery Method(s)**

*Indicate all platforms through which the course is currently planned to be delivered.*

Response:  
4136On-Campus

**Co-Listing**

*Will this course be jointly taught to undergraduate, graduate, and/or professional students?*

Response:  
No

**Effective Term**

*Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.*

Response:

Earliest Available

**Effective Year**

Select the requested year that the course will first be offered. See preceding item for further information.

Response:  
2018

**Rotating Topic?**

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:  
No

**Repeatable Credit?**

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:  
No

**Amount of Credit**

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:  
3

**S/U Only?**

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:  
No

**Contact Type**

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:  
Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

### Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

3

### Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 50 words or fewer. See course description guidelines.

Response:

A study of Jamaican Creole, reggae music and Rastafari religion and culture designed to introduce students to the language, music and religion of the Caribbean island. Students use methods from linguistics, ethnomusicology, and religious studies to read Jamaican Creole, interpret reggae songs, and analyze the Rastafari culture they link to.

### Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Response:

Sophomore standing or LAS 2001 Introduction to Latin American Studies or AFH 2000 Africa in World History or AFA 2000 Introduction to African-American Studies or REL 2000 Introduction to Religion

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PHHP should be written as follows:

HSC 3502(C) & (HSC 3057 or HSC 4558) & (HP college or (HS or CMS or DSC or HP or RS minor))

### **Co-requisites**

*Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system.*

Response:  
None

### **Rationale and Placement in Curriculum**

*Explain the rationale for offering the course and its place in the curriculum.*

Response:

Rationale

Jamaican Creole is spoken by 3.2 million people and many of Florida's 250,000 Jamaican-heritage residents speak the language. Knowledge about Jamaican Creole and Jamaican culture is important for research in Jamaican communities, in addition to others in the Caribbean where English-lexifier Creoles are spoken. Reggae music and Rastafari are major cultural movements that have spread the Jamaican language and culture around the world.

Placement

This course will be included among the "Critical Concentration Course Offerings" in the B.A. in Foreign Languages and Literatures (FLL) in the Department of Languages, Literatures and Cultures. By completing this course, students in our major will be able to earn credit toward graduation.

Among the Critical Concentration Course Offerings, this course will fit in the category of "Comparative Cultural Studies."

In addition, the following units will be contacted about cross-listing this course with their own offerings, providing students in multiple units with the opportunity to earn credit toward the obtainment of a B.A. diploma:

Latin American and Caribbean Studies, African-American Studies, Religion, Anthropology, and Linguistics.

### **Course Objectives**

*Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.*

Response:

Students who successfully complete the course will be able to:

- Understand the structure of Jamaican Creole including its phonetics, syntax, morphology, lexicon and orthography.
- Read Jamaican Creole texts and understand recordings.
- Study the history of Jamaican Creole.
- Analyze the relationship of European colonialism to linguistic creolization.
- Identify the relationship of Jamaican Creole to Jamaican cultural expressions like reggae and Rastafari.
- Classify Rastafari culture including its history, theology, philosophy, lifestyle, and creative productivity.
- Analyze the socioeconomic and sociolinguistic dimensions of Jamaican Creole, reggae and Rastafari.
- Establish the relationship between reggae music and Rastafari ideology.
- Appraise the history and contributions of reggae artists to world culture.
- Identify, analyze and acquire (in reading and listening) the language and content of reggae songs.
- Collect information and formulate theories about Rastafari sects and the impact of Rastafari internationally.

- Describe, critique and evaluate the histories of Jamaican Creole, reggae and Rastafari

### Course Textbook(s) and/or Other Assigned Reading

*Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. &nbsp;Please provide specific examples&nbsp;to evaluate the course.*

Response:

- (1) Afari, Yasus. 2007. Overstanding Rastafari: Jamaica's gift to the world. Kingston, Jamaica: Senya-Cum.
- (2) Campbell, Horace. 2007. Rasta and resistance: from Marcus Garvey to Walter Rodney. London: Hansib Publications.
- (3) Chang, Larry. 2014. Biesik Jumiekan: Introduction to Jamaican Language. Washington, D.C.: Chuu Wod.
- (4) Daynes, Sarah. 2010. Time and memory in reggae music: the politics of hope. Manchester, UK: Manchester University Press.
- (5) Marley, Bob. 2001. Complete lyrics of Bob Marley: songs of freedom. London: Omnibus.
- (6) Pollard, Velma. 2000. Dread talk: the language of Rastafari. Montreal : McGill-Queen's University Press.

### Weekly Schedule of Topics

*Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.*

Response:

Weekly Schedule of Topics

(1) Themes: The Origins of Jamaican Creole

Week 1 – JC texts: Origins of Jamaican Creole: Aboriginal Legacy; Iberian Touch; the British Stamp; West African Roots (Chang 2014: 1-35); Theory: “Dread Talk – The Speech of th Rastafari in Jamaica” (Pollard 2000: 3-17); Bob Marley: “Slave Driver (Marley 2001:137); “Small Axe” (Marley 2001:139); “So Much Things To Say” (Marley 2001:147-148)

(2) Themes: The Structure of Jamaican Creole, part I; The Social History of Dread Talk

Week 2 – JC texts: Grammar of Jamaican Creole: Basic; Nouns; Pronominals; Verbals; Negatives; Copula; Verbal flexibility; Adverbs; Adjectives (Chang 2014: 39-59); Theory: “The Social History of Dread Talk” (Pollard 2000:18-52); Bob Marley: “So Much Trouble in the World” (Marley 2001:149-150); “Stir It Up” (Marley 2001:155); “Sun Is Shining” (Marley 2001:156)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(3) Themes: The Structure of Jamaican Creole part II; The Impact of Dread Talk in the Caribbean

Week 3 – JC texts: Orthography of Jamaican Creole: Phonemic system; Ways of speaking; Short vowels; Long vowels; Nasalized vowels; Vowel clusters; Consonants; Contractions; Conversion (Chang 2014: 63-75). Vocabulary of Jamaican Creole: Number; Time; Quality; Place; Connections; People; Body; Eating; Technology (Chang 2014: 79-86); Theory: “Rastafarian Language in St. Lucia and Barbados” (Pollard 2000: 53-68); Bob Marley: “Three Little Birds” (Marley 2001: 164); “Them Belly Full (But We Hungry)” (Marley 2001:162-163); “Trench Town” (Marley 2001:166-167)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(4) Themes: Jamaican Creole Idioms, Proverbs and Historical Texts; The Impact of Dread Talk



Internationally

Week 4 - JC texts: Vocabulary of Jamaican Creole continued: Idioms; Proverbs; Klaat (Expletives); Chriesin (Insults); Rigl mi dis (Riddles); Plie-plie (Rhymes and ring games); Jama (songs for work and play) (Chang 2014: 93-108). Texts: Kuako; Imansipieshan Anivoersri Piich; Tukuma Kaanpiis (Chang 2014: 115-118); Theory: "The Globalization and the Language of Rastafari" (Pollard 2001: 96-110); Bob Marley: "Waiting in Vain" (Marley 2001:170-171); "Wake Up And Live" (Marley 2001: 172-173); "Who The Cap Fit" (Marley 2001:179); "Work" (Marley 2001:184)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(5) Themes: The Folklore of Jamaican Creole; The Emergence of Rastafari and Reggae in Jamaica

Week 5 – JC texts: Wamek Tombltod Ruol ina Dong; Anansi Mek Grong; Anansi ah Kaman Sens; Ziino Paradax; Bongo Mulata; King Banaana; Kuashi tu Bakra (Chang 2014: 119-125); Theory: "The Genesis and Origins of Rastafari," "Who is Rastafari?" (Afari 2007:20-45); "Values and Ethics" (Afari 2007: 69-86); "Reggae and Rastafari: A short history" (Daynes 2010: 21-35)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(6) Themes: Jamaican Creole Masterpieces; Methodological Approaches to Reggae Songs

Week 6 – JC texts: Di Gobna Salari; Nat libm Likl Tuang; Jumieka Langwij; Tengki, Mis Luu, Tengki; Langwij Baria (Chang 2014:126-132). Theory: "Interpreting songs: Notes on methodology" (Daynes 2010: 36-53). Bob Marley: "Babylon System" (Marley 2001:10); "Blackman Redemption" (Marley 2001:13); "Zimbabwe" (Marley 2001:185-186); "Zion Train" (Marley 2001: 187)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(7) Themes: The Jamaican Creole Bible Translation; Thematic Trends in the Jamaican Reggae Charts

Week 7 – JC texts: A Wa Yu Naa Se; Luuk 1; Saam 91; 1 Karintianz 13; Dip Dem Bedwad; Die Da-Lait; Livnin Taim (Chang 2014:134-142); Theory: "A diachronic analysis of Jamaican reggae charts, 1968-2000" (Daynes 2010:54-68); Bob Marley: "Buffalo Soldier" (Marley 2001:15); "Burnin' and Lootin'" (Marley 2001:18-19); "Concrete Jungle" (Marley 2001:29)

REVIEW ON WEDNESDAY AND MIDTERM EXAM ON FRIDAY

(8) Themes: Traditional Jamaican Creole Songs; Songs and Historical Memory

Week 8 – JC texts: Banyan Chrii; Elena; Man Piaba; Manggo Taim; Linstid Maakit; Du No Toch Mi Tumieto; Nobadi Bizniz (Chang 2014:143-149). Theory: "The construction of a musical memory" (Daynes 2010: 69-81); "Language and Music" (Afari 2007:113-141) Bob Marley: "Crisis" (Marley 2001:35); "Duppy Conqueror" (Marley 2001:43); "Exodus" (Marley 2001:48-49)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(9) Themes: Contemporary Jamaican Creole Songs; Reggae and Historical Memory

Week 9 – JC texts: A Yu Mi Waah Fi de Wid; Tog No Shuo Lob; Swiit ah Dandi; Wain Pah Piepa;

Uufa Grani; Fi mi Mada (Chang 2014:150-155); Theory: "Slavery and the diaspora: Temporal and spatial articulations" (Daynes 2010: 85-104); Bob Marley: "Forever Loving Jah" (Marley 2001: 51-52); "Fussing and Fighting" (Marley 2001: 54); "Get Up, Stand Up" (Marley 2001: 55-56); "Give Thanks and Praises" (Marley 2001: 57)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(10) Themes: Translations into Jamaican Creole; Reggae and Rastafari uses of the Bible

Week 10 – JC texts: Di Ruod a di Jred; Di Wie; Sata; Sebm lej a Man; Di Piiriad (Chang 2014:156-162); Theory: "The construction of a religious chain of memory" and "Messianism, between past and future" (Daynes 2010: 105-140); Bob Marley: Guiltiness (Marley 2001: 59); Jah Live (Marley 2001: 78); Jamming (Marley 2001: 79-80)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(11) Themes: Contemporary Jamaican Creole; Eschatological Constructs in Rastafari Reggae Songs

Week 11 – JC texts: Sens Outa Nansens; Gashanami Jeri; Get Flat; Jongk Fuud (Chang 2014: 163-170); Theory: "Hope and redemption" and "The eschatology as future-present" (Daynes 2010: 141-168); Bob Marley: "Kaya" (Marley 2001:82); "Lively Up Yourself" (Marley 2001:85-6); "Natty Dread/Knotty Dread" (Marley 2001:94-95); "Natural Mystic" (Marley 2001:96)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

(12) Themes: Contemporary Jamaican Creole Prose, part I; Reggae and Rastafari Politics

Week 12 – JC texts: Di Niti Griti; Wa Relivant; Uomsik A-lik (Chang 2014: 171-173); Theory: "The construction of a socio-political memory" (Daynes 2010: 169-187); "Rasta, Reggae and Cultural Resistance" (Cambell 1985: 121-152). Bob Marley: "Soul Rebel" (Marley 2001: 151); "Roots" (Marley 2001:126-127)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_

Friday \_\_\_\_\_

FINAL PAPER DUE ON FRIDAY

### Links and Policies

*Consult the syllabus policy page for a list of required and recommended links to add to the syllabus. Please list the links and any additional policies that will be added to the course syllabus.*

*Please see: [syllabus.ufl.edu](https://syllabus.ufl.edu) for more information*

Response:

- Attendance & makeup policy: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

- Religious Observance: Please check your calendars against the course schedule. Any student having a conflict in the exam schedule, or feeling that they will be disadvantaged by missing a lesson or course requirement due to religious observance, should contact me as soon as possible so that we can make necessary arrangements.

- Late Policy: A class roll will be passed around at the beginning of class. If a student is late, he or she will have to sign the roll after class. Such lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 1% from their final grade each time they arrive late.
  - Cell phone and texting policy: Students must turn cell phones to vibrate before coming to class.
  - Grade Disputes: Should a student wish to dispute any grade received in this class (other than simple addition errors), the dispute must be in writing and be submitted to the instructor within a week of receiving the grade. The dispute should explain very clearly, the grade that the student believes the assignment should have received as well as why he or she believes that he or she should have received such a grade.
- Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#hgrades>  
<http://www.isis.ufl.edu/minusgrades.html>
- Academic Honesty: UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.
  - Accommodations for Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.
  - Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <http://www.counseling.ufl.edu/cwc/>).

## Grading Scheme

*List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades.*

Response:

GRADING

- 10% Participation
- 20% Quizzes in class
- 25% 2000-word essay
- 15% Midterm
- 15% Final
- 15% Presentation

Essay:

This assignment asks students to write an analysis focused on Jamaican Creole, reggae and Rastafari, either separately or in some combination. Initially, students are required to submit a title and 200-word abstract for approval. The essay should be structured with an introduction, 3-6 main section headings with boldface titles, and a conclusion in order to assist the reader follow the arguments. The essay may examine linguistic, literary, cultural, historical, religious, ethnomusicological, sociological, and other aspects of the course. Essays should include a separate bibliography with at least 5 print-sources and 3 online-sources. The essay should combine close reading and listening skills with critical concepts and historical information. The goal is for students to produce a strong conceptual argument supported by textual, audiovisual and contextual evidence.

### Presentation

This assignment involves presenting on a topic relevant to the course. Students are encouraged to select a topic that matches their own interests. Students have 15 minutes to present. A PowerPoint presentation is required. Slides should be attractive and uncluttered. Images should be included in the PowerPoint to provide context. Students will be graded on their communication skills, insights, preparation, and ability to connect the course readings and discussions to their presentation.

### Participation

The participation grade is based on class attendance. Attendance is important because the class will consist of discussion and activities that are otherwise not accessible outside the classroom context. 1% is deducted from the student's final grade per unexcused absence.

### Quizzes

There will be a quiz every fortnight focused on reviewing the material covered in class over the previous two weeks.

### Grading Scale (& GPA equivalent):

A 100-93 (4.0)  
A- 92-90 (3.67)  
B+ 89-87 (3.33)  
B 86-83 (3.0)  
B- 82-80 (2.67)  
C+ 79-77 (2.33)  
C 76-73 (2.0)  
C- 72-70 (1.67)  
D+ 69-67 (1.33)  
D 63-66 (1.0)  
D- 62-60 (0.67)  
E 59- (0)

### **Instructor(s)**

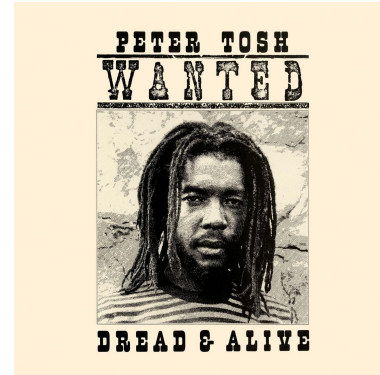
*Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.*

Response:

Benjamin Hebblethwaite

# Syllabus for FLL3XXX, *Jamaican Creole, Reggae and Rastafari*

Benjamin Hebblethwaite hebble@ufl.edu



## Course Description:

Using methods from linguistics, ethnomusicology, and religious studies, this course is a study of language, music and religion in Jamaica. Students learn to read Jamaican Creole, examine its structure, and discover reggae songs and the Rastafari culture they link to.

## Course Objectives:

- Understand the structure of Jamaican Creole including its phonetics, syntax, morphology, lexicon and orthography.
- Read Jamaican Creole texts and understand recordings.
- Study the history of Jamaican Creole.
- Analyze the relationship of European colonialism to linguistic creolization.
- Identify the relationship of Jamaican Creole to Jamaican cultural expressions like reggae and Rastafari.
- Classify Rastafari culture including its history, theology, philosophy, lifestyle, and creative productivity.
- Analyze the socioeconomic and sociolinguistic dimensions of Jamaican Creole, reggae and Rastafari.
- Establish the relationship between reggae music and Rastafari ideology.
- Appraise the history and contributions of reggae artists to world culture.
- Identify, analyze and acquire (in reading and listening) the language and content of reggae songs.
- Collect information and formulate theories about Rastafari sects and the impact of Rastafari internationally.
- Describe, critique and evaluate the histories of Jamaican Creole, reggae and Rastafari.

**Grading Scheme:**

- 10% Participation (1% per unexcused absence)
- 20% Quizzes in class
- 25% 2000-word essay
- 15% Midterm
- 15% Final
- 15% Presentation

**Grading Scale & GPA equivalent:**

- A 100-93 (4.0)
- A- 92-90 (3.67)
- B+ 89-87 (3.33)
- B 86-83 (3.0)
- B- 82-80 (2.67)
- C+ 79-77 (2.33)
- C 76-73 (2.0)
- C- 72-70 (1.67)
- D+ 69-67 (1.33)
- D 63-66 (1.0)
- D- 62-60 (0.67)
- E 59- (0)

**Essay:**

This assignment asks students to write an analysis focused on Jamaican Creole, reggae and Rastafari, either separately or in some combination. Initially, students are required to submit a title and 200-word abstract for approval. The essay should be structured with an introduction, 3-6 main section headings with boldface titles, and a conclusion in order to assist the reader in following the arguments. The essay may examine linguistic, literary, cultural, historical, religious, ethnomusicological, sociological, and other aspects of the course. Essays should include a separate bibliography with at least 5 print-sources and 3 online-sources. The essay should combine close reading and listening skills with critical concepts and historical information. The goal is for students to produce a strong conceptual argument supported by textual, audiovisual and contextual evidence. The essay should be substantial in length, but quality is prized over quantity.

**Presentation:**

This assignment involves presenting on a topic relevant to the course. Students are encouraged to select a topic that matches their own interests. Students have 15 minutes to present. A PowerPoint (or similar/better) presentation is required. Slides should be attractive and uncluttered. Images should be included in the PowerPoint to provide context. Students will be graded on their communication skills, insights, preparation, and ability to connect the course readings and discussions to their presentation.

## **Participation:**

The participation grade is based on class attendance. Attendance is essential because the class will consist of discussion and activities that are otherwise not accessible outside the classroom context. 1% is deducted from the student's final grade per unexcused absence.

## **Quizzes:**

There will be a quiz every fortnight focused on reviewing the material covered in class over the previous two weeks.

## **Textbooks:**

(1) Afari, Yasus. 2007. *Overstanding Rastafari: Jamaica's gift to the world*. Kingston, Jamaica: Senya-Cum.

(2) Campbell, Horace. 2007. *Rasta and resistance: from Marcus Garvey to Walter Rodney*. London: Hansib Publications.

(3) Chang, Larry. 2014. *Biesik Jumiekan: Introduction to Jamaican Language*. Washington, D.C.: Chuu Wod.

(4) Daynes, Sarah. 2010. *Time and memory in reggae music: the politics of hope*. Manchester, UK: Manchester University Press.

(5) Marley, Bob. 2001. *Complete lyrics of Bob Marley: songs of freedom*. London: Omnibus.

(6) Pollard, Velma. 2000. *Dread talk: the language of Rastafari*. Montreal: McGill-Queen's University Press.

## **Links and Policies**

- Attendance & makeup policy: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Religious Observance: Please check your calendars against the course schedule. Any student having a conflict in the exam schedule, or feeling that they will be disadvantaged by missing a lesson or course requirement due to religious observance, should contact me as soon as possible so that we can make necessary arrangements.

- Late Policy: A class roll will be passed around at the beginning of class. If a student is late, he or she will have to sign the roll after class. Such lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 1% from their final grade each time they arrive late.

- Cell phone and texting policy: Students must turn cell phones to vibrate before coming to class.

- Grade Disputes: Should a student wish to dispute any grade received in this class (other than simple addition errors), the dispute must be in writing and be submitted to the instructor within a week of receiving the grade. The dispute should explain very clearly, the grade that the student believes the assignment should have received as well as why he or she believes that he or she should have received such a grade.

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#hgrades>  
<http://www.isis.ufl.edu/minusgrades.html>

- Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The

- Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>)

specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

- Accommodations for Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.

- Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <http://www.counseling.ufl.edu/cwc/>).



## **Weekly Schedule for Jamaican Creole, Reggae and Rastafari**

Benjamin Hebblethwaite hebble@ufl.edu

### **Weekly Schedule of Topics**

(1) Themes: The Origins of Jamaican Creole

Week 1 – JC texts: Origins of Jamaican Creole: Aboriginal Legacy; Iberian Touch; the British Stamp; West African Roots (Chang 2014: 1-35); Theory: “Dread Talk – The Speech of th Rastafari in Jamaica” (Pollard 2000: 3-17); Bob Marley: “Slave Driver (Marley 2001:137); “Small Axe” (Marley 2001:139); “So Much Things To Say” (Marley 2001:147-148)

(2) Themes: The Structure of Jamaican Creole, part I; The Social History of Dread Talk

Week 2 – JC texts: Grammar of Jamaican Creole: Basic; Nouns; Pronominals; Verbals; Negatives; Copula; Verbal flexibility; Adverbs; Adjectives (Chang 2014: 39-59); Theory: “The Social History of Dread Talk” (Pollard 2000:18-52); Bob Marley: “So Much Trouble in the World” (Marley 2001:149-150); “Stir It Up” (Marley 2001:155); “Sun Is Shining” (Marley 2001:156)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(3) Themes: The Structure of Jamaican Creole part II; The Impact of Dread Talk in the Caribbean

Week 3 – JC texts: Orthography of Jamaican Creole: Phonemic system; Ways of speaking; Short vowels; Long vowels; Nasalized vowels; Vowel clusters; Consonants; Contractions; Conversion (Chang 2014: 63-75). Vocabulary of Jamaican Creole: Number; Time; Quality; Place; Connections; People; Body; Eating; Technology (Chang 2014: 79-86); Theory: “Rastafarian Language in St. Lucia and Barbados” (Pollard 2000: 53-68); Bob Marley: “Three Little Birds” (Marley 2001: 164); “Them Belly Full (But We Hungry)” (Marley 2001:162-163); “Trench Town” (Marley 2001:166-167)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(4) Themes: Jamaican Creole Idioms, Proverbs and Historical Texts; The Impact of Dread Talk Internationally

Week 4 - JC texts: Vocabulary of Jamaican Creole continued: Idioms; Proverbs; Klaat (Expletives); Chriesin (Insults); Rigl mi dis (Riddles); Plie-plie (Rhymes and ring games); Jama (songs for work and play) (Chang 2014: 93-108). Texts: Kuako; Imansipieshan Anivoersri Piich; Tukuma Kaanpiis (Chang 2014: 115-118); Theory: “The Globalization and the Language of Rastafari” (Pollard 2001: 96-110); Bob Marley: “Waiting in Vain” (Marley 2001:170-171); “Wake Up And Live” (Marley 2001: 172-

173); “Who The Cap Fit” (Marley 2001:179); “Work” (Marley 2001:184)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(5) Themes: The Folklore of Jamaican Creole; The Emergence of Rastafari and Reggae in Jamaica

Week 5 – JC texts: Wamek Tombltod Ruol ina Dong; Anansi Mek Grong; Anansi ah Kaman Sens; Ziino Paradax; Bongo Mulata; King Banaana; Kuashi tu Bakra (Chang 2014: 119-125); Theory: “The Genesis and Origins of Rastafari,” “Who is Rastafari?” (Afari 2007:20-45); “Values and Ethics” (Afari 2007: 69-86); “Reggae and Rastafari: A short history” (Daynes 2010: 21-35)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(6) Themes: Jamaican Creole Masterpieces; Methodological Approaches to Reggae Songs

Week 6 – JC texts: Di Gobna Salari; Nat libm Likl Tuang; Jumieka Langwij; Tengki, Mis Luu, Tengki; Langwij Baria (Chang 2014:126-132). Theory: “Interpreting songs: Notes on methodology” (Daynes 2010: 36-53). Bob Marley: “Babylon System” (Marley 2001:10); “Blackman Redemption” (Marley 2001:13); “Zimbabwe” (Marley 2001:185-186); “Zion Train” (Marley 2001: 187)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(7) Themes: The Jamaican Creole Bible Translation; Thematic Trends in the Jamaican Reggae Charts

Week 7 – JC texts: A Wa Yu Naa Se; Luuk 1; Saam 91; 1 Karintianz 13; Dip Dem Bedwad; Die Da-Lait; Livnin Taim (Chang 2014:134-142); Theory: “A diachronic analysis of Jamaican reggae charts, 1968-2000” (Daynes 2010:54-68); Bob Marley: “Buffalo Soldier” (Marley 2001:15); “Burnin’ and Lootin’” (Marley 2001:18-19); “Concrete Jungle” (Marley 2001:29)

## **REVIEW ON WEDNESDAY AND MIDTERM EXAM ON FRIDAY**

(8) Themes: Traditional Jamaican Creole Songs; Songs and Historical Memory

Week 8 – JC texts: Banyan Chrii; Elena; Man Piaba; Manggo Taim; Linstid Maakit; Du No Toch Mi Tumieto; Nobadi Bizniz (Chang 2014:143-149). Theory: “The construction of a musical memory” (Daynes 2010: 69-81); “Language and Music” (Afari 2007:113-141) Bob Marley: “Crisis” (Marley 2001:35); “Duppy Conqueror” (Marley 2001:43); “Exodus” (Marley 2001:48-49)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(9) Themes: Contemporary Jamaican Creole Songs; Reggae and Historical Memory

Week 9 – JC texts: A Yu Mi Waah Fi de Wid; Tog No Shuo Lob; Swiit ah Dandi; Wain Pah Piepa; Uufa Grani; Fi mi Mada (Chang 2014:150-155); Theory: “Slavery and the diaspora: Temporal and spatial articulations” (Daynes 2010: 85-104); Bob Marley: “Forever Loving Jah” (Marley 2001: 51- 52); “Fussing and Fighting” (Marley 2001: 54); “Get Up, Stand Up” (Marley 2001: 55-56); “Give Thanks and Praises” (Marley 2001: 57)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(10) Themes: Translations into Jamaican Creole; Reggae and Rastafari uses of the Bible

Week 10 – JC texts: Di Ruod a di Jred; Di Wie; Sata; Sebm lej a Man; Di Piiriad (Chang 2014:156-162); Theory: “The construction of a religious chain of memory” and “Messianism, between past and future” (Daynes 2010: 105-140); Bob Marley: Guiltiness (Marley 2001: 59); Jah Live (Marley 2001: 78); Jamming (Marley 2001: 79-80)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(11) Themes: Contemporary Jamaican Creole; Eschatological Constructs in Rastafari Reggae Songs

Week 11 – JC texts: Sens Outa Nansens; Gashanami Jeri; Get Flat; Jongk Fuud (Chang 2014: 163-170); Theory: “Hope and redemption” and “The eschatology as future-present” (Daynes 2010: 141-168); Bob Marley: “Kaya” (Marley 2001:82); “Lively Up Yourself” (Marley 2001:85-6); “Natty Dread/Knotty Dread” (Marley 2001:94-95); “Natural Mystic” (Marley 2001:96)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(12) Themes: Contemporary Jamaican Creole Prose, part I; Reggae and Rastafari Politics

Week 12 – JC texts: Di Niti Griti; Wa Relivant; Uomsik A-lik (Chang 2014: 171-173); Theory: “The construction of a socio-political memory” (Daynes 2010: 169-187); “Rasta, Reggae and Cultural Resistance” (Cambell 1985: 121-152). Bob Marley: “Soul Rebel” (Marley 2001: 151); “Roots” (Marley 2001:126-127)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

**FINAL PAPER DUE ON FRIDAY**

(13) Themes: Contemporary Jamaican Creole Prose, part I; Reggae and Rastafari  
Liberation Theology

Week 13 – JC texts: Aal Bakra A No Di Siem Bakra; Liroz Die Dopu Tuori (Chang 2014: 176-179); Theory: “Rhetoric of oppression and social critique” and “Only Rasta can liberate the people: Resistance and revolution” (Daynes 2010: 191-228); Bob Marley: “One Love: (Marley 2001:105); “Rasta Man Chant” (Marley 2001:111); “Rastaman Live Up” (Marley 2001:112)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

(14) Themes: The Coming of Age of Jamaican Creole; Reggae and Rastafari’s  
Contribution to World History and Culture

Week 14 – JC texts: Rispek Fi Wi Uon; Kolcharal Rebaluushan; Epilag: ischri pah ‘i tip a mi tong (Chang 2014: 181-183); Theory: “Time and memory” (Daynes 2001: 231-264); Bob Marley: “Redemption Song” (Marley 2001:119); “Ride Natty Ride” (Marley 2001:123-124); “Selassie is the Chapel” (Marley 2001:133)

Presentations sign up:

Monday \_\_\_\_\_ Wednesday \_\_\_\_\_ Friday \_\_\_\_\_

Week 15 - **REVIEW AND FINAL EXAM**



## Cross-listing support: Dr. McCarty in Anthropology

← REPLY   ← REPLY ALL   → FORWARD   ⋮



**Mccarty, Christopher**

Tue 11/14/2017 11:27 AM

Inbox

Mark as unread

To: Hebblethwaite, Benjamin John;

• You replied on 11/14/2017 11:29 AM.

Action Items

+ Get more apps

Sorry Ben,

We are happy to do that. We have no class like that. How many seats were you thinking we should offer?

Take care,

chris

## Cross-listing support: Dr. Williams in the Center for Latin American and Caribbean Studies

←   ←   →



**Williams, Philip J**

Mon 4/10/2017 9:08 AM

Inbox

Mark as unread

Hi Ben,

Sounds like an interesting course. It's probably better to develop the new course number through LLC and you can cross-list with LAS whenever you teach it. LAS course numbers are catchall course numbers that allow us to teach multiple courses under the same number at the 3000 and 4000 level. Glad to hear you enjoyed Germany! Best, **Phil**

**Philip J. Williams**

Director and Professor

[Center for Latin American Studies](#)

319 Grinter Hall

P.O. Box 115530

University of Florida

Gainesville, FL 32611-5530

Tel: (352) 273-4705

Fax: (352) 392-7682

Twitter: [@pjwilliams59](#)

## Cross-listing support: Dr. Sharon Austin in African American Studies

My course proposal

← REPLY   ←← REPLY ALL   → FORWARD   ⋮



**AUSTIN, SHARON D**

Thu 11/9/2017 4:03 PM

Inbox

Mark as unread

To: Hebblethwaite, Benjamin John;

[Bing Maps](#)

+ Get more apps

Hi Ben, we definitely would like to cross-list. **Sharon**

Dr. **Sharon** D. Wright **Austin**

Associate Professor of Political Science

Director of African American Studies

The University of Florida

104 Walker Hall

Gainesville, FL 32611

(352) 273-3060

(352) 294-0007 fax

Polssdw@ufl.edu

## No conflict, decline to crosslist: Dr. Orr in The School of Music

←   ←←   →



**Orr, Kevin Robert**

Mon 11/13/2017 1:18 PM

Inbox

Mark as unread

Greetings, Ben. After communicating with our Ethnomusicology faculty, they see absolutely no conflict/duplication between your course and what is being taught here. Some of our courses touch upon Jamaican music, but only briefly.

While the course may well be of interest to Ethnomusicology majors, our faculty does not believe it should be cross-listed (also listed as an MUH course), as the focus is not upon music, per se.

Best,  
Kevin

Kevin Robert **Orr**, D.M.A.

Director and Professor

School of Music

University of Florida

352.392.8506

[korr@arts.ufl.edu](mailto:korr@arts.ufl.edu)