

Jamaican Creole, Reggae, and Rastafari

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Welcome to "Jamaican Creole, Reggae and Rastafari" for Fall 2021!

This class, JMT 3500 ("Jamaica in Translation 3500"), is also cross-listed with ANT 3930, AFA 3930 and LAS 3930. This course produces Gen Ed credits in Humanities and International

This course also completes the 2,000-word Writing requirement (make sure you are in a writing-section).

Introduction to your instructor: My name is Ben Hebblethwaite and I am an associate professor. I teach courses in the languages and cultures of Haiti, Jamaica and France at UF! I love to do research on the social sciences and the humanities. I published [Vodou Songs in Haitian Creole and English](#) in 2012 in collaboration with various UF students. My recent books include [Stirring the Pot of Haitian History](#), with Mariana Past, and another that is forthcoming is called, [A Transatlantic History of Haitian Vodou](#). I argue for Haitian Creole over French in the Haitian state and schools in this Op-Ed published by [Foreign Policy](#) (there is no pay-wall if you read it on a phone).

Class Times: M,W,F | Period 6 (12:50 PM - 1:40 PM)

Mondays, Wednesdays and Fridays, the class is **F2F (Room: MAT 0003) and Online**

--- Temporary measure ---

The modality of this class is being changed temporarily to increase the probability that students will be able to complete the course. On the following dates, August 23-September 10, classes will be taught both FACE-TO-FACE in MAT 0003 and ONLINE. If you want to social distance at any time in the first three weeks, log on to the following Zoom link <https://ufl.zoom.us/j/98604920682>. Class times remain unchanged. You are also welcome to go to the scheduled classroom on the dates listed.

Location: MAT 0003 and <https://ufl.zoom.us/j/98604> for weeks 1-3.

Instructor Benjamin Hebblethwaite

Instructor email: hebble@ufl.edu

Office hours: Mondays 9-11 am in Dauer 363 in person [*There is a mask mandate in my office*] and on Zoom:

<https://ufl.zoom.us/j/95551456486?pwd=NIhzM1Erci9McGZ2bms3TzFQMC9oQT09>

--- COVID-19 ALERT!!! ---

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- If you sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

- **Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.**

--- END OF COVID-19 ALERT!!! ---

Please read this document about what is expected from our course:

[Official Online Netiquette Guide](#)

Actions

What do you do you do if you have a problem with Canvas or Zoom?

Contact the UF Help Desk:
UF Computing Help Desk
Available 24 hours a day, 7 days a week
Phone: (352) 392-HELP (4357)

Email: helpdesk@ufl.edu
Web: <https://helpdesk.ufl.edu/>

Here is the description and the objectives of this course:

Short Description

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

Required books or audiobooks:

1. Barrett, Leonard. 1997. *The Rastafarians*. Boston: Beacon Press.
2. Chang, Larry. 2014. *Biesik Jamiekan*. Washington, DC: Chuu Wod.
3. Stanley Niaah, Sonjah. 2020. *Dancehall: A Reader on Jamaican Music and Culture*. Jamaica: University of West Indies Press.

Course Description

The study of Jamaican Creole is fundamental for understanding Jamaican people and the ideas expressed by the voices of reggae and Rastafari culture. Spreading through

prophets, converts and reggae artists for the last seventy-five years, Rastafari has emerged as an important philosophy, spirituality, and lifestyle in Jamaica, Africa and the Jamaican and African Diaspora, including Florida. The advocates of Rastafari draw inspiration from Caribbean Ethiopianism, Garveyism, the Ethiopian Orthodox Tewahedo Church, and the monarchical and mythological traditions of His Imperial Majesty Haile Selassie I, in addition to African-Caribbean cultural influences, in order to enrich their lives with African-centered values and meanings.

Rejecting the legacies of colonialism and slavery, Rastafari promotes an African-centered philosophy that takes root in the ideas of African liberation and repatriation, literacy and education for social progress, separation from Western (*Babilan*) social, cultural, material, and political influences, reparations for the victims of the slave trade, egalitarianism (*I and I*), vegetarianism (*ital*) and herbalism, to name just a few Rastafari concerns. Rastafari's struggle for human rights, development, free speech rights, religious rights, racial and economic justice, and protections for medical, sacramental, and industrial cannabis and hemp have profoundly influenced Jamaican and societies all over the world. Since 2016, for instance, the cultivation and sacramental use of cannabis is protected for Rastafari in Jamaican law.

The teachings of the early twentieth century advocates of Ethiopianism—including Marcus Garvey, Robert Athlyi Rogers, Fritz Balintine Pettersburg and Leonard Howell—prepared the way for revelations by early Rasta preachers that Haile Selassie I or “Jah Rastafari” was the Messiah, the returned Christ, the cornerstone of the Rastafari faith. Crowned in 1930 as “King of Kings, Lord of Lords, Conquering Lion of the Tribe of Judah,” for the Rastafari, Haile Selassie I symbolizes the necessity and fulfillment of African sovereignty. Selassie I's and the Allies' successful struggle against Italian (“Roman”) fascism and imperialism, the monarch's long reign and international influence, his invitation of a Rastafari settlement in Sheshemane, Ethiopia, his visit to Jamaica in 1966, and his status as a figure of African dignity, stand as elements of a mythological system that is taking shape in this generation of Rastafari followers.

Since the mid-1960s, the Rastafari worldview has found expression in reggae music, and through globally acclaimed artists like Bob Marley, Peter Tosh, Bunny Wailer and Culture, the music and message has spread to the four corners of the earth. The popularization of reggae has elevated Jamaica as one of the leading global exporters of culture and music and it has helped vastly expand the audience of reggae and Rastafari.

Using methods from linguistics, ethnomusicology, historiography, religious studies and anthropology, this course is a study of language, music, ideas and culture in Jamaica and its Diaspora. Using Chang's (2014) *Biesik Jumiekan*, students will learn to read, listen to and speak basic Jamaican Creole by practicing the fundamentals in class and by examining the structure of the language through texts and songs. Reggae songs and the Rastafari culture they express form the building blocks of our Jamaican Creole linguistic and cultural research. In addition to reading an introduction to the

history of reggae (*Reggae Scrapbook*), students will also read critical studies on Rastafari and reggae (*Chanting Down Babylon*).

Course Objectives

By the conclusion of the course, it is expected that students will:

- Analyze the structure of Jamaican Creole including its phonetics, syntax, morphology, lexicon and orthography.
- Demonstrate the ability to read and transcribe basic Jamaican Patwa.
- Interpret Jamaican Creole texts and associated reggae recordings. The class will analyze the history of Jamaican Creole and its relationship to European colonialism and linguistic creolization.
- Identify the relationship of Jamaican Creole to Jamaican cultural expressions like reggae and Rastafari, in addition to calypso, ska, rock steady, dancehall and other genres.
- Assess and categorize Rastafari culture including its history, theology, philosophy, lifestyle, and creative productivity.
- Analyze the socioeconomic and sociolinguistic dimensions of Jamaican Creole, reggae and Rastafari are examined.
- Evaluate the relationship between reggae music and Rastafari ideology and appraise the history and contributions of reggae artists to world culture.
- Identify, analyze and acquire the language and content of reggae songs through reading, listening, transcription and interpretation.
- Assemble information and formulate theories about Rastafari sects and the impact of Rastafari internationally (including Nyabingi, Twelve Tribes of Israel, Bobo Shanti, Ethiopian Orthodox, Christafari, etc.).
- Appraise the contributions of artists like Robert “Bob” Nesta Marley, Rita Marley, Peter Tosh, Bunny Wailer, Sister Carol, and others to the internationalization of Jamaican culture and language.

Assignment Descriptions (Total Points Possible: 1,000)

Midterm (100 points) [*Feedback within 1 week*]

Students will take the 50-minute midterm exam online. Note that 20% of the midterm is based on the weekly Bob Marley songs listed in the syllabus. Students are expected to listen to those songs in their own time at home.

Final (100 points) [*Feedback within 1 week*]

Students will take the 50-minute final exam online. Note that 20% is based on the weekly Bob Marley songs listed in the syllabus. Students are expected to listen to those songs in their own time at home.

1,500 Word Essay (300 points) [*Feedback within 2 weeks*]

This assignment asks students to write an analysis focused on one or overlapping aspects of Jamaican Creole, reggae and Rastafari, either separately or in some combination.

The 1,500-word essay should be structured with an **title, introduction**, including a **thesis statement, 3-6 numbered main section headings with boldface titles**, in-depth **analysis** in the passages, **short paragraphs, transitions** between paragraphs and sections, and a **conclusion** in order to assist the reader in following your arguments and ideas. The conclusion offers **new insights** while emphasizing the **main arguments** and the **thesis**.

The essay should follow the Endnote formatting found in *Chanting Down Babylon*, including placing bibliographical information in the Endnotes. You will not have a separate bibliography. Unlike *Chanting Down Babylon*, you are required to submit a **double-spaced, .12 font, Times New Roman** essay with the **word-count clearly noted below your name**. Failure to follow these guidelines results in a 3% reduction on the assignment.

The essay may examine linguistic, literary, cultural, historical, religious, ethno-musicological, sociological, anthropological, and other aspects of the course. Essays should include at least 4 print-sources, 4 reggae sources, and 3 online-sources. The essay should combine close reading and listening skills with critical concepts, scientific analyses, and historical and cultural information. The goal is for students to produce a strong conceptual argument supported by textual, audiovisual and contextual evidence. **Students can resubmit their essay** for additional points at the end of the semester.

1) 10 Minute Vlog Presentation about "The Rastafarians" by Leonard Barrett (50 points) [*Feedback within 1 week*]

This 3 minute prerecorded Vlog video assignment involves selecting and discussing central themes in "The Rastafarians" by Leonard Barrett (40 pts). Students are expected to read the entire book and then select a topic to present on. In addition to using Barrett, each student is expected to utilize and cite one additional source that complements the presentation. That source can come from peer-reviewed or general interest web sources.

Students will record a 10 minute Canvas-recorder presentation. Only files recorded on the Canvas-recorder are accepted. Be succinct and straightforward in your writing and speaking style.

Students will be graded on their communication skills, insights, preparation, and the ability to connect Barrett to other readings or music relevant to our themes. Identify the main arguments, the themes, the key ideas, and also controversial aspects of the discussion, if any. You will only have 3 minutes so you will have to select the most important material.

After you upload your work, you are required to write a substantive comment on two presentations (10 pts)

2) 10-Minute In-class Reggae Song Presentation (50 points) [*Feedback within 1 week*]

This assignment involves presenting a pre-assigned Jamaican Patwa reggae song in-class. The presentation of the song, its lyrics, the meanings of the song and the artist will form a 10 minute presentation that is shared for the entire class. The presenter should listen to the song carefully and numerous times looking for nuances. The lyrics and the highlights of your analysis should be included in a Power Point file that you share during your presentation.

Select your presentation date and song from the lyrics available on the Module "Pages": https://docs.google.com/document/d/1xr6u3oQ1itcNUvToupM4IIWWIHncqT_by0uwLtTjKuE/edit

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 and the reggae lyrics.

3) 10 Minute In-class presentation about a chapter from "Dancehall: A Reader on Jamaican Culture and Music"

This 10-minute in-class presentation assignment involves presenting on one Chapter of your choice from our textbook *Dancehall: A Reader on Jamaican Culture and Music*. In addition to discussing the Chapter from *Dancehall*, each student is expected to utilize and cite one additional source that complements the presentation. That source can come from peer-reviewed or general interest web sources:

500-word reggae album review (100 points) [*Feedback within 2 weeks*]

The 500-word reggae album review is designed to encourage 'close-listening' and engagement with a reggae album recording, in addition to recorded or published sources relevant to the focus album. Reviews are concise, probing, employing praise and critique in portions that suit the appraisal. A good review should reveal aspects of the artist's lyrics, message, style, quality and place within the larger reggae tradition. The review is submitted once on paper.

Quizzes (150 points)

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

Attendance (100 points)

This means being present in our F2F or Online Zoom class meetings.

Evaluation of Grades

Assignment	Total Points	Percentage of Grade
Midterm	100	10%
Final	100	10%
1,500 Word Essay	300	30%
10 Minute Vlog Presentation about "The Rastafarians" by Leonard Barrett	50	5%
10 minute Vlog Reggae Song Presentation	50	5%
10 Minute Presentation about Bob Marley and the book, "Catch a Fire"	50	5%
500-word reggae album review	100	10%
Quizzes	150	15%
Attendance	100	10%
TOTAL	1000	100%

Grading Scale & GPA equivalent:

Percent	Grade	Grade Points
93.4-100	A	4.00
90.0-93.3	A-	3.67
86.7-89.9	B+	3.33
83.4-86.6	B	3.00
80.0-83.3	B-	2.67
76.7-79.9	C+	2.33
73.4-76.6	C	2.00
70.0-73.3	C-	1.67
66.7-69.9	D+	1.33
63.4-66.6	D	1.00
60.0-63.3	D-	0.67
0-59.9	E	0.00

More information on grades and grading policies is here:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Class requirements

In Jamaican Creole, Reggae and Rastafari, the major assignments are (1) the 1,500-word essay (2) and bibliography (not included in the word count); (3) three 10-minute vlog presentations (4) reggae album review (500 words plus bibliography), (5) a

midterm, final and regular quizzes. These assignments constitute a range of specific writing forms, requiring different writing styles, approaches, and formats. In addition, three vlog presentations about Rastafari and Reggae constitutes a public synthesis:

- The 1,500-word essay is expansive and built upon a thesis statement and arguments arranged to enhance the reader's understanding. Students develop complex arguments, establish a claim and provide effective evidence. The claims in the proposal and research report are focused on relevant aspects of Jamaican Creole, reggae and Rastafari.
- The annotated bibliography is oriented to categorization, organization, format and style.
- The transcription part of the Reggae song presentation requires immersive listening and transcribing of lyrical content by means of Jamaican Patwa's spelling system; transcription is analytical, requiring the transcriber to connect the sounds of Patwa to the official spelling of Jamaican Creole. As beginners, this is difficult by try your best! (see the Larry Chang textbook and *Di Jamiekan Nyuu Testament*)
- The individual Vlog presentations for classmates about (1) Barrett's book "The Rastafarians," (2) a Reggae Song of your choice and (3) a Bob Marley song in the context of White's book "Catch a Fire," calls for organization, preparation and public speaking.
- The 500-word reggae album review requires selecting a Jamaican reggae album to be listened to analytically in order to offer an insightful critique of its strengths and weaknesses. A good album review examines the recording's lyrical, thematic, cultural and musical underpinnings in the context of "inter-musical" (intertextual) influences.
- The submission should be a high quality draft. The instructor marks the essay for content, cohesion, organization, argument, style, spelling, format, sources, creativity, and originality. The student may resubmit her or his work in a final draft with all changes, additions and deletions indicated by means of "Track Changes" in MS Word in order to receive additional points not exceeding 5%.

Therefore, at the end of this course, students will fulfill the course objectives in several ways:

1. Demonstrate knowledge of the content of Jamaican Patwa language, the form and content of reggae music, and the influence of Rastafari culture on both
2. Produce original, critical analyses of Jamaican Patwa language or culture, using different methods of interpretation and analysis, while identifying and interpreting formal, historical or cultural elements in the Jamaican Patwa texts.
3. Evaluate Jamaican Creole and its expression in song, culture and religion.

4. Document and transcribe Jamaican Creole texts and analyze reggae and Rastafari.
5. Critique and interpret reggae lyrics in the context of Rastafari and other important themes in Jamaican culture, including women's rights, the struggle for racial equality and justice, the legacies of slavery, colonialism and imperialism, sustainable development, among other themes.
6. Discuss Jamaican Creole, reggae and Rastafari's impact on individuals and society in Jamaica and globally
7. Analyze the linguistic structure and sociolinguistic situation of Jamaican Creole and the Rastafari culture.
8. Listen to, transcribe, translate and interpret Jamaican texts in order to develop skills in Jamaican Patwa and translation.
9. Review a Jamaican reggae album in order to develop skills in writing reviews.

Student Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- *Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline.* Students will acquire a basic knowledge of Jamaican Creole, reggae and Rastafari through reading, listening and analyzing course content. Achievement of this learning outcome will be assessed through an essay abstract, an essay, a bibliography, song transcription and translation, an album review, quizzes and a midterm and final exam.
- *Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline.* Students will participate in class discussions throughout the semester to reflect on assigned readings and listening activities. Achievement of this learning outcome will be assessed through student discussions during class time. Students will also present their transcription and translation project to their peers, an activity that encourages public communication.
- *Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.* Students will prepare an abstract, an essay, and an album review that emphasize critical thinking about Jamaican Creole, reggae music, and Rastafari ideology and their intersections with Jamaican and international culture and society. Students are expected to read critical, peer-reviewed sources in order to present multiple points of view as they construct a strong argument for their claims that takes into account competing approaches. Achievement of this learning outcome will be assessed by means of the essay abstract, the essay, the album review, and the midterm and final exams.

Recommended resources for Rastafari and reggae history

- Spencer, William David, Adrian Anthony McFarlane, and Nathaniel Samuel Murrell. Chanting down Babylon: The Rastafari Reader. Temple
- Steffens, Roger and Peter Simon. (2015). *Reggae Scrapbook*. San Rafael, California: Insight Editions.
- Athlyi Rogers, Robert. (1924 [2015]). *The Holy Piby: The Black Man's Bible*. Edited by W. Gabriel Selassie I. Los Angeles: Orunmilla
- Hill, Robert. (2001). *Dread History: Leonard P. Howell and Millenarian Visions in the Early Rastafarian Religion*. Chicago: Frontline.
- Howell, Leonard. (1935 [1995]). *The Promised Key*. Introduction by Ras Miguel. Kingston: Jamaica.
- Garvey, Marcus. (1923 & 1925 [1986]). *The Philosophy & Opinions of Marcus Garvey: Or, Africa for the Africans*. Compiled by Amy Jacques Garvey. Dover, Mass: The Majority Press.
- Selassie I, Haile. 2000. *Selected Speeches of Haile Selassie*. New York: One Drop Books.
- Pettersburg, Fitz Balintine. (1925 [2017]). *The Royal Parchment Scroll of Black Supremacy*. Edited by W. Gabriel Selassie. Los Angeles: Orunmilla, Inc.
- 2012. *Di Jamiekan Nyuu Testament*. The Bible Society of the West Indies. <https://www.bible.com/bible/476/MRK.1.JNT>
- Pollard, Velma. 2000. *Dread talk: the language of Rastafari*. Montreal: McGill-Queen's University Press.
- Daynes, Sarah. (2010). *Time and memory in reggae music: the politics of hope*. Manchester, UK: Manchester University Press
- Marley, Bob. 2001. *Complete lyrics of Bob Marley: songs of freedom*. London: Omnibus.

Recommended Materials

Modern Language Association of America. 2008. *The MLA Style Manual and Guide to Scholarly Publishing*. 3rd ed. New York: Modern Language Association.

General Rubric: This will be used for all writing and presentation assignments.

*modified from UC Davis composition rubric

A: 90 – 100 B: 80 – 90 C: 70 – 80 D: 60 – 70 E: < 60

Ideas (40pts)	<p>Excels in responding to the assignment. Demonstrates sophisticated thinking. Central ideas are clearly communicated and complexity of ideas are presented. Understands and critically evaluates and cites sources. (36-40)</p> <p>A solid paper or presentation, mostly responding to the assignment. Clear statement of ideas, but may have some minor issues or incomplete discussions. Shows careful reading of sources, but perhaps not as sophisticated of use of sources. (32-36)</p>	<p>Paper or presentation responds to the assignment but weakly. There is a central idea, but it is not sufficiently described and communicated. Often very general thoughts presented. (28-32)</p>	<p>Does not present a clear idea or respond full/appropriately to the assignment. Central idea is vague. (24-28)</p>	<p>Does not respond to the assignment. Lacks central idea. (0-24)</p>
Organization and Coherence (30pts)	<p>Logically structured paper or presentation for its purpose. Paper or presentation guides the reader or listener through a progression of ideas. (27-30)</p> <p>Shows a logical progression of ideas and uses fairly sophisticated transitional devices. Some logical links are absent or faulty. Each paragraph matches the central idea of the paper or presentation. (24-27)</p>	<p>Lists ideas or includes central ideas, but not in an organized structure. Uses transitions simply and sequentially. On their own, each paragraph responds to the central idea, but it isn't synthetically structure. Some lack of coherence in sentences. (21-24)</p>	<p>Random organization with no real structured coherence. Paragraphs lack structure and not all sections relate directly to central idea. (18-21)</p>	<p>No organization lacks coherence. (0-18)</p>
Support (10pts)	<p>Uses evidence appropriately and</p> <p>Begins to offer reasons to support paper or presentation's</p>	<p>Uses generalization or opinions to support its</p>	<p>Clichés and overgeneralizations are relied upon with little</p>	<p>Uses irrelevant details or lacks</p>

	effectively. (9-10)	key points and often using a variety of evidence/sources. Makes connections between ideas and evidence, but doesn't fully use evidence effectively. (8-9)	points. Uses examples, but they aren't directly connected or relevant. Personal experience and assumptions are common. (7-8)	reference to resources or evidence. Personal narrative dominates informed narrative. (6-7)	supporting evidence. (0-6)
Style (10pts)	Chooses words with precision and uses specificity. Sentences are clearly structured and carefully focused, not rambling. (9-10)	Uses words accurately and effectively but not necessarily with precision. Sentences are clear, structured, and focused, though some may be awkward or incomplete. (8-9)	Uses vague and general words. May use some inappropriate language. Sentences are structured correctly, but perhaps unfocused, repetitive or confusing. (7-8)	Vague, abstract, and personal in content. Several awkward sentences. Sentence structure is simple and doesn't facilitate understanding. (6-7)	Awkward sentences throughout. Misuse of words. Inappropriate language. (0-6)
Mechanics (10pts)	Entirely free of spelling, punctuation, and grammatical errors. (9-10)	Contains a small amount of errors that challenge the reader or listener, but don't interfere with understanding. (8-9)	Several mechanical errors that interfere with meaning, but don't impede overall understanding. (7-8)	Many mechanical errors that challenge meaning. Hard to understand connections. (6-7)	Many mechanical errors making it impossible to understand. (0-6)

Privacy and Data Protection

All student data is kept private within Canvas. No lectures are recorded to ensure student privacy.

Class Attendance and Make-Up Policy

Class attendance is expected. Every unexcused absence will result in a 1 point (1 %) reduction in the final grade. Therefore 4 absences are equivalent to 4% reduced from the final grade. Each late arrival to class will result in a 0.5-point (.50%) reduction in the final grade.

Late work is penalized at a reduction of **10%**. After **7 days**, no late work can be submitted. Late work can be submitted with an excused absence note, including letterhead, email and phone number.

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> (Links to an external site.)

Excused absences are consistent with university policies in the undergraduate catalog and require appropriate documentation.

Students who can demonstrate that they were unable to submit an assignment by the deadline due to an excused absence and who can provide appropriate documentation for the absence will be given a reasonable period of time to make up the late work.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

Class Demeanor

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

Materials and Supplies Fees

There are no additional fees for this course.

University Honesty Policy

UF students are bound by The Honor Pledge that 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 (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) 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 in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

Privacy Policies

<https://www.instructure.com/policies/privacy>

<https://www.instructure.com/canvas/accessibility>

<https://zoom.us/privacy>

<https://zoom.us/accessibility>

Important links to the Office of Academic Support Services, Student Life Success Services, and Academic Advisors.

<https://oas.aa.ufl.edu/services/>

<https://www.ufl.edu/student-life/success-services/>

<http://www.ufadvising.ufl.edu/college-remote-advising-contacts/>

Course Evaluation information

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>."

Course Summary:

Date	Details	
Mon Jan 11, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Wed Jan 13, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Fri Jan 15, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Mon Jan 18, 2021	Calendar Event Office Hours	10:
Wed Jan 20, 2021	Calendar Event Office Hours	10:

Date	Details	
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Fri Jan 22, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Mon Jan 25, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Wed Jan 27, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Fri Jan 29, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Mon Feb 1, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:

Date	Details	
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Wed Feb 3, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Fri Feb 5, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Mon Feb 8, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Wed Feb 10, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Fri Feb 12, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:

Date	Details	
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
Mon Feb 15, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
Wed Feb 17, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
Fri Feb 19, 2021	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
Mon Feb 22, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
	Calendar Event Office Hours	10:
Wed Feb 24, 2021	Calendar Event OFFICE HOURS	10:

Date	Details	
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Fri Feb 26, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Mon Mar 1, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Wed Mar 3, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Fri Mar 5, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Mon Mar 8, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12

Date	Details	
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
Wed Mar 10, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
Fri Mar 12, 2021	Calendar Event Jamaican Creole, Reggae and Rastafari	12
	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
Mon Mar 15, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
Wed Mar 17, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
Fri Mar 19, 2021	Calendar Event Jamaican Creole, Reggae and Rastafari	12

Date	Details	
Mon Mar 22, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Wed Mar 24, 2021	Calendar Event Office Hours	10:
Fri Mar 26, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Mon Mar 29, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Wed Mar 31, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Fri Apr 2, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:

Date	Details	
Mon Apr 5, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Wed Apr 7, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
Fri Apr 9, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
Mon Apr 12, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Wed Apr 14, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:
	Calendar Event Jamaican Creole, Reggae and Rastafari	12:
Fri Apr 16, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12:

Date	Details	
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Mon Apr 19, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Wed Apr 21, 2021	Calendar Event Office Hours	10:
	Calendar Event OFFICE HOURS	10:
	Calendar Event Jamaican Creole, Reggae, and Rastafari class MWF 12:50-1:40 pm	12
	Calendar Event Jamaican Creole, Reggae and Rastafari	12
Fri Apr 23, 2021	Calendar Event University of Florida GatorEvals – Fall 2020	
	Calendar Event University of Florida GatorEvals – Fall 2020	
	Calendar Event University of Florida GatorEvals – Spring 2021	
	Calendar Event University of Florida GatorEvals – Spring 2021	
	Calendar Event University of Florida GatorEvals – Spring 2021	
	Calendar Event University of Florida GatorEvals – Spring 2021	
Mon Aug 23, 2021	Calendar Event Office Hours	
	Calendar Event Jamaican Creole, Reggae, and Rastafari	12

Date	Details	
Wed Aug 25, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari	12
Fri Aug 27, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari Page Module 1	12
Mon Aug 30, 2021	Calendar Event Office Hours Calendar Event Jamaican Creole, Reggae, and Rastafari	12
Wed Sep 1, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari	12
Fri Sep 3, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari	12
Sat Sep 4, 2021	Page Module 2	
Mon Sep 6, 2021	Calendar Event Office Hours Calendar Event Jamaican Creole, Reggae, and Rastafari Assignment Quiz 1 2020	12
Wed Sep 8, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari	12
Fri Sep 10, 2021	Calendar Event Jamaican Creole, Reggae, and Rastafari	12
Sat Sep 11, 2021	Page Module 3	
Mon Sep 13, 2021	Calendar Event Office Hours	
Fri Sep 17, 2021	Assignment 500-word reggae album review	
Sat Sep 18, 2021	Page Module 4	

Date	Details
Mon Sep 20, 2021	Calendar Event Office Hours Assignment Quiz 2 2020
Sat Sep 25, 2021	Page Module 5
Mon Sep 27, 2021	Calendar Event Office Hours
Sat Oct 2, 2021	Page Module 6
Mon Oct 4, 2021	Calendar Event Office Hours Assignment Quiz 3 2020
Sat Oct 9, 2021	Page Module 7
Mon Oct 11, 2021	Calendar Event Office Hours
Fri Oct 15, 2021	Assignment Online Midterm Exam (100 points)
Sat Oct 16, 2021	Page Module 8
Mon Oct 18, 2021	Calendar Event Office Hours
Sat Oct 23, 2021	Page Module 9
Mon Oct 25, 2021	Calendar Event Office Hours
Sat Oct 30, 2021	Page Module 10
Mon Nov 1, 2021	Calendar Event Office Hours

Date	Details
Fri Nov 5, 2021	Assignment Transcribed Reggae Song Portal (lyrics of the song you presented for the "10 minute Vlog Reggae Song Presentation")
Sat Nov 6, 2021	Page Module 11
Sun Nov 7, 2021	Assignment 10 minute Vlog Reggae Song Presentation DISCUSSION
Mon Nov 8, 2021	Calendar Event Office Hours
	Assignment Quiz 4: Catch a Fire 9_10_11
Fri Nov 12, 2021	Assignment Quiz 6 2020
Sat Nov 13, 2021	Page Module 12
Mon Nov 15, 2021	Calendar Event Office Hours
	Assignment Essay advanced draft of your 1,500-word essay
Sat Nov 20, 2021	Page Module 13
Mon Nov 22, 2021	Calendar Event Office Hours
Fri Nov 26, 2021	Assignment 10 Minute Vlog Presentation about Bob Marley and the book, "Catch a Fire"
	Assignment Quiz 7 2020
Sat Nov 27, 2021	Page Module 14
Mon Nov 29, 2021	Calendar Event Office Hours
Wed Dec 1, 2021	Page Module 15

Date	Details
Mon Dec 6, 2021	Calendar Event Office Hours
Wed Dec 8, 2021	Assignment 10 Minute In-class presentation about a chapter from "Dancehall: A Reader on Jamaican Culture and Music"
	Assignment 10 minute Reggae Song Presentation
Fri Dec 10, 2021	Assignment Essay Final Draft
	Assignment Online Final Exam (100 points)
Sat Dec 11, 2021	Assignment Quiz 5 2021 End of "Catch Fire"
Mon Dec 13, 2021	Assignment Final Exam 2021
	Assignment Roll Call Attendance