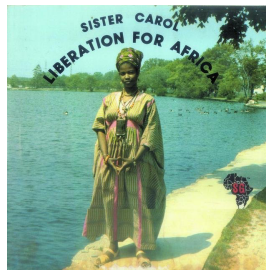
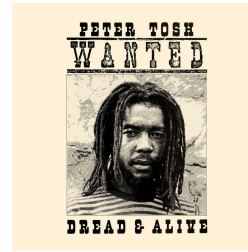


Jamaican Creole, Reggae and Rastafari

JMT 3500 (“Jamaica in Translation 3500”)

Cross-listed with ANT 3930, AFA 3930 and LAS 3930

Time: 4th period, MWF
Location: FLG 0220
Instructor: Benjamin Hebblethwaite
Instructor email: hebble@ufl.edu
Office hours: Dauer 363, 9:35 am - 10:25 am, Mondays and Wednesdays



COURSE DESCRIPTION & OBJECTIVES

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.

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 African Diaspora. 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 international societies. Since 2016, for instance, Rastafari cultivation and sacramental use of cannabis is protected in Jamaican law and further legal protections are anticipated.

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 source writings (Garvey 1923; Athlyi 1925; Howell 1935), students will also read critical studies on Rastafari and reggae (Edmonds 2012; Hill 2001; Pollard 1994).

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 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 translation.
- 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.

Class requirements

In Jamaican Creole, Reggae and Rastafari, the major assignments are (1) essay abstract (350 words); (2) the essay and bibliography (2,000 words); (4) the reggae song transcription and translation activity (1,000 words); and the (5) reggae album review (500 words). These assignments constitute a range of specific writing forms, requiring different writing styles, approaches, and formats. In addition, the class presentation about the reggae song, transcription and translation activity (4) constitutes a public synthesis:

- The abstract requires concision and conceptual cohesion.
- The 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 activity requires immersive listening and transcribing of lyrical content by means of Jamaican Patwa’s spelling system; translation is analytical, requiring the translator to draw creatively from her or his own linguistic knowledge, in addition to reference works.
- The class presentation about the transcription and translation calls for organization, preparation and public speaking.
- The 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.

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.
2. Document and translate Jamaican Creole, reggae and Rastafari.
3. 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.
5. 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.

Required readings and course content

- 1) **Full text:** Athlyi Rogers, Robert. (1924 [2015]). *The Holy Piby: The Black Man's Bible*. Edited by W. Gabriel Selassie I. Los Angeles: Orunmilla (**81 pages**).
- 2) **Full text:** Chang, Larry. (2014). *Biesik Jumiekan: Introduction to Jamaican Language*. Washington, D.C.: Chuu Wod. (**185 pages**)
- 3) **Full text:** Edmonds, Ennis B. (2012). *Rastafari: A Very Short Introduction*. Oxford: Oxford University Press. (**127 pages**)
- 4) **Full text:** Hill, Robert. (2001) *Dread History: Leonard P. Howell and Millenarian Visions in the Early Rastafarian Religion*. Chicago: Frontline. (**64 pages**)
- 5) **Full text:** Howell, Leonard. (1935 [1995]). *The Promised Key*. Introduction by Ras Miguel. Kingston: Jamaica. (**23 pages**)

Selected passages

- 6) **Selections:** 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.
- 7) Selassie I, Haile. 2000. *Selected Speeches of Haile Selassie*. New York: One Drop Books.
- 8) **Selections:** Pettersburg, Fitz Balintine. (1925 [2017]). *The Royal Parchment Scroll of Black Supremacy*. Edited by W. Gabriel Selassie. Los Angeles: Orunmilla, Inc.
- 9) **Selections:** Anonymous. 2012. *Di Jamiekan Nyuu Testament*. The Bible Society of the West Indies. <https://www.bible.com/bible/476/MRK.1.JNT>
- 10) **Selections:** Pollard, Velma. 2000. *Dread talk: the language of Rastafari*. Montreal: McGill-Queen's University Press. (**pp. 3-52**)

Recommended resources

- 11) **Full text:** Daynes, Sarah. (2010). *Time and memory in reggae music: the politics of hope*. Manchester, UK: Manchester University Press. (**264 pages**)

Out-of-print (Reserves)

- 12) 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.

Assignment Descriptions (Total Points Possible: 1,000)

Midterm (100 points)

Students will take the midterm exam during a 50-minute period in class.

Final (100 points)

Students will take the final exam during a 50-minute period in class.

2,000 Word Essay (300 points)

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 350-word abstract for approval. The 2,000 essay should be structured with an introduction, including a thesis statement, 3-6 main section headings with boldface titles, and a conclusion in order to assist the reader in following your arguments and ideas. The essay may examine linguistic, literary, cultural, historical, religious, ethno-musicological, sociological, anthropological, and other aspects of the course. Essays should include a separate bibliography with at least 7 print-sources and 3 online-sources. The essay should combine close reading and listening skills with critical concepts and historical and cultural information. The goal is for students to produce a strong conceptual argument supported by textual, audiovisual and contextual evidence. The abstract, essay and bibliography are submitted twice.

1,000-word reggae transcription and translation project (150 points)

This assignment involves presenting a reggae song that you selected to transcribe, translate and interpret (1,000 words). Students are encouraged to select a song that matches their own interests, but the music should be Jamaican. 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 and the reggae lyrics they selected for transcription and analysis. The transcribed and translated lyrics are submitted twice.

Presentation on the 1,000-word reggae transcription and translation project (100 points)

Students will present their transcription and translation project using different forms of multimedia and technology.

500-word reggae album review (100 points)

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 twice.

Quizzes (150 points)

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

Evaluation of Grades

Assignment	Total Points	Percentage of Grade
Midterm	100	10%
Final	100	10%
2,000 Word Essay	300	30%
1,000-word reggae transcription and translation project	150	15%
Presentation on the 1,000-word reggae transcription and translation project	100	10%
500-word reggae album review	100	10%
Quizzes	150	15%
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>

Writing assessment rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.

MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.
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Class Attendance and Make-Up Policy

Class attendance is expected. Each unexcused absence will result in a 10-point (1%) reduction in the final grade. Each late arrival to class will result in a 5-point (.5%) reduction in the final grade.

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>

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.

Weekly Schedule for Jamaican Creole, Reggae and Rastafari

Benjamin Hebblethwaite hebble@ufl.edu

Weekly Schedule of Topics

(1) Jan. 7-11, Themes: The Origins of Jamaican Creole ; Rastafari linguistics; early Rastafari writings;

Week 1 – JC texts: Origins of Jamaican Creole: Aboriginal Legacy; Iberian Touch; the British Stamp; West African Roots (Chang 2014: 17-35);

Theory: “Dread Talk – The Speech of the Rastafari in Jamaica” [Chapter 1] (Pollard 2000: 3-17); *The Holy Piby*, pp.1-16 (Athlyi 1924)

Bob Marley: “Slave Driver (Marley 2001:137); “Small Axe” (Marley 2001:139); “So Much Things To Say” (Marley 2001:147-148)

(2) Jan. 14-18, Themes: The Structure of Jamaican Creole, part I; The Social History of Dread Talk; early Rastafari writings

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” [Chapter 2] (Pollard 2000:18-29); *The Holy Piby*, pp.17-30 (Athlyi 1924)

Bob Marley: “So Much Trouble in the World” (Marley 2001:149-150); “Stir It Up” (Marley 2001:155); “Sun Is Shining” (Marley 2001:156)

(3) Jan. 21- 15, 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: *Dread History*, pp. 3-10 (Hill 2001); *The Holy Piby*, pp. 31-44 (Athlyi 1924); “The Social History of Dread Talk” [Chapter 2] (Pollard 2000: 30-41)

Bob Marley: “Three Little Birds” (Marley 2001: 164); “Them Belly Full (But We Hungry)” (Marley 2001:162-163); “Trench Town” (Marley 2001:166-167)

(4) Jan. 28-Feb. 1, Themes: Jamaican Creole Idioms, Proverbs and Historical Texts; The Impact of Dread Talk; The history of Rastafari

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); (Chang 2014: 83-111).

Theory: Edmonds (2012), Chapter 1; *Dread History*, pp. 11-22 (Hill 2001); *The Holy Piby*, pp. 45-60 (Athlyi 1924); “The Social History of Dread Talk” [Chapter 2] (Pollard 2000: 41-52)

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)

(5) Feb. 4-8, Themes: The Folklore of Jamaican Creole; The Emergence of Rastafari and Reggae in Jamaica; Livivity in Rastafari

Week 5 – JC texts: Kuako; Imansipieshan Anivoersri Piich; Tukuma Kaanpiis (Chang 2014: 115-118); 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: Edmonds (2012), Chapter 2; *Dread History*, pp. 22-35; *The Holy Piby*, pp. 61-81 (Athlyi 1924); “The Globalization and the Language of Rastafari” [Chapter 6] (Pollard 2000: 96-110)

Bob Marley: “Zimbabwe” (Marley 2001:185-186); “Zion Train” (Marley 2001: 187)

(6) Feb. 11-15, Themes: Jamaican Creole Masterpieces; Early writings in Ethiopianism; Rastafari history; The Mansions of Rastafari

Week 6 – JC texts: Di Gobna Salari; Nat libm Likl Tuang; Jumieka Langwij; Tengki, Mis Luu, Tengki; Langwij Baria (Chang 2014:126-132).

Theory: Edmonds (2012), Chapter 3; *The Promised Key*, pp. 1-19 (Introduction by W. Gabriel Selassie); *Dread History*, pp. 35-49.

Bob Marley: “Babylon System” (Marley 2001:10); “Blackman Redemption” (Marley 2001:13);

500-WORD JAMAICAN REGGAE ALBUM REVIEW DUE ON FRIDAY

(7) Feb. 18-22, Themes: The Jamaican Creole Bible Translation; Early Rastafari writings; Rastafari internationally

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: Edmonds (2012), Chapter 4; *The Promised Key*, pp. 23-28

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) Feb. 25-March 1, Themes: Traditional Jamaican Creole Songs; Gender issues in Rastafari

Week 8 – JC texts: Banyan Chrii; Elena; Man Piaba; Manggo Taim; Linstid Maakit; Du No Toch Mi Tumieto; Nobadi Bizniz (Chang 2014:143-149). *Di Jamiekan Nyuu Testiment*, Maak 1-2

Theory: Edmonds (2012), Chapter 5; *The Promised Key*, pp. 28-38.

Bob Marley: “Crisis” (Marley 2001:35); “Duppy Conqueror” (Marley 2001:43); “Exodus” (Marley 2001:48-49)

350-WORD ABSTRACT FIRST DRAFT DUE ON FRIDAY OF WEEK 8

Presentations sign up:

Monday _____ Wednesday _____ Friday _____

-----SPRING BREAK-----

(9) March, 11-15, Themes: Contemporary Jamaican Creole Songs; Rastafari and Caribbean culture

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); *Di Jamiekan Nyuu Testiment*, Maak 3-4

Theory: Edmonds (2012), Chapter 6; *The Promised Key*, pp. 38-47.

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) March 18-22, Themes: Translations into Jamaican Creole; Speeches of Haile Selassie I; Writings of Marcus Garvey

Week 10 – JC texts: Di Ruod a di Jred; Di Wie; Sata; Sebm lej a Man; Di Piiriad (Chang

2014:156-162); *Di Jamiekan Nyuu Testiment*, Maak 5-6

Theory: Selected Speeches of His Imperial Majesty Haile Selassie I; Selections from *The Philosophy and Opinions of Marcus Garvey* (1923), pp. 1-7;

Bob Marley: Guiltiness (Marley 2001: 59); Jah Live (Marley 2001: 78); Jamming (Marley 2001: 79-80)

Presentations sign up:

Monday _____ Wednesday _____ Friday _____

(11) March 25-29, Themes: Contemporary Jamaican Creole; Speeches of Haile Selassie I; Writings of Marcus Garvey;

Week 11 – JC texts: Sens Outa Nansens; Gashanami Jeri; Get Flat; Jongk Fuud (Chang 2014: 163-170); *Di Jamiekan Nyuu Testiment*, Maak 8-9

Theory: Selected Speeches of His Imperial Majesty Haile Selassie I; Selections from *The Philosophy and Opinions of Marcus Garvey* (1923), pp. 7-14;

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)

1,000-WORD REGGAE SONG TRANSCRIPTION DUE ON MONDAY

Presentations sign up:

Monday _____ Wednesday _____ Friday _____

(12) April 1-5, Themes: Contemporary Jamaican Creole Prose, part I; Speeches of Haile Selassie I; Writings of Marcus Garvey

Week 12 – JC texts: Di Niti Griti; Wa Relivant; Uomsik A-lik (Chang 2014: 171-173); *Di Jamiekan Nyuu Testiment*, Maak 10-12

Theory: Selected Speeches of His Imperial Majesty Haile Selassie I; Selections from *The Philosophy and Opinions of Marcus Garvey* (1923), pp. 15-35;

Bob Marley: “Soul Rebel” (Marley 2001: 151); “Roots” (Marley 2001:126-127)

Presentations sign up:

Monday _____ Wednesday _____ Friday _____

(13) April 8-12, Themes: Contemporary Jamaican Creole Prose, part I; Speeches of Haile Selassie I; Writings of Marcus Garvey;

Week 13 – JC texts: Aal Bakra A No Di Siem Bakra; Liroz Die Dopu Tuori (Chang 2014:

176-179); *Di Jamiekan Nyuu Testiment*, Maak 13-14

Theory: Selected Speeches of His Imperial Majesty Haile Selassie I; Selections from *The Philosophy and Opinions of Marcus Garvey* (1923), pp. 36-58;

Bob Marley: “One Love: (Marley 2001:105); “Rasta Man Chant” (Marley 2001:111); “Rastaman Live Up” (Marley 2001:112)

350-WORD ABSTRACT + 2,000-WORD ESSAY FINAL DRAFT DUE ON FRIDAY

Presentations sign up:

Monday _____ Wednesday _____ Friday _____

(14) April 15-19, Themes: The Coming of Age of Jamaican Creole; Speeches of Haile Selassie I; Writings of Marcus Garvey

Week 14 – JC texts: Rispek Fi Wi Uon; Kolcharal Rebaluushan; Epilag: ischri pah ‘i tip a mi tong (Chang 2014: 181-183); *Di Jamiekan Nyuu Testiment*, Maak 15-16

Theory: Selected Speeches of His Imperial Majesty Haile Selassie I; Selections from *The Philosophy and Opinions of Marcus Garvey* (1923), pp. 59-78

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 _____

(15) April 22-24

Week 15 – REVIEW ON MONDAY AND FINAL EXAM ON WEDNESDAY

