

# *Jamaican Creole, Reggae and Rastafari*<sup>[SEP]</sup>

Syllabus: Fall 2020

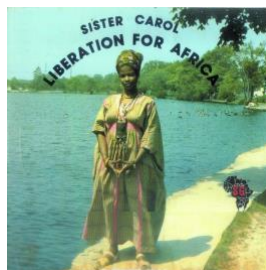
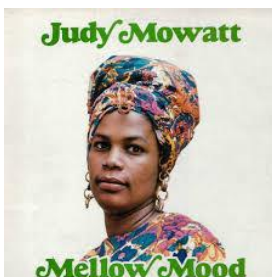
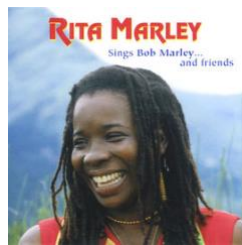
## **JMT 3500 (“Jamaica in Translation 3500”)**

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

Gen Ed in Humanities and International

Writing 2,000 (must be in JMT section)

**Times:** M,W,F | Period 6 (12:50 PM - 1:40 PM)  
**Location:** Turlington 2353  
**Instructor:** Benjamin Hebblethwaite  
**Instructor email:** [hebble@ufl.edu](mailto:hebble@ufl.edu)  
**Office hours:** MWF, 10:30-11:30 am via Zoom



## **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

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.

### ***Class requirements***

In Jamaican Creole, Reggae and Rastafari, the major assignments are (1) essay abstract (350 words); (2) the essay and bibliography (1,500 words plus bibliography); (4) two 10-minute presentations (5) reggae album review (500 words plus bibliography). These assignments constitute a range of specific writing forms, requiring different writing styles, approaches, and formats. In addition, two class presentations about (1) Rastafari and (2) Reggae 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 part of the Reggae 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 (see the Larry Chang textbook and *Di Jamiekan Nyuu Testament*)
- The class presentations about (1) Rastafari and (2) Reggae 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 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.
2. Document and transcribe Jamaican Creole texts and analyze 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) Barrett, Leonard. 1997. *The Rastafarians*. Boston: Beacon Press.
- 2) Chang, Larry. 2014. *Biesik Jamiekan*. Washington, DC: Chuu Wod.
- 3) White, Timothy. 2018. *Catch a Fire*. London: Omnibus Press. (Print or audio versions are good, see [www.audible.com](http://www.audible.com) from audio version).

### **Non-required resources for Rastafari and reggae history**

- 4) Spencer, William David, Adrian Anthony McFarlane, and Nathaniel Samuel Murrell. *Chanting down Babylon : The Rastafari Reader*. Temple
- 5) Steffens, Roger and Peter Simon. *Reggae Scrapbook*. San Rafael, California: Insight Editions, 2015. (146 pages)
- 6) Athlyi Rogers, Robert. (1924 [2015]). *The Holy Piby: The Black Man's Bible*. Edited by W. Gabriel Selassie I. Los Angeles: Orunmilla
- 7) Hill, Robert. (2001). *Dread History: Leonard P. Howell and Millenarian Visions in the Early Rastafarian Religion*. Chicago: Frontline.
- 8) Howell, Leonard. (1935 [1995]). *The Promised Key*. Introduction by Ras Miguel. Kingston: Jamaica.
- 9) 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.
- 10) Selassie I, Haile. 2000. *Selected Speeches of Haile Selassie*. New York: One Drop Books.
- 11) Pettersburg, Fitz Balintine. (1925 [2017]). *The Royal Parchment Scroll of Black Supremacy*. Edited by W. Gabriel Selassie. Los Angeles: Orunmilla, Inc.
- 12) Anonymous. 2012. *Di Jamiekan Nyuu Testament*. The Bible Society of the West Indies. <https://www.bible.com/bible/476/MRK.1.JNT>
- 13) Pollard, Velma. 2000. *Dread talk: the language of Rastafari*. Montreal: McGill-Queen's University Press.
- 14) Daynes, Sarah. (2010). *Time and memory in reggae music: the politics of hope*. Manchester, UK: Manchester University Press
- 15) 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. 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.

### **Final (100 points)**

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

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)**

This 10 minute prerecorded Vlog video assignment involves presenting on a Chapter or theme in "The Rastafarians" by Leonard Barrett. In addition to discussing the Chapter or theme from 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 presentation on Zoom. An MP4 file should be saved and uploaded to Canvas. A Power Point presentation is required. Slides should be attractive and uncluttered. Do not overcrowd Power Point screens with excessive words. 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 the Chapter to other readings 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 10 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 the presentations in your group.

### **2) 10 minute Vlog Reggae Song Presentation (50 points)**

This assignment involves presenting a Jamaican Patwa reggae song in a pre-recorded Vlog. 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 (see [www.jah-lyrics.com](http://www.jah-lyrics.com), (Links to an external site.) for example) and the highlights of your analysis should be included in a Power Point file that you share during your presentation. The Vlog can be filmed and recorded on Zoom and then uploaded as an MP4 video file for the entire class.

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 reggae song is submitted online.**

### **3) 10 Minute Presentation about Bob Marley and the book, "Catch a Fire" (50 points)**

In this prerecorded video Vlog presentation, the student will select one of Bob Marley's songs and relate its lyrics to the historical, biographical, cultural and linguistic context provided by Timothy White's "Catch a Fire" biography.

Presenters should use a Power Point. The lyrics of the Bob Marley song should be displayed and analyzed based on the book. In this presentation, the student will first play Bob Marley's song while displaying the lyrics. Next, she or he will analyze the meaning of the lyrics and relate the discussion to Timothy White's discussions.

As a presenter you should assume that your viewers know little about Bob Marley or Timothy White's biography. Try to read between the lines and help your viewers understand the power and poignancy of Marley's song.

The presenter can include photographs of Bob Marley as well as well as information about the discography.

After uploading the Vlog, group members are expected to write substantive comments on the file.

**After you upload your work, you are required to write a substantive comment on the presentations in your group.**

**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 once on paper.

**Quizzes (200 points)**

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

**Evaluation of Grades**

<b>Assignment</b>	<b>Total Points</b>	<b>Percentage of Grade</b>
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%
<b>TOTAL</b>	<b>1000</b>	<b>100%</b>

**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>

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

\*modified from UC Davis composition rubric

	<b>A: 90 – 100</b>	<b>B: 80 – 90</b>	<b>C: 70 – 80</b>	<b>D: 60 – 70</b>	<b>E: &lt; 60</b>
<b>Ideas (40pts)</b>	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)	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)	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)	Does not present a clear idea or respond full/appropriately to the assignment. Central idea is vague. (24-28)	Does not respond to the assignment. Lacks central idea. (0-24)
<b>Organization and Coherence (30pts)</b>	Logically structured paper or presentation for its purpose. Paper or presentation guides the reader or listener through a progression of ideas. (27-30)	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)	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)	Random organization with no real structured coherence. Paragraphs lack structure and not all sections relate directly to central idea. (18-21)	No organization lacks coherence. (0-18)
<b>Support (10pts)</b>	Uses evidence appropriately and effectively.	Begins to offer reasons to support paper or	Uses generalization or opinions to	Clichés and overgeneralizations are relied upon	Uses irrelevant details or

	(9-10)	presentation's 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)	support its points. Uses examples, but they aren't directly connected or relevant. Personal experience and assumptions are common. (7-8)	with little reference to resources or evidence. Personal narrative dominates informed narrative. (6-7)	lacks supporting evidence. (0-6)
<b>Style (10pts)</b>	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)
<b>Mechanics (10pts)</b>	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)

### **Class Attendance and Make-Up Policy**

Class attendance is expected. Every unexcused absence will result in a 5-point (0.5%) reduction in the final grade. Therefore 4 absences are equivalent to 2% reduced from the final grade. Each late arrival to class will result in a 2.5-point (.25%) reduction in the final grade.

Late work is penalized at a reduction of 5% per class period if work is not turned in at the beginning of class.

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/](http://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<sup>[SEP]</sup>

Benjamin Hebblethwaite hebble@ufl.edu

### Weekly Schedule of Topics

#### **Module (1) Themes: The Origins of Jamaican Creole; Rastafari linguistics; early Rastafari writings;**

	Readings
Monday	
Wednesday	Barrett, Chapter 1; Chang, pp. 19-20
Friday	Barrett, Chapter 1; Chang, pp. 21-24

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

#### **Module (2) Themes: The Structure of Jamaican Creole, part I; The Social History of Dread Talk; early Rastafari writings**

	Readings
Monday	Barrett, Chapter 2;
Wednesday	Barrett, Chapter 2; Chang, 25-27
Friday	Barrett, Chapter 3; Chang, 28-32

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

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

	Readings
Monday	Barrett, Chapter 3
Wednesday	Barrett, Chapter 4; Chang, pp. 33-35
Friday	Barrett, Chapter 4; Chang, 36-41

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

#### **Module (4) Themes: Jamaican Creole Idioms, Proverbs and Historical Texts; The Impact of Dread Talk; The history of Rastafari**

	Readings
Monday	Barrett, Chapter 5; Chang, pp. 42-44
Wednesday	Barrett, Chapter 5 Chang, pp. 45-46

Friday	Barrett, Chapter 6 Chang, pp. 47-50
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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)

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

	Readings
Monday	Barrett, Chapter 6; Chang, pp. 51-52
Wednesday	Barrett 7
Friday	Barrett 7 Chang, pp. 52-56

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

**Module (6) Themes: Jamaican Creole Masterpieces; Early writings in Ethiopianism; Rastafari history; The Mansions of Rastafari**

	Readings
Monday	Barrett, Chapter 8
Wednesday	Barrett, Chapter 8; Chang, pp. 57-59
Friday:	Barrett, Chapter Afterward Chang, pp. 60-64

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

**Module (7) Themes: The Jamaican Creole Bible Translation; Early Rastafari writings; Rastafari internationally**

	Readings
Monday	Barrett, Chapter Appendix; Chang, pp. 65-66
Wednesday	White, Chapter 1; Chang, pp. 67-68
Friday	White, Chapter 1

Bob Marley: “Buffalo Soldier” (Marley 2001:15); “Burnin’ and Lootin’” (Marley 2001:18-19); “Concrete Jungle” (Marley 2001:29)

**Module (8) Themes: Traditional Jamaican Creole Songs; Gender issues in Rastafari**

	Readings
Monday	White, Chapter 2
Wednesday	White, Chapter 3; Chang, pp. 69-70
Friday	White, Chapter 5; <i>Chang</i> , pp. 70-73

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

### **Module (9) Themes: Contemporary Jamaican Creole Songs; Rastafari and Caribbean culture**

	Readings
Monday	White, Chapter 6, first half; Chang, pp. 76-81
Wednesday	White, Chapter 6, second half; Chang, pp. 82-85
Friday	White, Chapter 7; Chang, pp. 85-92

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)

### **Module (10) Themes: Translations into Jamaican Creole; Speeches of Haile Selassie I; Writings of Marcus Garvey**

	Readings
Monday	White, Chapter 8
Wednesday	White, Chapter 9 Chang, pp. 94-96
Friday	White, Chapter 10-11 Chang, pp. 97-99

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

### **Module (11) Themes: Contemporary Jamaican Creole; Speeches of Haile Selassie I; Writings of Marcus Garvey;**

	Readings
Monday	White, Chapter 12; Chang, pp. 100-102

Wednesday	White, Chapter 13; Chang, pp. 108-111; p. 117
Friday	White, Chapter 13; Chang, pp. 128-129;

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)

**Module (12) Themes: Contemporary Jamaican Creole Prose, part I; Speeches of Haile Selassie I; Writings of Marcus Garvey**

	Readings
Monday	White, Chapter 14, first half; Chang, pp. 140-141
Wednesday	White, Chapter 14, second half; Chang, pp. 145-149
Friday	White, Chapter 15; Chang, pp. 148-150

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

**Module (13) Themes: Contemporary Jamaican Creole Prose, part I; Speeches of Haile Selassie I; Writings of Marcus Garvey;**

	Readings
Monday	White, Chapter 15, p. 162; Chang, pp. 152-153
Wednesday	White, Chapter 16, first half; Chang, 156-157
Friday	White, Chapter 16, second half; Chang, pp. 164-168

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

**Module (14) Themes: The Coming of Age of Jamaican Creole; Speeches of Haile Selassie I; Writings of Marcus Garvey**

	Readings
Monday	White, Chapter 17 (pp. 466-500); Chang, pp. 170
Wednesday	White, Chapter 17 (pp. 501-530) Chang, pp. 173-175



Friday	White, Chapter 17 (pp. 531-550) Chang, pp. 176-178

Bob Marley: “Redemption Song” (Marley 2001:119); “Ride Natty Ride” (Marley 2001:123-124); “Selassie is the Chapel” (Marley 2001:133)

### **Module (15) Themes: Livivity, Hermeneutics and Theology**

	Readings
Monday	White, Chapter 17 (pp. 551-580) Chang, pp. 179-180
Wednesday	White, Chapter 17 (pp. 581-600); Chang, p. 181
Friday	White, Chapter 17 (pp. 601-End); Chang, p. 182

### **Module (16) Themes: Review and Final Exam**

	Readings
Monday	White, Chapter “Iron, Lion, Zion,” AUTHOR’S NOTES ON SOURCES, DOCUMENTS AND APPENDIXES (pp. 778-814).
Wednesday	Final Exam

