Jamaican Creole, Reggae and Rastafari

JMT 3500  (“Jamaica in Translation 3500”)

Time:         Spring 2019, 4th period, MWF
Location:     FLG 0220

Instructor
Benjamin Hebblethwaite
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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, over 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 Ethiopia, the Ethiopian Orthodox Tewahedo Church, and the monarchical 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 European Christianity’s 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 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, 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 the revelation of Haile Selassie I as “Jah Rastafari,” 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, represent 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; Pettersburg 1924; Athlyi 1925; Howell 1935), students will also read critical studies on Rastafari and reggae (Daynes 2010; Edmonds 2012; Hill 2001; Pollard 1994).

**Goals of Jamaican Creole, Reggae and Rastafari**
- Students will understand the structure of Jamaican Creole including its phonetics,
syntax, morphology, lexicon and orthography.

- Students will learn to read Jamaican Creole texts and to understand reggae recordings. The class will analyze the history of Jamaican Creole and its relationship to European colonialism and linguistic creolization.
- Students will 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.
- Students will explore Rastafari culture including its history, theology, philosophy, lifestyle, and creative productivity.
- The socioeconomic and sociolinguistic dimensions of Jamaican Creole, reggae and Rastafari are examined.
- Students analyze the relationship between reggae music and Rastafari ideology and appraise the history and contributions of reggae artists to world culture.
- Students identify, analyze and acquire the language and content of reggae songs through reading, listening, transcription and translation.
- Students will collect 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.).
- Students will reflect upon the life and 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.

**Required textbooks**

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).


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


5) **Full text:** Hill, Robert. (2001) *Dread History: Leonard P. Howell and Millenarian Visions in the Early Rastafarian Religion.* Chicago: Frontline. (64 pages)


**Selected passages**


8) **Selections:** Pettersburg, Fitz Balintine. (1925 [2017]). *The Royal Parchment Scroll of Black Supremacy.* Edited by W. Gabriel Selassie. Los Angeles: Orunmilla, Inc.

GENERAL EDUCATION OBJECTIVES AND LEARNING OUTCOMES:
This course confers General Education credit for Composition (C), Humanities (H) and International (N).

Composition (C) courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university’s 24,000-word writing requirement. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are expected learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

This course confers General Education credit for Humanities (H) by providing instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general, including ethnomusicology, linguistics, history, and cultural and religious studies. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. This course emphasizes clear and effective analysis in the abstract, essay, bibliography, transcription, translation, and album review, encouraging approaches to issues and problems from multiple perspectives.

This course confers General Education credit for the International (N) category by promoting the development of students’ global and intercultural awareness, in particular in the Jamaican and Jamaican Diaspora (the United States, Canada, Great Britain, Costa Rica and elsewhere) and parts of the Caribbean and Africa deeply impacted by reggae. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people’s understanding of an increasingly connected world.

Justification for (C), (H) and (N)
In Jamaican Creole, Reggae and Rastafari, these General Education objectives (C, H and N) will be accomplished in a number of ways. Each major writing assignment is submitted twice, including the (1) essay abstract (350 words), (2) the essay and (3) bibliography (4,000 words), in addition to reggae song (4) transcription and translation activity (1,000 words), including a 15-minute class presentation (5) reggae album review (1,000 words), constitute a range of specific writing forms, requiring different writing styles, approaches, and formats:

• 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 aspect 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” (inter textual) influences.

• The first 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 is required to resubmit her or his work in a final draft with all changes, additions and deletions indicated by means of “Track Changes” in MS Word.

Therefore, at the end of this course, students will fulfill the general education 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.
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 review writing skills.
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 the essay abstract, the essay, the album review, and the midterm and final exams.

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

**Grading Scale & GPA equivalent:**

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<th>Grade Points</th>
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<td>90.0-93.3</td>
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More information on grades and grading policies is here:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Essay
This assignment asks students to write an analysis focused on Jamaican Creole, reggae and Rastafari, either separately or in some combination. Initially, students are required to submit a title and 350-word abstract for approval. The 4,000 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.

Presentation on your reggae transcription and translation project
This assignment involves presenting one 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.

Reggae album review
The 1,000-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
There will be a quiz every fortnight focused on reviewing the material covered in class over the previous two weeks.

WRITING ASSESSMENT RUBRIC

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<th>SATISFACTORY (Y)</th>
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<td>Papers exhibit at least some</td>
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7
| ORGANIZATION AND COHERENCE | 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. | 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. | 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. |
Links and Policies

Attendance & makeup policy
Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

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

Class Attendance, Late Work and Make-Up Policies
Class attendance is expected. 1% is deducted from the student’s final grade per unexcused absence. Excused absences are consistent with university policies in the undergraduate catalog https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx and require appropriate documentation.

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

Late transcriptions and essays will not be accepted. A makeup midterm and makeup final exam will be provided for students who miss either exam due to extreme, documented circumstances. Students should arrange with the instructor for makeup material, and the student will receive one week to prepare for any makeup assignment, if circumstances allow it.

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

Grade Disputes
Should a student wish to dispute any grade received in this class (other than simple addition errors), the dispute must be in writing and be submitted to the instructor within a week of receiving the grade. The dispute should explain very clearly, the grade that the student believes the assignment should have received as well as why he or she believes that he or she should have received such a grade.
Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF’s Grading Policy, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#hgrades http://www.isis.ufl.edu/minusgrades.html
**Academic Honesty**
UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The **Honor Code** ([http://www.dso.ufl.edu/scsr/process/student-conduct-honorcode/](http://www.dso.ufl.edu/scsr/process/student-conduct-honorcode/)) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

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

**Counseling and Mental Health Resources**
Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; [http://www.counseling.ufl.edu/cwc/](http://www.counseling.ufl.edu/cwc/)).
Weekly Schedule for Jamaican Creole, Reggae and Rastafari
Benjamin Hebblethwaite hebble@ufl.edu

Weekly Schedule of Topics

(1) Themes: The Origins of Jamaican Creole
Week 1 – JC texts: Origins of Jamaican Creole: Aboriginal Legacy; Iberian Touch; the British Stamp; West African Roots (Chang 2014: 1-35);
Theory: “Dread Talk – The Speech of the Rastafari in Jamaica” (Pollard 2000: 3-17); The Holy Piby, pp.1-53 (Athlyi 1924)
Bob Marley: “Slave Driver (Marley 2001:137); “Small Axe” (Marley 2001:139); “So Much Things To Say” (Marley 2001:147-148)

(2) Themes: The Structure of Jamaican Creole, part I; The Social History of Dread Talk
Week 2 – JC texts: Grammar of Jamaican Creole: Basic; Nouns; Pronominals; Verbals; Negatives; Copula; Verbal flexibility; Adverbs; Adjectives (Chang 2014: 39-59);
Theory: “The Social History of Dread Talk” (Pollard 2000:18-52); The Holy Piby, pp. 55-121 (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)

Presentations sign up:
Monday ___________ Wednesday ____________ Friday ____________

(3) Themes: The Structure of Jamaican Creole part II; The Impact of Dread Talk in the Caribbean
Week 3 – JC texts: Orthography of Jamaican Creole: Phonemic system; Ways of speaking; Short vowels; Long vowels; Nasalized vowels; Vowel clusters; Consonants; Contractions; Conversion (Chang 2014: 63-75). Vocabulary of Jamaican Creole: Number; Time; Quality; Place; Connections; People; Body; Eating; Technology (Chang 2014: 79-86);
Theory: Dread History (Hill 2001); The Promised Key (Howell 1935)
Bob Marley: “Three Little Birds” (Marley 2001: 164); “Them Belly Full (But We Hungry)” (Marley 2001:162-163); “Trench Town” (Marley 2001:166-167)

1,000-word Jamaican reggae album review first draft due on Friday

Presentations sign up:
Monday ____________ Wednesday ____________ Friday ____________
(4) Themes: Jamaican Creole Idioms, Proverbs and Historical Texts; The Impact of Dread Talk Internationally
Week 4 - JC texts: Vocabulary of Jamaican Creole continued: Idioms; Proverbs; Klaat (Expletives); Chriesin (Insults); Rigl mi dis (Riddles); Plie-plie (Rhymes and ring games); Jama (songs for work and play) (Chang 2014: 93-108). Texts: Kuako; Imansipieshan Anivoersri Piich; Tukuma Kaanpiis (Chang 2014: 115-118)

Theory: Edmonds (2012), Chapter 1; Dread History (Hill 2001)


Presentations sign up:
Monday ____________ Wednesday ______________ Friday ______________

(5) Themes: The Folklore of Jamaican Creole; The Emergence of Rastafari and Reggae in Jamaica
Week 5 – JC texts: Wamek Tombltod Ruol ina Dong; Anansi Mek Grong; Anansi ah Kaman Sens; Ziino Paradax; Bongo Mulata; King Banaana; Kuashi tu Bakra (Chang 2014: 119-125);

Theory: “Reggae and Rastafari: A short history” (Daynes 2010: 21-35); Edmonds (2012), Chapter 2

350-word abstract first draft due on Friday of Week 5

Presentations sign up:
Monday ____________ Wednesday ______________ Friday ______________

(6) Themes: Jamaican Creole Masterpieces; Methodological Approaches to Reggae Songs
Week 6 – JC texts: Di Gobna Salari; Nat libm Likl Tuang; Jumieka Langwij; Tengki, Mis Luu, Tengki; Langwij Baria (Chang 2014:126-132).


Bob Marley: “Babylon System” (Marley 2001:10); “Blackman Redemption” (Marley 2001:13); “Zimbabwe” (Marley 2001:185-186); “Zion Train” (Marley 2001: 187)

1,000-word Jamaican reggae album review final draft due on Friday

Presentations sign up:
Monday ____________ Wednesday ______________ Friday ______________

(7) Themes: The Jamaican Creole Bible Translation; Thematic Trends in the Jamaican
Reggae Charts
Week 7 – JC texts: A Wa Yu Naa Se; Luuk 1; Saam 91; 1 Karintianz 13; Dip Dem Bedwad; Die Da-Lait; Livnin Taim (Chang 2014:134-142);

Theory: Edmonds (2012), Chapter 4-5; “A diachronic analysis of Jamaican reggae charts, 1968-2000” (Daynes 2010:54-68);

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

REVIEW ON WEDNESDAY AND MIDTERM EXAM ON FRIDAY

(8) Themes: Traditional Jamaican Creole Songs; Songs and Historical Memory
Week 8 – JC texts: Banyan Chrii; Elena; Man Piaba; Manggo Taim; Linstid Maakit; Du No Toch Mi Tumieto; Nobadi Bizniz (Chang 2014:143-149).

Theory: Edmonds (2012), Chapter 6; “The construction of a musical memory” (Daynes 2010: 69-81)

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

Presentations sign up:
Monday ____________  Wednesday ____________  Friday ____________

(9) Themes: Contemporary Jamaican Creole Songs; Reggae and Historical Memory
Week 9 – JC texts: A Yu Mi Waah Fi de Wid; Tog No Shuo Lob; Swiit ah Dandi; Wain Pah Piepa; Uufa Grani; Fi mi Mada (Chang 2014:150-155);

Theory: “Slavery and the diaspora: Temporal and spatial articulations” (Daynes 2010: 85-104);

Bob Marley: “Forever Loving Jah” (Marley 2001: 51- 52); “Fussing and Fighting” (Marley 2001: 54); “Get Up, Stand Up” (Marley 2001: 55-56); “Give Thanks and Praises” (Marley 2001: 57)

4,000-word essay first draft due on Friday

Presentations sign up:
Monday ____________  Wednesday ____________  Friday ____________

(10) Themes: Translations into Jamaican Creole; Reggae and Rastafari uses of the Bible
Week 10 – JC texts: Di Ruod a di Jred; Di Wie; Sata; Sebm lej a Man; Di Piiriad (Chang 2014:156-162);

Theory: “The construction of a religious chain of memory” and “Messianism, between
past and future” (Daynes 2010: 105-140);

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

Presentations sign up:
Monday ____________  Wednesday ______________  Friday _____________

(11) Themes: Contemporary Jamaican Creole; Eschatological Constructs in Rastafari Reggae Songs
Week 11 – JC texts: Sens Outa Nansens; Gashanami Jeri; Get Flat; Jongk Fuud (Chang 2014: 163-170);

Theory: “Hope and redemption” and “The eschatology as future-present” (Daynes 2010: 141-168); Selections from Marcus Garvey (1923) and Fitz Balintine Pettersburg (1925)

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 and translation first draft

Presentations sign up:
Monday ____________  Wednesday ______________  Friday _____________

(12) Themes: Contemporary Jamaican Creole Prose, part I; Reggae and Rastafari Politics
Week 12 – JC texts: Di Niti Griti; Wa Relivant; Uomsik A-lik (Chang 2014: 171-173);

Theory: “The construction of a socio-political memory” (Daynes 2010: 169-187); Selections from Marcus Garvey (1923) and Fitz Balintine Pettersburg (1925)

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

Presentations sign up:
Monday ____________  Wednesday ______________  Friday _____________

(13) Themes: Contemporary Jamaican Creole Prose, part I; Reggae and Rastafari Liberation Theology
Week 13 – JC texts: Aal Bakra A No Di Siem Bakra; Liroz Die Dopi Tuori (Chang 2014: 176-179);

Theory: “Rhetoric of oppression and social critique” and “Only Rasta can liberate the people: Resistance and revolution” (Daynes 2010: 191-228); Selections from the speeches of H.I.M. Haile Selassie I.

Bob Marley: “One Love: (Marley 2001:105); “Rasta Man Chant” (Marley 2001:111); “Rastaman Live Up” (Marley 2001:112)
350-word abstract final draft due on Friday
4,000-word essay final draft due on Friday

Presentations sign up:
Monday ____________  Wednesday ____________  Friday ____________

(14) Themes: The Coming of Age of Jamaican Creole; Reggae and Rastafari’s Contribution to World History and Culture
Week 14 – JC texts: Rispek Fi Wi Uon; Kolcharal Rebaluushan; Epilag: ischri pah ‘i tip a mi tong (Chang 2014: 181-183);

Theory: “Time and memory” (Daynes 2001: 231-264); Selections from the speeches of H.I.M. Haile Selassie I.

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

1,000 word reggae song transcription and translation final draft on Friday

Presentations sign up:
Monday ____________  Wednesday ____________  Friday ____________

Week 15 - REVIEW AND FINAL EXAM

Wah Gwaan?
What’s up? How are you?
What a Gwaan?

Jamaica