

<p><b>Quest 1:</b>  <u>Atlantic Creole languages and cultures</u>  <b>Spring 2019</b></p> <p>Time: MWF 5/6 Periods  Quest 1 Theme: Identities  General Education:  Humanities and Writing (WR 2,000 words)  Material and Supplies Fees: None</p>	<p>Instructor 1: James Essegbey  Office Hours: Mondays and Wednesdays 2-3 and by appointment  Office: 1012 Turlington Hall  Phone: 352-2733060  Email: essegbey@ufl.edu</p> <p>Instructor 2: Benjamin Hebblethwaite  Office Hours: Wednesdays and Fridays, 4<sup>th</sup> period and by appointment  Office: 363 Dauer Hall  Phone: 352-2733762  Email: hebble@ufl.edu</p>
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**Course resources, information, announcements, updates, assignments, and discussions are available through the course canvas site ([www.elearning.ufl.edu](http://www.elearning.ufl.edu)).**

#### Course Description

A Creole language and culture emerges in the context of language contact. Creole languages and cultures are personal and social “**identities**” (*Quest theme*) constructed out of colliding national and economic forces. European colonialism, slavery and labor conditions are the historical forces that gave rise to the formation of most of these languages. New cultures and **identities** developed as a result of the contact. The course takes a detailed look at four Atlantic creoles that developed through contact between Europeans and Africans, and the shaping of new **identities** and traditions. It provides historical and social contextualization of creole languages and cultures through, among others, literature, visual art, film, and songs. Students study the impacts of global forces on Creole cultures and examine the influence of Creole cultures on the global stage; for example, the content and influence of creole music like *gumbe* in Sierra Leone or *reggae* in Jamaica, or the impact of Creole writers like Marlon James (Jamaica) on the international literary scene. In this class, students encounter traditions in linguistics, history, literature, music, visual arts, and postcolonial studies, LGBTQ studies, among other disciplines, in order to understand their own physical and historical proximity to Atlantic Creole identities and cultures.

Two instructors will teach this course. Dr. Essegbey teaches 50% and Dr. Hebblethwaite teaches 50%. Either professor will be available during office hours at any time during the semester for consultation about the section of the course that he has taught and the assignments.

Attendance and participation: 0.5% is deducted from the final grade for every unexcused absence. 0.25% is deducted from the final grade for every late arrival in class.

Participation is the involvement of students in communicative pair-work activities that focus on class themes and readings, responses requested from the instructor, and thoughtful questions asked for the benefit of the class. Participation includes the flexibility to work with neighboring students but also randomly assigned student-partners.

## Course Objectives

- Identify and describe the different Creole languages and their cultures
- Interpret basic texts from the Atlantic Creoles examined in the class
- Analyze and evaluate Atlantic Creole languages and cultures
- Analyze the historical situation of Atlantic Creoles and consider the impact of historical forces like colonialism and slavery on linguistic and cultural formation
- Analyze and describe the presence of African, European, and Native American (Caribbean) linguistic and cultural features in Atlantic Creoles
- Evaluate how the evolution of theories of creole formation reflects changing attitudes towards race.
- Explore issues of Creole identity via interviews with native Creole speakers
- Develop clear, organized, and effective oral and written presentations on an aspect of an Atlantic creole

## Quest 1 Description and Student Learning Outcomes

### Quest 1 Description:

Quest 1 courses are multidisciplinary explorations of essential questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students apply approaches from the humanities to mine works for evidence, create arguments, and articulate ideas.

### Quest 1 SLOs:

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

INTERNATIONAL DESCRIPTION (N): courses promote the development of students' global and intercultural awareness, in particular with respect to Jamaica, Sierra Leone, and Nigeria, and, more generally, the entire Atlantic region from West and Central African into the Caribbean region. 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.

INTERNATIONAL Student Learning Outcomes:

- Acquire knowledge of the content of Atlantic Creole languages, the form and content of their cultures, and the influence of their people and cultures worldwide
- Analyze and evaluate the role of international commerce, colonialism and the slave trade as pre-conditions for the emergence of Atlantic Creoles (Critical Thinking)
- Identify, describe and explain the impact of forced or voluntary international immigration in the formation of Creoles (Content)
- Evaluate and relate the place of Creole cultural expressions on the international setting, for example the influence of Jamaican reggae and literature internationally

HUMANITIES DESCRIPTION (H): courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. In our course, the terminologies of Linguistics, Literature and Cultural Studies provide a rich humanistic vocabulary. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. For example, how did these languages come into existence, what was the role of the European versus the African inputs, what influence did violence and compulsion have in the historical process, and what are the creative literary, artistic and cinematic productions of the Atlantic Creole civilizations? This course emphasizes clear and effective analysis and it approaches issues and problems from multiple perspectives such as linguistics, literature, historical and cultural studies.

HUMANITIES Student Learning Outcomes:

- Identify, describe and explain the history, underlying theory and methodologies used in the course (Content)
- Listen to Creole recordings, read Creoles texts and watch Creole films in order to identify and understand the people who speak them (Communication)
- Evaluate the criteria according to which creoles are said to be "proper" languages, contrary to earlier racist depictions of "broken" language (critical thinking).
- Critique and interpret an album or book or movie that comes from an Atlantic Creole culture (Critical Thinking)

WR DESCRIPTION: Courses that fulfill the Writing (WR) requirement provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, and usage) and the techniques that produce effective texts. Writing courses are writing intensive, require multiple drafts

submitted to the instructor for feedback prior to final submission, and fulfill **2,000-words** of the university's **24,000**-word writing requirement. The course includes 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 to learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.
- The instructors will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization
- Please consult the university's Writing Studio ([www.writing.ufl.edu](http://www.writing.ufl.edu))
- We will provide all feedback on assignments by the end of the course!!!!!!!!!!!!!!

The writing assignment will be submitted as a first and final draft. Before making changes on the final draft, students must turn on "**Track Changes**" in MS Word so that we can examine your corrections. **All 2,000 words need to be written to fulfill WR requirements.** These assignments constitute a range of specific writing forms, requiring different writing styles, approaches, and formats. An additional skill acquired is knowledge about how to properly source references in written work. Students who submit their essay after the deadline will not receive a WR credit.

Additional writing assignments include the language documentation assignment involving transcribing an interview and producing a write-up of (4) a creole-speaker living in Gainesville and her or his language and cultural practices a (5) class presentation about one aspect of the creole language or culture.

### ***Student Learning Outcomes***

Reflecting the curricular structure of Quest 1 and the Gen Ed designations, after taking Atlantic Creole languages and cultures students will be able to:

- Produce original, critical analyses of Atlantic Creole languages and cultures, using different methods of interpretation and analysis. Identify and interpret formal, historical or cultural elements that comprise these societies (**Content and connection SLOs for Quest 1**)
- Evaluate Atlantic Creoles and their expression in music, literature and cinema (**Content SLO for Quest 1**)
- Communicate about Atlantic Creole societies and the impact and struggles they have in the nations where they are numerically significant, and relate that to your experience (**Connection**)
- Identify, describe and explain the history, formation and structure of Atlantic Creoles (**Content SLOs for Gen Ed Hum and N and Quest 1**)
- Analyze the sociolinguistic situation of Atlantic Creole societies (**Critical Thinking SLOs for Gen Ed and Quest 1**)
- Identify, describe and explain the dominant cultural and ideological movements in Atlantic Creole societies (**Content SLOs for Gen Ed Hum and Quest 1**)

- Develop an abstract using concision and conceptual cohesion (**SLO Content and Critical Thinking for Gen Ed Hum**).
  - Analyze and evaluate Atlantic Creoles in an essay that is built upon a thesis statement and arguments arranged to enhance the reader's understanding. (**Critical Thinking SLOs for Gen Ed and Quest 1**)
  - 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, Krio, Nigerian Pidgin and Gullah (SLO Content, Communication & Critical Thinking for Gen Ed Hum and Quest 1).
  - Develop annotated bibliography is oriented to categorization, organization, format and style (**Content SLO for Gen Ed**).
  - Explore via the interview and write-up activity. The work requires seeking connections in the community, immersive listening and analysis of the interview. Transcription and the synthesis and description of the interview are analytical, requiring the interviewer and transcriber to carefully catalog and annotate her or his work. Annotations and explanations provide analysis about the main ideas expressed by the interviewee (Connection SLO for Quest 1).
  - Relate through a presentation an aspect of an Atlantic Creole linguistic or cultural aspect calls for organization, preparation and public speaking. (**Communication SLO for Gen Ed Hum and Quest 1**)
  - Evaluate and explore through viewing, reading or listening a film, book or album. The review requires selecting a work to be listened to, read or viewed analytically in order to offer an insightful critique of its strengths and weaknesses. A good review examines the product's lyrical, musical, thematic, cultural, narrative, and structural underpinnings in the context of "inter-musical" or "inter-textual" influences. (Critical Thinking for Gen Ed Hum and Quest 1)
  - Analyze and correct your own work. 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. (**SLO Content & Critical Thinking for Gen Ed Hum and Quest 1**)
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- **Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline.* Students will acquire a basic knowledge of Atlantic Creole languages and cultures through reading, listening and analyzing course content, competence in linguistic, literary and cultural terminology, concepts and theories. Achievement of this learning outcome will be assessed through an essay abstract, an essay, a bibliography, an interview with a Creole-speaker, a book or album or movie review, quizzes and a 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. The clarity and effectiveness of communication is assessed in the written essay. Finally, students will be assessed on the basis of their presentation on an aspect of Atlantic Creole language and culture, a public speaking activity that encourages students to communicate knowledge.
  - **Critical Thinking:** *Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.* Students are assessed on the basis of an abstract, an essay, and an album or book or movie review that emphasize critical thinking from multiple perspectives on Atlantic Creole languages, literatures

and cultures and their intersections with international culture and society through Diasporic communities. 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 and solutions. Achievement of this learning outcome will be **assessed** by means of the essay abstract, the essay, the album or book or movie review, and the midterm and final exams.

- **Connection:** Students should reflect on the different aspects of “being a creole” (including language, religion, music, folktales and food) that native creole speakers identify with, and how that relates to the way they also self-identify.

### Required readings, listening, viewings and course content

This is a sample of articles and book chapters that will be assigned throughout the semester. It may vary from one semester to another. Links to journal articles will, where available, be provided in the syllabus. Otherwise, they will be made available on Canvas. Book chapters will be accessible through the Course Reserves Unit in Library West. The url of the movies that are available will also be provided in the syllabus.

### Scholarly papers

Ade Dopamu: The Yoruba Religious System

(<http://www.dacostaex.net/Benin/PESQUISA/CLIP%20-%20IORUBAS%20ASPECTOS%20RELIGIOSOS.pdf>)

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

Cassidy, Frederic G. 1994. ‘Gullah and the Caribbean connection’. In *The crucible of Carolina: essays in the development of Gullah language and culture*. Pp 16-22

Constance, Barbara D. 2019. Simplifying definitions of Pidgins and Creoles within the Trinidad and Tobago context. *International Journal of English Literature and Social Sciences (IJELS)* Vol -4, Issue-2, Mar - Apr, 2019 (<https://dx.doi.org/10.22161/ijels.4.2.22>)

Creel, Margaret Washington. 1990. "Gullah attitudes toward life and death." *Africanisms in American culture*. 69-97

Faraclas, Nicholas. 1988. "Nigerian Pidgin and the languages of southern Nigeria." *Journal of Pidgin and Creole Languages* 3, no. 2. 177-197

Faraclas, Nicholas. 2008 "Nigerian Pidgin English: morphology and syntax." *Varieties of English: Africa, South and SouthEast Asia* (eds) Mesthrie, Rejend: 340-367

Finney, Malcolm Awadajin. 2013. “Krio.” Chapter in *The Survey of Pidgin and Creole Languages*, pp. 157-167. Edited by Susanne Maria Michaelis *et al.* Oxford: Oxford University Press.

Fuller, Sharon Y. 2015. "Gullah Geechee Indigenous Articulation in the Americas." PhD diss., UC

Berkeley, 2015

Holm, John. 2000. *An introduction to pidgins and creoles*. Cambridge: Cambridge University Press (pp15-67)

Houston, Lynn Marie. 2005. *Food culture in the Caribbean*. Greenwood Publishing Group.

Pollitzer, William S. 2005. *The Gullah people and their African heritage*. University of Georgia Press

Warner-Lewis, Maureen. 1999 "Cultural reconfigurations in the African Caribbean." *The African Diaspora: African Origins and New World Identities*. 19-27.

Steffens, Roger. (1998). "Bob Marley: Rasta Warrior," Chapter in, *Chanting down Babylon : the Rastafari reader*, pp. 253-266. Edited by Spencer, W. D., McFarlane, A. A., & Murrell, N. S. Philadelphia .P Temple University Press, 1998.

Spencer, William David. (1998). "Chanting Change around the World through Rasta Ridim and Art," Chapter in, *Chanting down Babylon : the Rastafari reader*, pp. 266-283. Edited by Spencer, W. D., McFarlane, A. A., & Murrell, N. S. Philadelphia : Temple University Press, 1998.

### **Creole Texts: Bibles, Novels & Short Stories**

*Di Jamiekan Nyuu Testament* (Free online resource)

Doris de housegel

<http://elnathanjohn.blogspot.com/2010/11/doris-de-housegirl-story-in-nigerian.html>

James, Marlon. 2015. *A Brief History of Seven Killings*. New York: Riverhead Books. [Students are required to purchase the Audible.com version in order to *listen* to the novel so that they become better acquainted with Jamaican Creole and Jamaican English which are richly illustrated on the recordings]

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

Oluwagbemiga Ogboro-Cole Mami Wata. Short stories in Nigerian Pidgin

Opala, Joseph A. De fox en de crow (<https://glc.yale.edu/sites/default/files/files/Gullah%20Story.pdf>)

Pratt, Daphne Barlatt. 2017. *Krio Salad*. Freetown: Sierra Leone Writers Series. [A book with texts, stories, folktales, letters, poems, songs, proverbs and riddles in Sierra Leone Krio]

*The Sierra Leone New Testament* (Free online resource)

### **Movies (including documentaries) & Music**

Gullah tales (<https://www.knowitall.org/video/bossy-elephant-gullah-gullah-tales>)

Henzell, Perry. 1972. *The Harder They Come* (Movie)

Janice Marie Collins. A taste of Gullah (<https://www.youtube.com/watch?v=EHV43AlwJQo>)

Making akara (<https://www.youtube.com/watch?v=J9G2lBLdEBc>)

Sweet Mother: song in Nigerian Pidgin (<https://www.youtube.com/watch?v=3mecNrIaWOA>)

The Perfect Houseboy (Nigerian Movie series on YouTube)

### **Dictionary**

Thompson, Hanne-Ruth, Momoh Taziff Koroma. 2014. *Krio-English/English-Krio Dictionary & Phrasebook*. New York: Hippocrene Books, Inc.

### **Style manual**

13) 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)**

#### **Final exam (200 points)**

Students will take the final exam during a 50-minute period in class. Students will be required to identify, analyze and describe creoles, briefly assess theories about creoles, and discuss cultures and identities of creole speakers.

#### **2,000 Word Essay (250 points)**

This assignment asks students to write an analysis focused on an aspect of Atlantic Creole language, literature or culture. First and second draft are submitted on Canvas. 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 (Content, and critical thinking). **“Track Changes”** must be turned on before edits are made to the final draft to receive consideration.

### **1,000-word interview project (150 points)**

This assignment involves interviewing a Creole-speaker and transcribing and interpreting the conversation (1,000 words). Students should interview the Creole-speaker about their language, their attitude to their language and culture, and their views on creole identity. Students should relate that to their own experience about their language and culture. Club Creole, Jamsa and the African Students Union are good places to recruit a Creole-speaker to participate (Connection and communication). These student bodies are large therefore each student in our class should find it easy to recruit a Creole speaker. Just to be sure, we will work with presidents of these associations early on to help with the recruitment process.

### **Presentation on an important aspect of Atlantic Creole language, literature or culture (150 points)**

Students will be divided into groups and each group will have 15 minutes to present a PowerPoint (or similar/better) presentation. Slides should be clear 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. Students will present their project using different forms of multimedia and technology (Communication).

### **Album, book or movie review (50 points)**

The 500-word album or book or movie review is designed to encourage close-engagement with the album or book or movie that is examined. 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, editing, narration, visual dimensions and place the work within the larger tradition. The review is submitted twice (Critical thinking and communication).

### **Quizzes (200 points)**

There will be a quiz at the end of the discussion of each language, that reviews the material covered in class during the period (Content).

### **Evaluation of Grades**

Assignment	Total Points	Percentage of Grade
Final	200	20%

2,000 Word Essay Draft 1 + Final Draft (Track changes)	250	25%
1,000-word report of an interview with a Creole-speaker and explanation	150	15%
Presentation of an aspect of Atlantic Creole language, literature or culture	150	15%
Album or book or movie review (500 words)	50	5%
Quizzes	200	20%
<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>

- A minimum grade of C is required for general education credit.

**Writing Requirement**

This course confers 2,000 words towards the Writing Requirement (WR), which ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. While helping students meet the broad learning outcomes of content, communication, and critical thinking, the instructor will evaluate and provide feedback on students' written assignments with respect to grammar, punctuation, clarity, coherence, and organization

Course grades have two components. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

**General Writing Rubric: This will be used for all writing 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, 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 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 for its purpose. Paper guides the reader 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. (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. (9-10)	Begins to offer reasons to support paper'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)	Uses generalization or opinions to support its points. Uses examples, but they aren't directly connected or relevant. Personal experience and assumptions are common. (7-8)	Clichés and overgeneralizations are relied upon with little reference to resources or evidence. Personal narrative dominates informed narrative. (6-7)	Uses irrelevant details or 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. <b>(9-10)</b>	Contains a small amount of errors that challenge the reader, but don't interfere with understanding. <b>(8-9)</b>	Several mechanical errors that interfere with meaning, but don't impede overall understanding. <b>(7-8)</b>	Many mechanical errors that challenge meaning. Hard to understand connections. <b>(6-7)</b>	Many mechanical errors making it impossible to understand. <b>(0-6)</b>
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## **Class Attendance and Make-Up Policy**

Class attendance is expected. Each unexcused absence will result in a 10-point 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/](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.

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Week	Day	Theme, Topic & Gen Ed Designation	Readings & Assignments
1	<b>The origins and history of Creole languages and identities (Essegbey/Hebblethwaite)</b>  We discuss definitions of a Creole and what makes it a “proper” (as opposed to “broken”) language, including theories about the origin of creoles ( <b>Content</b> ). Some of the earlier theories were rooted in racist ideologies. We explore in general issues of creole identity and culture and relate it those of students ( <b>Connection</b> ).		
	1	An introduction to pidgins and creoles	Holm’s <i>An introduction to pidgins and creoles</i> (pp. 15-67) and Constance’s Simplifying definitions of Pidgins and Creoles within the Trinidad and Tobago context
	2	Cultural reconfigurations	Cultural reconfigurations in the African Caribbean by Maureen Warner-Lewis, (pp19-27)
	3	Creole identities	Thompson & Koroma (2014), “Introduction” (pp. 1-8); Pratt (2017), “Introduction” and “Just a Taste” (pp. 1-4); Chang (2014), “Aboriginal legacy” (of Jamaican), “Iberian Touch,” “The British Stamp,” “West African Roots” (pp. 22-32)
2	<b>The Fundamental Features of Jamaican Creole language and culture (Hebblethwaite)</b>  We examine the origins of Jamaican Creole (H and N) ( <b>Content</b> ). Students study the history, the theories, and methodologies used to study Jamaican Creole language, culture and literature? ( <b>Content</b> and <b>Critical Thinking</b> ) The students examine how authors use Jamaican language and culture to develop novels and art (H) ( <b>Content</b> )		
	1	Jamaican Literature  Jamaican Language	Listen to Marlon James (2015), “Original Rockers” (listen to pp. 1-98) Chang (2014), “Origins,” “Origins of Jamaican Speech,” “Current status” (pp. 17-21); “Reflecting Back” (on Creole identity) (pp. 33-35)
	2	Jamaican Literature  Jamaican Language Jamaican Cinema	Listen to Marlon James (2015), “Ambush in the night” (listen to pp. 99-170) Chang (2014) “Grammar” (pp. 39-49) <i>Harder They Come</i>
	3	Jamaican Literature  Jamaican Language	Marlon James (2015), “Ambush in the night” (listen to pp. 172-244) Chang (2014) “Grammar” (pp. 50-58)
3	<b>The History and Structure of Jamaican Creole (Hebblethwaite)</b>		



<p>We discuss the history and structure of Jamaican Creole spelling and vocabulary (H and N) (<b>Content</b>). We explore the historical and social situation in Kingston in the 1970s and its impact James' story-telling (H) (<b>Content</b> and <b>Connections</b>). We address how Jamaican Creole is used in songs in comparison to Standard Jamaican English speech (<b>Connections</b>)</p>		
1	Jamaican Literature  Jamaican Language	Listen to Marlon James (2015), "Ambush in the night" & "Shadow Dancing" (listen to pp. 245-313) Chang (2014) "Orthography" (pp 63-74); "Kuako" and "Imansipieshan Anivoersri Piich" (115-118)
2	Jamaican Literature  Jamaican Language  Jamaican Music	Listen to Marlon James (2015), "Shadow Dancing" (listen to pp. 314-395) Chang (2014) "Vocabulary" (79-99); "Di Gobna Salari" (pp.126-127); Nat libm Likl Tuang (p. 127), Man Piaba (p. 145) [song], Linstid Maakit (p. 147) [song]
3		Listen to Marlon James (2015), "Shadow Dancing" & "Kids in America" (listen to pp. 396-476) Chang (2014) "Vocabulary" (100-108); "Jumieka Langwij" (p. 128); "Langwij Baria" (p. 130), "Swiit an Dandi" [song] (p. 152), "Jongk Fuud" (p. 170) [song] <b>Propose topics for 2000-word essay</b>
4	<p><b>Reggae and the Global Diffusion of Jamaican Creole (Hebblethwaite)</b></p> <p>We discuss how Bob Marley and reggae music diffused worldwide and project Jamaican Creole into numerous societies, especially African (H&amp;N) (<b>Connections</b>). We explore the Jamaican Diaspora in the United States (H&amp;N) (<b>Connections</b>). We examine how an Ethiopian King (Haile Selassie I) is the divine figure of Rastafari spirituality (H&amp;N) (<b>Critical Thinking</b>)</p>	
1	Jamaican Literature  Jamaican Music	Listen to Marlon James (2015), "Kids in America" (pp. 477-576) 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) Roger Steffens, "Bob Marley: Rasta Warrior" (pp. 253-265)
2	Jamaican Literature  Jamaican Music  Jamaican Religion	Listen to Marlon James (2015), "Sound Boy Killing" (listen to pp. 577-646) (audible.com) 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) Spencer, William David. (1998). "Chanting Change around the World through Rasta Ridim and Art" (pp. 266-283)
3	Jamaican Literature	Listen to Marlon James (2015), "Sound Boy Killing" (pp. 647-686) (audible.com)

		Jamaican Language	Quiz on Jamaican Creole Submit 500-word Album or Movie Review
5	<b>The Structure and Culture of Sierra Leone Krio (Hebblethwaite)</b>  We examine Krio and where it come from (H) ( <b>Content</b> and <b>Connection</b> ) We compare Sierra Leone Krio with Jamaican Creole ( <b>Connection</b> ). We discuss the language and culture expressed in Krio folktales (H) ( <b>Content</b> ). We analyze the structure of Krio grammar, phonology and lexicon ( <b>Content</b> ).		
	1	Introduction to the sounds and grammar of Sierra Leone Krio	Thompson & Koroma (2014), "Krio Sounds" and "Krio Grammar" (pp. 10-41) Finney (2013). "Krio" (pp. 157-162)
	2	Introduction to the sounds and grammar of Sierra Leone Krio Basic Krio reading exercises	Thompson & Koroma (2014), "Krio Grammar" (pp. 42-66) Finney (2013). "Krio" (pp. 163-165) Pratt (2017), "Lesin 1," "Lesin 2" "Lesin 3" (pp. 8-13)
	3	Introduction to the sounds and grammar of Sierra Leone Krio Basic Krio reading exercises	Thompson & Koroma (2014), "Phrasebook" (pp. 142-167) Pratt (2017), "Lesin 4," "Lesin 5," "Lesin 6" (pp. 14-19) <b>Receive corrections back on the 500-word Album or Movie Review</b> <b>Submit abstract for 2000-word essay</b>
6	<b>The History, Development, Folklore, Music and Art of Sierra Leone Krio (Hebblethwaite)</b>  We discuss Krio folklore and proverbs that proliferate in Sierra Leone ( <b>Content</b> ). We examine the features of the community's culture and identity that the folklore and proverbs express ( <b>Critical Thinking</b> ). We examine the advantages and disadvantages, if any, of community's developing writing in Creole languages ( <b>Critical Thinking</b> )		
	1	"Lesin 7," "Lesin 8," "Lesin 9," "Lesin 10" "Phrasebook"	Pratt. 2017. Pp 15 – 30 Thompson & Koroma (2014) (pp. 168-206)
	2	Reading Sierra Leone Krio "Salon na wi ɔ l yon", "mɔdɛnlɔ", "Na bebi gyal", "Ston get biabia" & "Aw myuzik nan wol"	Pratt. 2017. Pp 79-87 & 140 - 148
	3	Reading Sierra Leone Krio "Wetin mɛk spayda wes smɔl" & "Aw kɔni rabbit get in nem"	Pratt. 2017. Pp 156 – 163 <b>Quiz on Krio</b> <b>Receive corrections back on the abstract for 2000-word essay</b>
7	<b>Nigerian Pidgin (Essegbey)</b>  We discuss the properties of Nigerian Pidgin that make it a creole. We compare it to indigenous Nigerian languages noting similarities and differences, and explore attitudes		

	towards the language through its use in Nigerian movies. Quest 1 SLOs: students will be able to identify, describe and explain Nigerian creole ( <b>Content</b> ), connect attitudes to the language to attitudes towards minority languages in the United States ( <b>Connection</b> )	
	1	The language Faraclas, Nicholas. 2008 "Nigerian Pidgin English: morphology and syntax." <i>Varieties of English: Africa, South and SouthEast Asia</i> (eds) Mesthrie, Rejend: 340-367
	2	The connection between Nigerian Pidgin and Indigenous languages Faraclas, Nicholas. 1988. "Nigerian Pidgin and the languages of southern Nigeria." <i>Journal of Pidgin and Creole Languages</i> 3, no. 2. 177-197
	3	The place of Pidgin in Nigerian movies The perfect houseboy ( <a href="#">Nigerian Movie</a> )
8	<b>Nigerian Pidgin: Attitudes and Religion (Essegbey)</b>  We explore further attitudes towards Nigerian Pidgin as well as religion (H & I)	
	1	Language politics in Nigeria Igboanusi, Herbert. 2008. "Empowering Nigerian Pidgin: a challenge for status planning?" <i>World Englishes</i> 27, no. 1. 68-82
	2	The reflection of attitudes toward Nigerian Pidgin in novels and short stories. Doris de housegel & Mami Wata (pp1-74)
	3	The Yoruba religious system Ade Dopamu: The Yoruba Religious System (pp1-10)
9	<b>Nigerian Pidgin Music and Culture (Essegbey)</b>  We explore the cultural manifestations of creole people through Nigerian Pidgin music, discuss the transfer and evolution of food culture in the preparation of Acara in Nigeria and Brazil (H & I). We also look at African traits in Gullah. Quest 1 SLO. In addition to identifying and describing the language and culture of Nigeria Pidgin, students identify the influence of Africa on their cultures (Content and Connection)	
	1	Sweet Mother Music by Prince Nico <b>Quiz on Nigerian Pidgin</b>
	2	Making akara (acaraje in Brazil) Lynn Marie Houston's <i>Food culture in the Caribbean</i> (Chapter 2) (pp31-80)
	3.	The Gullah people and their African heritage Pollitzer, William S. 2005. <i>The Gullah people and their African heritage</i> . University of Georgia Press (pp1-50)
10	<b>Gullah Culture (Essegbey)</b>  We identify, describe and explain Gullah belief systems and compare it to the wider American belief systems ( <b>Critical Thinking</b> and <b>Connection</b> ).	

	1	Gullah Geechee Indigenous Articulation in the Americas	Fuller, Sharon Y. 2015. "Gullah Geechee Indigenous Articulation in the Americas." PhD diss., UC Berkeley, 2015 (1-39)
	2	Religion: Gullah attitudes toward life and death	Creel, Margaret Washington. 1990. "Gullah attitudes toward life and death." <i>Africanisms in American culture</i> . 69-97
	3	Short stories in Gullah	Opala, Joseph A. De fox en de crow (pp1-3) <b>Submit 2000-word essay (Essegbey/Hebblethwaite)</b>
11	<b>Gullah language and Culture (Essegbey)</b>  The United Nations made 2019 the International Year of Indigenous languages in order to raise awareness of the fact that many indigenous languages and cultures are disappearing. This week, we discuss Gullah traditions and the concerns by community members that their culture is endangered ( <b>Critical thinking</b> )(H&D)		
	1	The Gullah culture	PBS Documentary
	2	Sights and Sounds of Gullah	Documentary by Janice Marie Collins
	3	Visit by Native Gullah speaker	<b>Quiz on Gullah</b> <b>Students receive 2000-word essays back with 80% of the grade. They can revise and resubmit for 20% more. (Essegbey/Hebblethwaite)</b>
12	Interview native speakers: Students break in groups and interview native speakers of creoles. This is for 2 purposes: writing a 1000-word (individual paper) comparing creole identities to their own, and putting together a group presentation on an aspect of creole culture		
13	Group Presentations (Essegbey/Hebblethwaite)		
14	Group Presentations (Essegbey/Hebblethwaite)		
15	<b>Submit 2000-word essay</b>		