

<p>Quest 1: <u>Atlantic Creole languages and cultures</u> Fall 2023</p> <p>Time: MWF 5/6 Periods Quest 1 Theme: 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: 342 Pugh Hall Phone: 352-8462431 Email: essegbey@ufl.edu</p> <p>Instructor 2: Benjamin Hebblethwaite Office Hours: Mondays and Wednesday, 4th 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).

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, 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)
- We will provide all feedback on assignments by the end of the course!!!!!!!!!!!!!!

Each writing assignment will be submitted as a first and final draft, including

(1) the essay abstract (think of this as the opening argument of your essay) (350 words);

(2) the essay (2,000 words not including bibliography)

(3) album or book or movie review (500 words). **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.

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**)

- **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 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. 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. 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.

Required readings:

Ade Dopamu: The Yoruba Religious System

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

Baron, Robert and Cara, Ana C. (eds.), *Journal of American Folklore*, Volume 116, Number 459, Winter 2003, pp. 4-8 (Article)

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

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

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

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.” In *The Survey of Pidgin and Creole Languages: English-based and Dutch-based Languages*, edited by Michaelis, Maurer, Haspelmath and Huber, pp. 157-167. Oxford: Oxford University Press.

Houston, Lynn Marie. 2005. *Food culture in the Caribbean*. Greenwood Publishing Group.
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>)
Romaine, Suzanne. 2017. *Pidgin and creole languages*. Routledge
Singh, Ishtla. 2000. *Pidgins and Creoles: An Introduction*. London: Arnold.
Warner-Lewis, Maureen. 1999 "Cultural reconfigurations in the African Caribbean." *The African Diaspora: African Origins and New World Identities*. 19-27.

Scholarly papers and books that might be valuable for the Essay or Review assignments:

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>)
Cuffe, Andre. 2022. *Jamaican Patois: Get Past Ya Mon and Speak Jamaican Fi Real*. Chat Patwah.
Farquharson, Joseph T. 2013. "Jamaican." In *The Survey of Pidgin and Creole Languages: English-based and Dutch-based Languages*, edited by Michaelis, Maurer, Haspelmath and Huber, pp. 81-92. Oxford: Oxford University Press.
Holm, John. 2000. *An introduction to pidgins and creoles*. Cambridge: Cambridge University Press (pp15-67)
Pollitzer, William S. 2005. *The Gullah people and their African heritage*. University of Georgia Press
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.

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=J9G2IBLdEBc>)

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

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

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)

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. Initially, students are required to submit a title and 200-300-word abstract (50 pts) for approval. This is corrected and given back. Students then submit an initial but **complete** draft of the paper (200 pts). The essay should be structured with an informative title, 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 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. NOTE THAT PROFESSORS WILL BE LOOKING OUT FOR ESSAYS WRITTEN BY CHATGPT AND OTHER TYPES OF ARTIFICIAL INTELLIGENCE. THESE WILL RECEIVE VERY LOW POINTS. 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 for a higher score. Additional points will be added to the first draft submission portal.

Making contact with a Creole speaker (20 points)

Establish contact with someone from a Creole-speaking country who is not a parent or a sibling. Get commitment from the person to be interviewed. 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.

Conduct interview and upload the audio (80 pts)

Students should interview the Creole person about their attitude to their language and culture, and their views on creole identity. The interview should be detailed. The audio should be uploaded by due date.

1,000-word interview project (150 points)

Students should write a 1,000-word reflection about the interview. They should relate the discussion to their own attitude about their language and culture as well as identity.

Presentation on an important aspect of Atlantic Creole language, literature or culture (100 points)

Students will be divided into groups and each group will have 25 minutes to present a PowerPoint (or similar/better) presentation. The content should depart from something learned in class and bring in new insights that were not covered at all in class. 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 (100 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 four quizzes that review the material covered in class (Content).

Roll Call Attendance (100 points)

A student automatically loses an amount of points proportionate to her or his absences, i.e. total number of meetings minus absences.

Evaluation of Grades

Assignment	Total Points	Percentage of Grade
2,000 Word Essay Abstract/Opening Paragraph, 200-300 words	50	5%
2,000 Word Essay Draft 1 + Final Draft (Track changes required)	200	20%
Report contact with Creole speaker	20	2%
Interview creole speaker and submit interview	80	8%
1,000-word report based on interview and include reflections	150	15%
Presentation of an aspect of Atlantic Creole language, literature or culture	100	10%
Album or book or movie review (500 words)	100	10%
Quizzes	200	20%
Attendance	100 A student automatically loses an amount of points proportionate to her or his absences.	MAX -10%
TOTAL	1000	100%

Grading Scale & GPA equivalent:

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

More information on grades and grading policies is here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

- **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 assignments.

Ideas (40pts)

Organization and Coherence (30pts)

Support (10pts)

Style (10pts)

Mechanics (10pts)

*modified from UC Davis composition rubric

	A: 90 – 100	B: 80 – 90	C: 70 – 80	D: 60 – 70	E: < 60
Ideas (40pts)	Excels in responding to the assignment. Demonstrates sophisticated thinking. Central ideas are clearly	A solid paper, mostly responding to the assignment. Clear statement of ideas, but may have some minor issues or incomplete	Paper responds to the assignment but weakly. There is a central idea, but it is not sufficiently described and communicated.	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)

	communicated and complexity of ideas are presented. Understands and critically evaluates and cites sources. (36-40)	discussions. Shows careful reading of sources, but perhaps not as sophisticated of use of sources. (32-36)	Often very general thoughts presented. (28-32)		
Organization and Coherence (30pts)	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)
Support (10pts)	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)
Style (10pts)	Chooses words with precision and uses specificity. Sentences are clearly structured and carefully focused, not rambling. (9-10)	Uses words accurately and effectively but not necessarily with precision. Sentences are clear, structured, and focused, though some may be awkward or incomplete. (8-9)	Uses vague and general words. May use some inappropriate language. Sentences are structured correctly, but perhaps unfocused, repetitive or confusing. (7-8)	Vague, abstract, and personal in content. Several awkward sentences. Sentence structure is simple and doesn't facilitate understanding. (6-7)	Awkward sentences throughout. Misuse of words. Inappropriate language. (0-6)
Mechanics (10pts)	Entirely free of spelling, punctuation, and grammatical errors. (9-10)	Contains a small amount of errors that challenge the reader, 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. As stated above, each unexcused absence will result in a 0.5% deduction in the final grade (up to a maximum of 10%). Tardiness will also result in a 0.25% deduction.

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 absence and who can provide appropriate documentation for the absence will be given a reasonable period of time to make up the late work.

Covid-19 statements recommended by UF: If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.ufl.edu for screening/testing and vaccination opportunities.

If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565 <https://disability.ufl.edu/get-started/>) 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 professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-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. Laptops can be used for note taking.

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.

U Matter, We Care:

If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website (<https://umatter.ufl.edu/>) to refer or report a concern and a team member will reach out to the student in distress.

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.

Regulation around In-Class Recording:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Week	Date	Theme, Topic & Gen Ed Designation	Weekly Readings & Assignments
1	<p>The origins and history of Creole languages and identities (Essegbey/Hebblethwaite) We discuss definitions of a Creole and what makes it a “proper” (as opposed to “broken”) language, including theories about the origin of creoles (Content). 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 (Connection).</p>		
	Wed Aug 23	Creole identities	Introduction to the course – Hebblethwaite <i>Pidgin and creole languages</i> by Suzanne Romaine, pp. 1-22
	Fri Aug 25	An introduction to pidgins and creoles Cultural reconfigurations	Introduction to the course – Essegbey Introduction: Creolization and Folklore--Cultural Creativity in Process, by Robert Baron and Ana C. Cara (eds.), <i>Journal of American Folklore</i> , Volume 116, Number 459, Winter 2003, pp. 4-8 (Article) Cultural reconfigurations in the African Caribbean by Maureen Warner-Lewis. In Isidore Okpewho, Carole Boyce Davie and Ali A. Mazrui (eds.), <i>The African Diaspora: African Origins and New World Identities</i> . Pp. 19-27. Bloomington: Indiana University Press
2	<p>Nigerian Pidgin (Essegbey) 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 (Content), connect attitudes to the language to attitudes towards minority languages in the United States (Connection)</p>		
	Mon Aug 28	The language	Faraclas, Nicholas. 2008 "Nigerian Pidgin English: morphology and syntax." <i>Varieties of English: Africa, South and SouthEast Asia (eds) Mesthire, Rejend</i> : 340-367
	Wed Aug 30	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
	Fri Sep 1	The place of Pidgin in Nigerian movies	The perfect houseboy (Nigerian Movie) (https://www.youtube.com/watch?v=Oh-ELMrTEh4) English actress in Nollywood (https://www.bbc.com/news/av/entertainment-arts-36262236) <u>Submit evidence of communication with an Atlantic Creole person who is not a parent</u>
3	<p>Attitudes towards Nigerian Pidgin (Essegbey) We explore further attitudes towards Nigerian Pidgin (H & I)</p>		
	Mon Sep 4	Labor Day holiday	
	Wed Sep 6	Attitude to Nigerian Pidgin	‘Use and Attitudes towards Nigerian Pidgin English among Nigerian University Students’ by Akande, Akinmade T. and L. Oladipo Salami.

	Fri Sep 8	Language politics in Nigeria	Igboanusi, Herbert. 2008. "Empowering Nigerian Pidgin: a challenge for status planning?" <i>World Englishes</i> 27, no. 1. 68-82
4	Nigerian Pidgin Music and Culture (Essegbey) 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)		
	Mon Sep 11	Sweet Mother	Music by Prince Nico (https://www.youtube.com/watch?v=3mecNrlaWOA)
	Wed Sep 13	The Yoruba religious system	Ade Dopamu: The Yoruba Religious System. Pp1-10
	Fri Sep 15	Acarajé	The ethno-scenology and ethno-culinary of the <i>acarajé</i> by Vivaldo da Costa Lima Quiz on Nigerian Pidgin (online) <u>Submit audio of interview Atlantic Creole person</u>
5	Gullah language and Culture (Essegbey) 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 the Gullah language and the concerns that the language is endangered (Critical thinking)(H&D)		
	Mon Sep 18	The Gullah people and language	Gullah, by Thomas B. Klein. In Susanne Maria Michaelis, Philip Maurer, Martin Haspelmath and Magnus Huber (eds.), <i>The survey of Pidgin and Creole languages</i> , vol 1. Pp139-147
	Wed Sep 20	Short stories in Gullah	De fox en de crow In <i>The Gullah: Rice, Slavery and the Sierra-Leone-American connection</i> . By Joseph A. Opala
	Fri Sep 22	Is Gullah dying?	On Decreolization and Language Death in Gullah by Patricia Jones-Jackson. <i>Language in Society</i> , Sep., 1984, Vol. 13, No. 3, pp. 351-362
6	Gullah Culture (Essegbey) We identify, describe and explain Gullah belief systems and compare it to the African and wider American belief systems (Critical Thinking and Connection).		
	Mon Sep 25	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
	Wed Sep 27	Sights and Sounds of Gullah	Documentary by Janice Marie Collins
	Fri Sep 29		<u>In person quiz for Gullah (online component added)</u>
7	1000-word essay		
	Mon	Students work on 1000-word essay	

	Oct 2	
	Wed Oct 4	<u>Submit 1000-word essay (reflection) based on interview with Creole or Creole-heritage person</u>
	Fri Oct 6	Homecoming. No classes
8	Jamaican Creole language and culture (Hebblethwaite) We examine the origins of Jamaican Creole (H and N) (Content). Students study the history, the theories, and methodologies used to study Jamaican Creole language, culture, and literature (Content and Critical Thinking). The students examine Jamaican Creole linguistic structure, language history, and cultural phenomena such as songs (H) (Content)	
	Mon Oct 9	Jamaican Linguistics Jamaican Language Jamaican Music Farquharson, section 1 Chang, <i>Arijin</i> / Origins, pp 17-18 Song: Koffee
	Wed Oct 11	Jamaican Linguistics Jamaican Language Jamaican Music Farquharson, section 2 Chang, <i>Arijin</i> / Origins: <i>Arijin a Jumieka taak</i> / Origins of Jamaican speech, pp. 19-21 Song: Chronixx
	Fri Oct 13	Jamaican Language Chang, <i>Arijin</i> / Origins: <i>Aborijinal krebe</i> / Aboriginal legacy; <i>Aibiirian toch</i> / Iberian touch; <i>Di British tamp</i> / The British stamp, 21-24
9	The History and Structure of Jamaican Creole (Hebblethwaite) We discuss the history and structure of Jamaican Creole history, spelling, and vocabulary (H and N) (Content). We explore origin of Jamaican Creole through the language contact (H) (Content and Connections). We address how Jamaican Creole is used in songs in comparison to Standard Jamaican English speech (Connections)	
	Mon Oct 16	Jamaican Linguistics Jamaican Language Jamaican Music Farquharson, section 3 Chang, <i>Arijin</i> / Origins, pp. 24-30 Song: Spice
	Wed Oct 18	Jamaican Linguistics Jamaican Language Jamaican Music Farquharson, sections 4-5 Chang, <i>Arijin</i> / Origins, pp. 30-35 Song: Koffee
	Fri Oct 20	Jamaican Linguistics Jamaican Language Jamaican Music Farquharson, section 6 Chang, Grammar: <i>Prepozishan, Voerb, Pluural, Pozeshan, Jenda</i> , pp. 39-41 Song: Spice <u>Submit 200-300 word abstract/opening paragraph for 2000-word essay</u>
10	Reggae and the Global Diffusion of Jamaican Creole (Hebblethwaite) We discuss how reggae music diffused worldwide and projected Jamaican Creole into numerous societies, especially African (H&N) (Connections). We explore the Jamaican Diaspora in the United States (H&N) (Connections). We examine Jamaican Creole grammar and critique ideological features of songs (H&N) (Critical Thinking)	
	Mon Oct 23	Jamaican Linguistics Jamaican Language Farquharson, sections 7-8

		Jamaican Music	Chang, Grammar: <i>Pruonaminal, Pozesiv, Ditoermina, Indefinet, Relitib</i> , pp. 42-44 Song: Jose Wales <u>Quiz on Jamaican Creole</u>
	Wed Oct 25	Jamaican Linguistics Jamaican Language Jamaican Music	Farquharson, sections 9-10 Chang, Grammar: <i>Voerbal</i> , pp. 45-47 Song: Kabaka Pyramid
	Fri Oct 27	Jamaican Language	Chang, Grammar: <i>Imperatib, Muodal agzileri, Voerbal agzileri, Madifaya</i> , pp. 48-50 <u>Submit 500-word Movie, Book, or Album Review</u> <u>Receive back corrections on the abstract for 2000-word essay</u>
11	The Structure of Jamaican Creole and Culture of its Speakers (Hebblethwaite) We continue to examine Jamaican Creole's grammar, spelling, and vocabulary (H) (Content and Connection) We compare competing Jamaican Creole spelling systems with English (Connection). We discuss how Jamaican spelling captures variation in the Creole continuum (H) (Content). We analyze the orthographic representation of vowels and consonants (Content).		
	Mon Oct 30	Jamaican Language	Chang, Grammar: <i>Negitib, Kapiula, Voerbal Flexibiliti</i> , 51-56
	Wed Nov 1	Jamaican Language Jamaican Orthography	Chang, Grammar: <i>Advoerb</i> , pp. 57-59 Chang, Orthography: <i>Fonimik sistim, Nof wie fi se di siem ting</i> , pp. 63-65
	Fri Nov 3	Jamaican Creole Sociolinguistics and Orthography	Chang, Orthography: Acrolect, Mesolect, and Basilect, <i>Shaat Vowil, Lang Vowil, Niezalaiz Vowil, Vowil Bonggl, Kansanant, Kanchrakshan</i> , pp. 66-73 <u>Receive corrections back on the 500-word Movie, Book, or Album Review</u>
12	The History, Development, Folklore, Music and Art of Jamaican Creole (Hebblethwaite) We discuss Krio folklore and proverbs that proliferate in Sierra Leone (Content). We examine the features of the community's culture and identity that the folklore and proverbs express (Critical Thinking). We examine the advantages and disadvantages, if any, of community's developing writing in Creole languages (Critical Thinking)		
	Mon Nov 6	Jamaican literature Jamaican Music	Chang, texts: <i>Tenki Mis Luu, Tengki, Langwij Baria</i> , pp. 130-133 Chang, texts: <i>Dip dem Bedward, Die Da-Lait, livnin Taim</i> , 140-142
	Wed Nov 8	Jamaican Music	Chang, texts: <i>Man Piaba</i> , p. 145, <i>Mango Taim</i> , p. 146, <i>Linstid Maakit</i> , p. 147, <i>Swiit ah Dandi</i> , p. 152, <i>Jongk Fuud</i> , p. 170 <u>Quiz on Jamaican Creole</u>
	Fri Nov 10	Veteran's Day--No classes	Holiday
13	Preparations for group presentations		
	Mon Nov 13	Students prepare presentation	<u>Submit draft for 2000-word essay</u>

	Wed Nov 15	Students prepare presentation
	Fri Nov 17	Students prepare presentation
14		
	Mon Nov 20	Students prepare presentation <u>Submit Corrected Movie, Book, or Album Review (Track Changes must be displayed to receive re-grading)</u>
	Wed Nov 22	Thanksgiving-No classes
	Fri Nov 24	Thanksgiving-No classes
15	Mon Nov 27	Groups 1 & 2 Presentations <u>Receive corrections back draft for 2000-word essay</u>
	Wed Nov 29	Groups 3 & 4 Presentations
	Fri Dec 1	Groups 5 & 6 Presentations
16	Mon Dec 4	Group 7 & 8 Presentations
	Wed Dec 6	Group 9 & 10 Presentations
=		<u>December 7: Submit final, corrected draft of 2,000-word essay</u>