



**THE UNIVERSITY OF THE WEST INDIES,  
MONA**

**INSTITUTE OF CARIBBEAN STUDIES  
&  
REGGAE STUDIES UNIT**

**STUDENT HANDBOOK**

**2011 – 2012**

**Tel: 977-1951/512-3228**

**Fax: 977-3430**

**[icsmona@uwimona.edu.jm](mailto:icsmona@uwimona.edu.jm)**

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## **General Information**

The Mission of the University of the West Indies is to unlock the potential of the Caribbean Region and contribute to regional integration through the excellence of its scholarship and the education of the region's human resources. A necessary first step in the process of unlocking the region's potential is to understand the complexities of Caribbean culture and society.

In line with the University's broad mission, as an academic department the ICS provides undergraduate courses in Cultural Studies, Entertainment and Cultural Enterprise Management (ECEM), Music and Rastafari Studies. The Foundation course FOUN1101 (FD11A) Caribbean Civilization, which is a required course for students in the Faculties of Social, Medical and Pure and Applied Sciences, is also offered out of the Institute.

At the graduate level the Institute offers the MA, MPhil and PhD degrees in Cultural Studies.

Complementing the academic programmes are various outreach activities (conferences, symposia, public lectures) which enhance and promote Caribbean popular culture. The research of the academic staff and the Institute's various outreach activities further support the UWI's mission.

The Institute offers a variety of courses all aimed at deepening the understanding of our Caribbean culture.

The aims of the ICS undergraduate programme are to:-

1. provide appropriate, relevant courses to a diverse range of students with varied qualifications and educational backgrounds;
2. provide opportunities for students to broaden and deepen their knowledge and understanding of the Caribbean and its culture.
3. create different cultural competencies for different career purposes.(e.g. graduate studies, business, entrepreneurship, teaching);
4. foster the intellectual development of students by encouraging critical analysis and independent thought;
5. sensitize students to different theoretical frameworks for the interpretation of culture and cultural texts in the region, as well as in other geographical locations;
6. produce innovative industry leaders who understand the convergence of media, information technology and culture within the local and global contexts;
7. Encourage entrepreneurial development and innovation.

## ICS PRIZES

### The Stuart Hall Prize in Cultural Studies

**Value:** \$10,000.00

**Criteria:** Best performance in at least 3 of the following Cultural Studies courses:

- CLTR2018 Introduction to Caribbean Folk Philosophy
- CLTR2501 Caribbean Cultural Studies
- CLTR2506 Caribbean Films and their Fictions
- CLTR2519 Deconstructing the Culture of Sports
- CLTR25X African Religious Retentions in the Caribbean
- CLTR3501 Discourses in Cultural Studies
- CLTR3518 Rastafari in the Global Context

### James Howard Prize in Entertainment and Cultural Enterprise Management (ECEM)

**Value:** \$20,000.00

**Criteria:** Second-year ECEM Major with the highest performance in core ECEM courses. Minimum B+ average.

### Caribbean Civilization (FOUN1101) Prize

**Value:** \$5,000.00

**Criteria:** Best performance in FOUN1101 Caribbean Civilization. Minimum B+ average.

## MEET THE STAFF



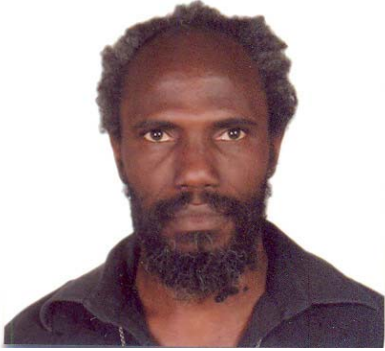
Prof. Claudette Williams  
 Deputy Dean/Director  
 BA, Dip. Ed, MA (UWI); PhD Stanford  
 Office: Institute of Caribbean Studies & Reggae Studies Unit  
 Tel: 977-1951; 927-1660-9 (Ext: 3228/3784)  
**Email: [claudette.williams@uwimona.edu.jm](mailto:claudette.williams@uwimona.edu.jm)**



**Dr. Julian Cresser**  
 Lecturer  
 BA. History (UWI, Mona) PhD. History (UWI, Mona)  
 Office: Room 84 (Library Spine)  
 Tel: 927-1660-9 (Ext.: 2397)  
**E-mail: [julian.cresser02@uwimona.edu.jm](mailto:julian.cresser02@uwimona.edu.jm)**



**Dr. Donna Hope Marquis**  
 Senior Lecturer  
 BA Mass Comm. – UWI; MPhil (Political Science) –  
 UWI; PhD (Cultural Studies) – George Mason  
 University.  
 Office: Room 52 (New Arts Block)  
 Tel: 927-1660-9 (Ext. 3217)  
**Email: [dqueen13@hotmail.com](mailto:dqueen13@hotmail.com)**



**Dr. Jalani Niaah**

Lecturer

BA History (Social Science) – UWI; MA (Modern International Studies) – Leeds University; PhD (Cultural Studies)- UWI

Office: Room 39 (New Arts Block)

Tel: 927-1660-9 (Ext. 3209)

**Email: bongoniah@yahoo.com**



**Dr. Sonjah Stanley Niaah**

Senior Lecturer

BA (Geog.) – UWI; PhD (Cult. Stud.) – UWI

Office: Room 57 (New Arts Block)

Tel: 927-1660-9 (Ext. 2510)

**Email: sonjah.stanley@uwimona.edu.jm**



**Dr. Donald Davis**

Part-time Lecturer

B.A. (Psychology) - Herbert H. Lehman College, CUNY, PhD - UWI

Tel: 927-1660-9 (Ext. 3228)

**Email: iblak@yahoo.com / blaqnity@yahoo.com**



**Dr. Wigmoore Francis**

Lecturer

A.Mus.T.C.L. (Music) – London; BA (History / Philosophy) – UWI; Ph.D. (History) – UWI

Office – Main Library

Tel: 927-1660-9 (Ext. 3615)

**Email: [drwiggy@gmail.com](mailto:drwiggy@gmail.com)**



**Mr. Dennis Howard**

Part-time Lecturer

Dip. (Mass Comm). UWI; BA ( Communications) – UWI;  
PhD (UWI)

Tel: 927-1660-9 (Ext. 3228)

**Email: [howarddennis@yahoo.com](mailto:howarddennis@yahoo.com)**



**Ms. Beryl Johnson**

Staff Tutor

B.Sc. (Music) - University of Indianapolis,  
M.S.I. (Information) University of Michigan,  
M.M. (Master of Music) University of Texas, Austin  
Office: The Music Unit, Philip Sherlock Centre for  
the Creative Arts

Tel: 927-1660-9 (Ext: 2848); 927-1877

**Email: [rungill@gmail.com](mailto:rungill@gmail.com)**



**Dr. Rachel Moseley-Wood**

Lecturer

BA, MA, PhD UWI, Mona

Office: Rm 41, New Arts Block

Tel: 927-1660-9 (Ext: 3210)

**Email:** rachelmoseleywood@live.com



**Mrs. Nicole A. Plummer-Rognmo**

Part-time Lecturer

BA (History)

Tel: 927-1660-9 (Exts: 3228/3785)

**Email:** nicoleaplummer@hotmail.com



**Mrs. Nicole Edwards-Bailey**

Administrative Assistant II

Cert. Prelaw – ILE/UTECH, BSc. Administrative Management - UTECH

Office: Institute of Caribbean Studies & Reggae Studies Unit

Tel: 977-1951; 927-1660-9 Exts: 3228/3785

**Email:** nicole.edwardsbailey@uwimona.edu.jm

**COURSE OFFERINGS AT A GLANCE**  
**2011 - 2012**

	<b>COURSES</b>	<b>CODES</b>	<b>PRE-REQUISITES</b>	<b>SEMESTER OFFERED</b>	<b>PAGE</b>
<b>LEVEL 1</b>	<b>Introduction to the Study of Culture</b>	<b>CLTR1001/AR10A</b>	<b>None</b>	<b>1 &amp; 2</b>	<b>15</b>
	<b>Music in World Cultures</b>	<b>MUSC1100</b>	<b>None</b>	<b>1 &amp; 2</b>	<b>15</b>
<b>LEVEL 2</b>	<b>Introduction to Caribbean Folk Philosophy</b>	<b>CLTR2018/AR20R</b>	<b>None</b>	<b>1</b>	<b>16</b>
	<b>Popular Musics of the Caribbean</b>	<b>MUSC2001</b>	<b>None</b>	<b>1</b>	<b>16</b>
	<b>A History of Jazz and the Blues</b>	<b>MUSC2200</b>	<b>None</b>	<b>2</b>	<b>17</b>
	<b>Caribbean Cultural Studies</b>	<b>CLTR2501/AR25A</b>	<b>CLTR1001/AR10A</b>	<b>1</b>	<b>17</b>
	<b>Entertainment, Media and Culture</b>	<b>CLTR2505/AR25E</b>	<b>CLTR1001/AR10A</b>	<b>1</b>	<b>18</b>
	<b>Caribbean Films and Their Fictions</b>	<b>CLTR2506/AR25F</b>	<b>None</b>	<b>2</b>	<b>18</b>
	<b>The Culture of Rastafari</b>	<b>CLTR2518/AR25R</b>	<b>None</b>	<b>1</b>	<b>19</b>
	<b>Deconstructing the Culture of Sport</b>	<b>CLTR2519/AR25S</b>	<b>None</b>	<b>2</b>	<b>19</b>
	<b>African Religious Retentions in the Caribbean</b>	<b>CLTR2524/AR25X</b>	<b>None</b>	<b>2</b>	<b>19</b>
	<b>Producing Culture: Music Events &amp; Festivals</b>	<b>CLTR2605/AR26E</b>	<b>CLTR2505/AR25E</b>	<b>2</b>	<b>20</b>
	<b>Music Business Management</b>	<b>CLTR2705/AR27E</b>	<b>CLTR1001/AR10A</b>	<b>1</b>	<b>20</b>

	<b>COURSES</b>	<b>CODES</b>	<b>PRE-REQUISITES</b>	<b>SEMESTER OFFERED</b>	<b>PAGE</b>
<b>LEVEL 3</b>	<b>Bob Marley and His Music</b>	<b>MUSC3300</b>	<b>None</b>	<b>2</b>	<b>21</b>
	<b>Discourses in Cultural Studies</b>	<b>CLTR3501/AR35A</b>	<b>CLTR2501/AR25A</b>	<b>2</b>	<b>21</b>
	<b>African Diaspora Film</b>	<b>CLTR3506/AR35F</b>	<b>None</b>	<b>1</b>	<b>22</b>
	<b>Culture, Gender and Sexuality in Jamaican Popular Music</b>	<b>CLTR3507/AR35G</b>	<b>CLTR1001/AR10A</b>	<b>2</b>	<b>22</b>
	<b>Performing Culture: Dancehall as Ritual and Spectacle</b>	<b>CLTR3516/AR35P</b>	<b>CLTR1001/AR10A</b>	<b>1</b>	<b>23</b>
	<b>Rastafari in the Global Context</b>	<b>CLTR3518/AR35R</b>	<b>CLTR2518/AR25R</b>	<b>2</b>	<b>23</b>
	<b>Entertainment &amp; Cultural Enterprise Management Internship</b>	<b>CLTR3605/AR36E</b>	<b>CLTR2505/AR25E CLTR2605/AR26E</b>	<b>(Summer</b>	<b>24</b>
	<b>Caribbean Fashion: Theory, Development and Industry</b>	<b>CLTR3905/AR39E</b>	<b>CLTR1001/AR10A</b>	<b>2</b>	<b>24</b>
	<b>Caribbean Civilization</b>	<b>FOUN1101</b>	<b>None</b>	<b>1,2&amp;Summer</b>	<b>25</b>

**MAJOR IN  
ENTERTAINMENT AND CULTURAL ENTERPRISE MANAGEMENT (ECEM)**

The aim of the ECEM Program is to produce innovative industry leaders who understand the convergence of media, information technology and culture within the local and global contexts. A major focus of the programme is entrepreneurial development and innovation.

The major consists of **42** credits of compulsory core courses (indicated in **bold**), **36** elective credits, **6** credits of Foundation Courses and **6** credits of English Language courses.

**[Students who do not have at least a CSEC pass in a Foreign Language will be required to take a 3-credit foreign language course as one of their electives]**

**Level I/Year 1**

**Semester 1**

- **COMM1001** Communication, Culture & Caribbean Society
- **CLTR1001** Introduction to the Study of Culture
- FOUN1401 Writing in the Disciplines ***or*** FOUN1011 Language: Style & Purpose
- Elective
- Elective

**Semester 2**

- **COMM1121** Understanding the Media ***or*** **COMM1610** Media Technology: Printing Press to Podcast
- **ACCT1003** Introduction to Cost & Managerial Accounting
- FOUN1002 Language: Argument
- Elective
- Elective

**Level II/Year 2**

**Semester 1**

- **CLTR2505** Entertainment, Media and Culture
- **CLTR2705** Music Business Management
- FOUN1201 Science, Medicine and Technology in Society
- Elective
- Elective

- Semester 2**
- **CLTR2605** Producing Culture: Music, Events and Festivals
  - **COMM2602** Basic Public Relations 1
  - FOUN1301 Law, Governance, & Society
  - Elective
  - Elective

### **Level III/Year 3**

- **CLTR3605/AR36E** ECEM Internship (**Summer - end of Level 2**)

- Semester 1**
- **HOSP3106** Entertainment Management
  - **MGMT3136** Entrepreneurship and New Venture Creation
  - Elective
  - Elective

- Semester 2**
- **LANG3101** Business Communication: Principles and Practice
  - **CLTR3507** Culture , Gender & Sexuality in Caribbean Popular Music \*\*
  - **CLTR3905** Caribbean Fashion: Theory, Development and Industry\* Elective
  - Elective

\*Students who have taken CLTR2905 (AR29E) are not allowed to do this course, but may choose an elective instead.

\*\* Research-linked course required by the Faculty.

### **Recommended Electives**

#### **Level 1**

MUSC1100 Music in World Cultures

#### **Level II**

CLTR2018/AR20R Introduction to Caribbean Folk Philosophy

CLTR2501/AR25A Caribbean Cultural Studies

CLTR2506 / AR25F Caribbean Films and their Fictions

CLTR2518/AR25R The Culture of Rastafari

CLTR2524/AR25X African Religious Retentions in the Caribbean Studies

CLTR2591/AR25S Deconstructing the Culture of Sports

MUSC2001 Popular Musics of the Caribbean

MUSC2200 A History of Jazz and the Blues

**Level III**

CLTR3501/AR35A Discourses in Cultural Studies

CLTR3506/AR35F African Diaspora Film

CLTR3516/AR35P Performing Culture: Dancehall as Ritual and Spectacle

CLTR3518/AR35R Rastafari in the Global Context

MUSC3300 Bob Marley and his Music

**MINOR INCULTURAL STUDIES**

This minor provides students with a comprehensive introduction to Cultural Studies, a discipline that is interested in all forms of culture, from Bob Marley to punk rock, Salvadore Dali to Ras Dizzy, Nicolas Guillén to Isabel Allende, *Sex and the City* to *Roots*. The minor encourages students to define culture in its broadest sense, including issues ranging from the psychological to the global, past to present, elite to popular, everyday life to the city, and consumption to production. Once culture is approached in this way, students are made aware that it is dynamic and politically charged, and they will acquire greater appreciation of its significance, both in their everyday lives and as an academic discipline.

**REQUIREMENTS**

A Minimum of 18 credits from the following:

**Compulsory:**

CLTR1001 Introduction to the Study of Culture

**Electives (Minimum 15 credits from Levels II and / or III):**

**Level II**

CLTR2018/AR20R – Introduction to Caribbean Folk Philosophy

CLTR2506/AR25F - Caribbean Films and their Fictions

CLTR2519/AR25S - Deconstructing the Culture of Sports

CLTR2524/AR25X – African Religious Retentions in the Caribbean

CLTR2518/AR25R - The Culture of Rastafari

MUSC2001 – Popular Musics of the Caribbean

**Level III**

CLTR3501/AR35A - Discourses in Cultural Studies

CLTR3905 – Caribbean Fashion: Theory, Development and Industry (not offered 2010-1011)

CLTR3507/AR35G – Culture, Gender and Sexuality in Jamaican Popular Music

CLTR3506/AR35F – African Diaspora Film  
 CLTR3518/AR35R – Rastafari in the Global Context  
 CLTR3516/AR35P – Performing Culture: Dancehall as Ritual and Spectacle

### **CULTURAL STUDIES COURSES FOR THE BA in LIBERAL STUDIES**

**Students pursuing a Liberal Studies Major may select Cultural Studies courses as follows:**

A Minimum of 24 credits as follows:

**LEVEL 1 Compulsory Pre-requisite:**

CLTR1001 - Introduction to the Study of Culture **3 credits**

**Electives (Minimum 21 credits):**

**LEVEL 2 (at least 4 courses)      12 credits**

CLTR2518 - The Culture of Rastafari  
 CLTR2018 - Introduction to Caribbean Folk Philosophy  
 CLTR2501 - Caribbean Cultural Studies  
 CLTR2519 – Deconstructing the Culture of Sport  
 CLTR2506 - Caribbean Films and Their Fictions  
 CLTR2524 - African Religious Retentions in the Caribbean  
 MUSC2001– Popular Musics of the Caribbean  
 MUSC2200 – History of Jazz and the Blues

**LEVEL 3 (at least 3 courses)      9 credits**

CLTR3507 – Culture, Gender and Sexuality in Jamaican Popular Music  
 CLTR3501 - Discourses in Cultural Studies  
 CLTR3506 – African Diaspora Film  
 CLTR3518 - Rastafari in the Global Context  
 CLTR3516 – Performing Culture: Dancehall as Ritual and Spectacle  
 MUSC3300 – Bob Marley and His Music

**UNDERGRADUATE COURSES**  
(In Numerical Order)

**LEVEL 1**

**Code:** CLTR1001/ AR10A      **Title:** Introduction to the Study of Culture  
**Prerequisite:** None              **Credit:** 3              **Semesters** 1& 2  
**Lecturer:** Dr. Sonjah Stanley Niaah

Culture is thought to be one of the most complicated words in the English language. Disciplines such as Anthropology, Sociology and Cultural Studies, have all sought to understand the complexity of culture from different perspectives. The course will examine the connections between these disciplines by exploring definitions and the varied approaches to the study of culture that they present. The course is divided into two parts - the history and development of the study of culture (Pt. I) and Cultural Studies (Part II). This course is a foundation level one course to be completed by all students pursuing ICS Minors/Majors.

**Evaluation**

**Coursework:** 40% (Essay – 30% and Tutorial Presentation – 10%)  
**Exam:** 60%

**Code:** MUSC1100      **Title:** Music in World Cultures  
**Prerequisite:** None              **Credit:** 3              **Semesters** 1& 2

**Lecturers:** Miss Beryl Johnson (semester 1); Dr. O. Mundle (semester 2)

This survey course will develop students' understanding of different ways people in various cultures around the world conceptualize, perform, and consume music. The course will expose students to the musical traditions and performance practices of a variety of cultures. Listening to examples of different musics will form an integral part of the course. Students will be required to view recordings of live performances as they develop an understanding of the place of music in the world. The course will encourage students to examine their reactions to different types of music as they become more discriminating consumers/listeners. It is hoped that the course will help to foster openness to other cultures and tolerance for the unfamiliar.

**Evaluation**

<b>Course work</b>	<b>50%</b>
Field report:	30%
(Students will attend or watch a live performance and write a 1,500 word report)	

Written Tutorial Presentation:	10%
One-hour listening test:	10%
<u>*Students will be required to complete short-answer questions based on audio/audiovisual excerpts</u>	
<b>Final 2-hour exam)</b>	<b>50%</b>

## **LEVEL 2**

**Code: CLTR2018/AR20R      Title: Introduction to Caribbean Folk Philosophy**  
**Prerequisite: None      Credit: 3      Semester 1**  
**Lecturer: Dr. Jalani Niaah**

This course introduces students to the concept of “Folk Philosophy” as a critical Caribbean intellectual tradition developed and advanced by unlettered thinkers. Students will identify the key sources of Caribbean folk philosophy, delineate its inner logic and philosophical emphases, and assess its contribution to society.

The philosophy and strategies of resistance practiced by the folk, and their experiences since Emancipation will be explored. The contribution of key agents - national heroes, both official and unofficial - to discourses on New World being will also be examined

### **Evaluation**

**Coursework: 30% (Essay – 20% and Tutorial Presentation – 10%)**  
**Exam: 70%**

**Code: MUSC2001      Title: Popular Musics of the Caribbean**  
**Prerequisite: None      Credit: 3      Semester 1**  
**Lecturer: Ms. Beryl Johnson**

Today, while there is no mistaking Jamaican reggae, or the steel pan from Trinidad & Tobago, there remains some confusion among less well-known though equally important Caribbean popular genres, even among local populations. Using the methods of musicology and ethnomusicology, the course will explore the evolution and characteristics of different popular music genres in the multilingual Caribbean region.

### **Evaluation**

**Course work** **50%**

Field report: 15%

(Students will watch, listen to or attend a live performance, and write a 1,500-word report)

Group project (2000 words): 15%

[Individual contribution: 10% Group contribution 5%]

Written tutorial presentation: 10%

One-hour listening test: 10%

\*Students will be required to identify genres, performers, and complete short-answer questions based on audio/audiovisual excerpts.

**Final 2-hour exam**

**50%**

**Code: MUSC2200      Title: A History of Jazz and the Blues**

**Prerequisite: None      Credit: 3      Semester 2**

**Lecturer: Dr. Wigmoore Francis**

Jazz and the Blues have occupied a significant place in the cultural history of the Americas for over a century. This dual music genre is universally recognized as an important contribution from an enslaved people to the cultural inventory of the planet, and is acknowledged for its distinctive impact on other music genres and art forms worldwide. This course surveys the histories of this genre from c.1619 up to 2000. It exposes students to the geography of Jazz/Blues, its structure and nature, the cultural and political influences that have helped to shape its evolution, its fusion with other art forms and styles of music inside and outside of the Caribbean, the role of gender and religion in its formation, and its modern manifestations. The course thus introduces students to an important aspect of the cultural history of the Americas, enables them to appreciate the genius of an exploited people, and sensitizes them to better understand the musical contours of the present global age.

**Evaluation**

**Course work      40%**

1. written tutorial presentation 15%,
2. a take-home essay (2000 words) 25%

**Final 2-hour Exam      60%**

**Code: CLTR2501/ AR25A      Title: Caribbean Cultural Studies**

**Prerequisite: CLTR 1001      Credit: 3      Semester 1**

**Lecturer: Dr. Sonjah Stanley Niaah**

This course introduces students to theories of Cultural Studies generally, and Caribbean Cultural Studies specifically. It highlights the main cultural practices in the Caribbean, with particular emphasis on Jamaica, and relates them to the study of culture in general. Students are expected to use and analyze race, class and gender as frames of reference for understanding cultural practices and power relations. As such, the course also offers students a platform from which to interpret cultural expression in its broadest political sense. Students are expected to show familiarity with the leading intellectual interpretations of Caribbean culture.

**Evaluation****Coursework: 40% (Tutorial Presentation – 15% and Essay – 25%)****Exam: 60%**

**Code: CLTR2505/AR25E                      Title: Entertainment, Media and Culture**  
**Prerequisite: CLTR 1001                      Credits: 3                      Semesters 1 & 2**  
**Lecturer: Dr. Donna Hope Marquis**

This course introduces students to the operation of selected Caribbean cultural industry areas of the arts, music, live and media entertainment, among others. The course examines the basic concepts and principles that relate to the entertainment, media and culture industries, as well as the diversity and complexity of these industries in the Caribbean. The regional cultural industry is considered within an international context and the impact of globalization on Caribbean cultural products is examined. Students are exposed to information that allows them to assess the role of culture in the entertainment industry in general, and they also consider the current and potential contribution that cultural enterprises can make to the region's economy and future.

**Evaluation****Coursework: 50% (Essay – 20% and Group Presentation Project – 30%)****Exam: 50%**

**Code: CLTR2506/AR25F                      Title: Caribbean Films and Their Fictions**  
**Prerequisite: None                      Credits 3                      Semester 2**  
**Lecturer: Dr. Rachel Moseley-Wood**

The course introduces students to some of the classics of Caribbean cinema and literature, and three diverse examples of film practice in the region. The texts for this course have been carefully chosen to provide unique examples of the close relationship that exists between film and the novel across the three main linguistic areas of the Caribbean. Collectively, the texts provide a dynamic representation of Caribbean life and culture, through which students gain valuable insight into social and political issues, the culture and history of the region. The texts studied in the course are: *Black Shack Alley* by Joseph Zobel and *Sugarcane Alley*, directed by Euzhan Palcy; *Inconsolable Memories* by Edmundo Desnoes and *Memories of Underdevelopment*, directed by Tomás Gutiérrez Alea; *The Harder They Come*, directed by Perry Henzell, and *The Harder They Come* by Michael Thelwell.

**Evaluation****Coursework: 40% (Essay – 30% and Written Tutorial Presentation – 10%)****Exam: 60%**

**Code: CLTR2518/AR25R**                      **Title: The Culture of Rastafari**  
**Prerequisite: CLTR 1001**                      **Credit: 3 Semester 1 & Summer**  
**Lecturer: Dr. Jalani Niaah**

This course offers an introduction to some of the central ideas and issues related to the culture of Rastafari. Students view a range of cultural artifacts and texts produced by and about Rastafari in order to interpret and assess the significance of the Movement's emergence, development and contribution to local sensibilities, as well as global thought and practice. Themes include: key principles of Rastafari relative to post-emancipation discourse, early patterns of resistance, social organization and the influence of Rastafari on popular culture.

**Evaluation**

**Coursework: 60% (Field Report – 20%, Tutorial Essay – 10% & Research Paper – 30%)**  
**Exam: 40%**

**Code: CLTR2519/AR25S**                      **Title: Deconstructing the Culture of Sport**  
**Prerequisite: None**                      **Credits: 3**                      **Semester 2**  
**Lecturer: Dr. Donald Davis**

Both professional pursuit and recreational pastime, sport means different things to different people, and as an influential social force it also plays a critical role in shaping the lives of the youth. This course uses sport as a framework for analyzing and interpreting human dynamics in teams, clubs, institutions, and by extension, the nation. The course sensitizes students to the psychological, social, economic and political forces that impact on the development of sport in the Caribbean, and the world in general. Students will be introduced to theories of deconstruction, afro-centricity, play, games and sport, and will draw on them to examine the inter-relationship of history, culture, society and sport. Various sports such as horse racing, boxing, athletics, cricket, football, tennis and netball will be explored.

**Evaluation**

**Coursework: 60% (Tutorial Presentation – 15%, Research Paper – 30% & Field work – 15%)**  
**Exam: 40%**

**Code: CLTR2524/AR25X**                      **Title: African Religious Retentions in the Caribbean**  
**Prerequisite: None**                      **Credit: 3**                      **Semester 2 & Summer**  
**Lecturer: Dr. Jalani Niaah**

This course examines the contribution of Africa and its people to Caribbean religious expressions. The course explores the dominant worldview of traditional African culture and explains a number of its concepts such as religion, superstition, spirit belief and syncretism, as well as African cultural approaches to health and healing. Students will identify and examine African influenced religious in the region and explore the influence of African culture upon Christianity in the Caribbean. Classes are structured in a seminar format with a lecture presentation, followed by discussion of key issues.

**Evaluation**

**Coursework: 30% (Tutorial Presentation – 10% and Essay – 20%)**

**Exam: 70%**

**Code : CLTR 2605/AR26E      Producing Culture: Music Events & Festivals**

**Prerequisite: CLTR 2505/AR25E      Credits: 3      Semester 2**

**Lecturer: Mr. Dennis Howard**

Interested in the business of show business? This course offers students an introduction to the business aspects of cultural production and the theory underpinning this activity. Students are exposed to production concerns in organizing events and festivals, and staging music and other live forms of entertainment. There is also a focus on the entrepreneurial efforts that have led to the development of entertainment genres. Upon completion of the course, students should be able to discuss the importance of thoroughness in planning for an event, apply creativity, ‘out of the box’ thinking and construct a detailed event plan for any event concept.

**Evaluation**

**Coursework: 40% (Tutorial Presentation – 20% and Detailed Event Plan – 20%)**

**Exam: 60%**

**Code: CLTR 2705/AR27E      Title: Music Business Management**

**Prerequisite: CLTR 1001      Credits: 3      Semester 1**

**Lecturer: Mr. Dennis Howard**

Performing artistes and music creators are the most visible components of the music industry, but actually represent only a small fraction of the activity necessary to bring music to its audience. Distribution, publishing, recording, artist management, promotion, producing, and booking of talent are also vital elements of this global multi-billion dollar industry. This course presents a broad overview of the recording and music industry and, with special emphasis on Jamaica, explains how various segments of the industry operate on a day to day basis. The course introduces students to career opportunities that are available within the industry and is essential for persons who want to work in this

business or who want to gain a more comprehensive understanding of how it operates. Students will gain insight into where monies in the industry are generated; who the key players are; how deals are made and broken and how to exploit new developments in digital technology that are changing the way that music is marketed, promoted, distributed, and heard.

### **Evaluation**

**Coursework: 60%** (Essay – 20%, Management Project – 20% and Business Report – 20%)

**Exam: 40%**

### **LEVEL 3**

**Code: MUSC3300      Title: Bob Marley and His Music**  
**Prerequisite: None      Credit: 3      Semester 2**

**Lecturer: Ms. Beryl Johnson**

**[THIS COURSE MAY BE USED TO SATISFY THE FACULTY OF  
HUMANITIES AND EDUCATION RESEARCH REQUIREMENT]**

This seminar course will enable students to think about and interpret Marley’s music in relation to a variety of theoretical, social, and cultural issues. Themes taken from aspects of his life and/or music will form the basis of discussions. Listening to recordings will be an integral part of the teaching and learning activities. The seminar format will foster intellectual independence in students and promote critical and creative thinking.

### **Evaluation**

Independent research essay on an aspect or period of Marley’s music (3000 words) - 35%

Seminar presentation (2000 words) - 15%

Final exam (2 hours) - 50%

**Code: CLTR3501/AR35A      Title: Discourses in Cultural Studies**  
**Pre-requisite: CLTR2501/AR25A      Credit: 3      Semester 2**  
**Lecturer: Dr. Donna Hope Marquis**

The course introduces students to the expanse of the Cultural Studies disciplinary terrain, its methods of inquiry, its contribution and essential nature. This will be achieved by close examination of the process of institutionalization and the spread of Cultural Studies as a discipline throughout the northern and southern hemispheres. Using the Birmingham and Frankfurt Schools, with their original interests in working class cultures, youth subcultures and the media, as a sort of intellectual and historical beginning, students will be guided through a Cultural Studies “map” of practice and discourse. Students will study both the methods and objects of Cultural Studies scholarship

**Evaluation****Coursework: 30% (Essay – 20% and Tutorial Presentation – 10%)****Exam: 70%**

**Code: CLTR3506/AR35F                      Title: African Diaspora Film**  
**Prerequisite: None                      Credits 3                      Semester 1**  
**Lecturer: Dr. Rachel Moseley-Wood**

From Spike Lee's *Do the Right Thing*, to *Smile Orange*, to Blaxploitation films, this course encourages students to consider black film as more than simply entertainment. A rich and compelling subject for study, black cinema offers contemporary perspectives on a wide range of issues and concerns, including gender, race, culture and identity, exile and displacement, history and memory, rebellion and resistance. In this exciting new course students learn how to "read" and analyze films, and consider how the elements of film form are manipulated to produce narratives on the screen. Six films will be studied for the course and will be drawn from filmmaking communities in the Caribbean, North America and the United Kingdom, thus providing students with the opportunity to explore different approaches to film making.

**Evaluation****Coursework: 40% (Essay – 25%, Written Tutorial Presentation – 10%, Film Journal 5%)****Exam: 60%**

**Code: CLTR3507/AR35G                      Title: Culture, Gender and Sexuality In  
 Jamaican Popular Music**

**Prerequisite: CLTR 1001**  
**Credits 3                      Semester 2**

**Lecturer: Dr. Donna Hope Marquis**

**[THIS COURSE MAY BE USED TO SATISFY THE FACULTY OF  
 HUMANITIES AND EDUCATION RESEARCH REQUIREMENT]**

This course draws on theories at the juncture of gender and cultural studies, to question the production and consumption of Jamaican popular music culture and critically examine the intersections of gender and sexuality therein. It explores the ways in which Jamaican popular music has been instrumental in mediating constructions, both national and personal, and how the creation, consumption, and understanding of culture are dependent on our often-unconscious assumptions regarding gender and sexuality. Thus, the course also signals how unequal power structures and stereotypical and oppressive role models can be revealed and challenged. In this regard, it will be seen how culture shapes our perception of who we are (or who we are *supposed* to be) and how we behave (or how we are *expected* to behave). The course will focus on dancehall music as

contemporary popular Jamaican music, but will also draw from other genres, including reggae and mento.

**Evaluation**

**Coursework: 40% (Written Tutorial Presentation – 10% and Research Paper – 30%)**  
**Exam: 60%**

**Code: CLTR3516/AR35P                      Title: Performing Culture: Dancehall as Ritual and Spectacle**

**Prerequisite: CLTR 1001/CLTR2501                      Credits: 3**  
**Semester 1**

**Lecturer: Dr. Donna Hope Marquis**

The course introduces students to select facets of dancehall culture: street and other performances, rituals and celebrations, the spectacle of fashion and masquerade, and the video-light. It analyses how these features can be understood within and beyond their everyday contextual framings and explores what they tell us about the community and society in which they take place. Theories from performance studies, cultural studies, and anthropology will be used to analyze dancehall culture's rituals and spectacle. Particular attention will be paid to the ways in which agency is created by actors from socio-cultural spaces of power from below.

**Evaluation**

**Coursework: 40% (Tutorial Presentation 10%; Essay – 30% )**  
**Exam: 60%**

**Code: CLTR3518/AR35R                      Title: Rastafari In The Global Context**

**Pre-requisite: CLTR2518/AR25R   Credits: 3                      Semester 2**

**Lecturer: Dr. Jalani Niaah**

From its beginnings in Jamaica the Rastafari Movement has become known and recognized around the world. This course will examine the challenges the Movement faces as it grows, and grows away from its core Jamaican locale, and will critically assess the Rastafari worldview as an African Diaspora knowledge system on the world stage. Students will explore the strategies employed by the Rastafari of Jamaica to spread its culture and livity around the globe and will examine the Movement and its journey, vision and message within Jamaican and international communities. The course will also address the contribution of Rastafari to Pan Africanism and global liberation struggles in general.

**Evaluation**

**Coursework: 60% (Field Report)**  
**Exam: 40%**

**Code: CLTR3605/AR36E**                      **Title: Entertainment and Cultural Enterprise Management Internship**

**Prerequisite: None**      **Credits: 3**                      **Semester 3 (Summer)**  
**Lecturer: Mr. Dennis Howard**

The goal of the Entertainment and Cultural Enterprise Management Internship is to provide students with pre-professional, practical experience within an entertainment and cultural enterprise management setting. The internship provides a bridge between the academic present and the professional future. It will provide students with opportunities for organizational analysis as well as allow them to identify, plan, implement and evaluate independent projects.

**Evaluation**

Meeting	5%
Initial Report (Profile / SWOT Analysis of Institution)	15%
Organization Evaluation	10%
Weekly Journal (4 @ 5% ea)	20%
Final Paper (2,500 words)	50%

**Code: CLTR3905/AR39E**                      **Title: Caribbean Fashion: Theory, Development and Industry**

**Prerequisite: CLTR1001/AR10A**      **Credits: 3**                      **Semester: II**  
**Lecturer: Dr. Sonjah Stanley-Niaah**

This course is designed for the Entertainment and Cultural Enterprise Management and the Cultural Studies programmes. Recognizing the rise in the importance of this sector within the region, students will learn how to critically assess the contribution and potential of this industry to further contribute to the region's development.

The course examines fashion history and its theorizing with a view to exploring the Caribbean Fashion Industry (CFI) as a sector of the region's cultural/creative industries and examines its potential as a catalyst for socio-economic development of the region. Students will be introduced in detail to the CFI's trends, horizontal and vertical linkages and other peculiarities of this industry as well as uncover its relation to the other cultural industries of the Caribbean. The course combines innovative teaching methods using field/site visits and exposure to practitioners and brings together specific and general elements of the fashion industry, while raising questions about Caribbean fashion, its history, theorizing, and industrialization.

**EVALUATION:**

Course work - 50% (Essay 20%, Field work project report **or** Critique of a fashion event 30% )

Final Exam - 50%

**FOUN1101/FD11A: CARIBBEAN CIVILISATION**

**Prerequisite: None    Credits: 3                    Semesters 1, 2 & 3 (Summer)**

**Lecturer: Dr. Julian Cresser**

The course is designed to provide a survey of the Caribbean's history and culture, commencing with the arrival of the Neo-Indian peoples (ca. 5000BC) through to the present day. Students will be exposed to various topics to help them understand the Caribbean's progression through time, and gain insight into the cultural, economic, social and intellectual trends and their supportive institutions that have emerged in the Caribbean. The course stresses the commonality of the Caribbean as a region comprising more than individual island nations or linguistic groups, but attention is also paid to differences that have emerged because of colonialism, demography, climate and historical progress. The course aims to stimulate students' interests in the concept of a Caribbean civilization and to place it within the context of understanding their individual lives and the lives of those around them. It is hoped that it will stimulate greater interest in the idea of Caribbean unity.

**Evaluation**

**Coursework: 40% (Mid-Semester Exam)**

**Exam: 60%**

## CULTURAL STUDIES GRADUATE PROGRAMME

The Institute of Caribbean Studies (ICS) offers programmes leading to the MA, MPhil and PhD degrees in **Cultural Studies**. Each programme is offered on a full-time and part-time basis and requires both course work and a research component.

### Entry Requirements

The minimum requirement for admission to the MA degree programme is a Lower Second Class Honours degree or its equivalent. To be admitted to the MPhil and PhD programmes, applicants must have attained at least an Upper Second Class Honours degree or its equivalent from a tertiary level institution. In exceptional cases, the Campus Committee may accept applicants without a degree who have acquired experiential knowledge and can demonstrate competencies in the field of Cultural Studies.

**All applications for the MPhil and PhD degrees must be accompanied by a research proposal. An interview will form part of the selection process.**

### Programme Details

#### **Course work**

Students pursuing the MA in Cultural Studies are required to take **five** courses (**four** compulsory and **one** elective). MPhil students must take **two** compulsory courses. PhD candidates must take **three** courses (9 credits), **two** of which must be from the list of compulsory courses:

#### **Compulsory Courses.**

CLTR 6000 Theory and Conceptualization of Culture  
**\*CLTR 6010 Debates in Caribbean Cultural Identity**  
 CLTR 6030 Dynamics of Caribbean Culture  
 CLTR 6100 Methods of Inquiry in Cultural Studies

#### **Electives**

CLTR 6200 Language and Culture  
**\*CLTR 6230 Caribbean Popular and Creative Culture**  
 CLTR 6250 Caribbean Cultural Diasporas  
 (\*Courses to be taught in 2011 – 2012)

#### **Research Component**

**MA students** are required to complete a 15,000-word research paper. Before undertaking the research, candidates will submit a proposal for approval. Once the proposal has been approved, a supervisor will be assigned to guide the candidate in his / her research.

**MPhil students** are required to complete a thesis (maximum 50,000 words)

**PhD students** are required to complete a thesis (maximum 80,000 words)

In general, all students must first register for the MPhil. If, in the opinion of the supervisor and ICS staff, the evolving research project seems to be assuming the scale of

a PhD dissertation, the student may apply to have the MPhil registration upgraded to PhD.

The Cultural Studies programme engages with the global scholarship in the field while placing emphasis on Caribbean theories and praxis in areas such as

- Fashion
- Dance
- Theatre
- Popular music
- Cultural history
- Cultural industry
- Ethnomusicology
- Religion and popular culture
- Folk life/folklore
- Festival studies
- Art and the evolution of aesthetics
- Architecture and the environment
- Sport and games
- Caribbean lifestyles and cuisine
- Cultural Tourism

### **Programme Duration**

#### **Full-time**

The minimum period of enrolment for the award of the degree is **one (1)** year for the MA, **two (2)** years for the **MPhil** and **three (3)** years for the **PhD**. All full-time MPhil candidates are required to submit their theses for examination within **three (3)** years of their initial registration; and PhD candidates within **five (5)** years.

#### **Part-time**

For students who register part-time, the minimum period of enrolment for the award of the degree is **two (2)** years for the MA, **three (3)** years for the **MPhil** and **five (5) years** for the **PhD**. All part-time MPhil candidates are required to submit their thesis for examination within **five (5)** years of their initial registration; and PhD candidates within **seven (7)** years.

### **Supervision**

Students enrolled in the MPhil and PhD programmes normally work with one or two supervisors and a two-member Advisory Committee. The ICS does not accept students for whom it is unable to provide adequate supervision. ICS students are usually supervised by UWI faculty members recruited from a wide range of departments, such as History; Language, Linguistics and Philosophy; Literatures in English; Sociology, Psychology and Social Work; Management Studies; the Caribbean Institute of Media and Communication; the Centre for Gender and Development Studies and the Department of Educational Studies.

**Seminars**

All MPhil and PhD students in the Cultural Studies programme are required to give **at least one** seminar presentations each academic year. Students who do not fulfil this requirement will not be awarded the degree.

**Conferences**

All graduate students are encouraged to present papers at local and international conferences. Funding is usually available through the Mona Campus Committee for Research & Publications and Graduate Awards to support travel and accommodation.

**Departmental Awards**

The Institute offers two Departmental academic awards each year to **full-time** students in the Cultural Studies programme. The Award covers tuition fees and provides a modest quarterly stipend.

**THE REGGAE STUDIES UNIT (RSU)**

The Reggae Studies Unit was created based on recognition of the influence of Reggae music on both Jamaican and world cultures. The mandate of the Reggae Studies Unit is to:

1. increase reggae-related research and teaching in diverse areas such as Film Studies, Musicology and Dance in the Faculty of Humanities.
2. establish a Specialist Documentation Centre containing various resources relative to the culture of Reggae music;
3. create partnerships with local and international institutions to promote Reggae Studies.
4. sponsor or cosponsor seminars, conferences, public lectures etc., and assist with the publication of research findings that support its mission.

Currently the main RSU activity is **The Annual Bob Marley Lecture**, which is now entering its 15<sup>th</sup> year. The Lecture Series focuses on a range of social, economic, political and cultural issues.

The Unit also stages the **International Reggae Conference** (formerly The Global Reggae Conference) every two years at the Mona Campus. The Conference consolidates and disseminates knowledge on the global impact of Jamaican popular culture. The 2012 conference will be held at the Mona Campus from February 15 – 18.

*For further information, contact the Institute of Caribbean Studies located on the ground floor of the New Arts Block, Faculty of Humanities and Education:*

*Tel: 977-1951 or 512-3228*

*E-mail: icsmona@uwimona.edu.jm*

*Website: www.mona.uwi.edu/humed/ics/*