



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

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

STUDENT HANDBOOK

2013 - 2014

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IMPORTANT NOTES

FOR UNDERGRADUATE STUDENTS

MAJOR

- Entertainment and Cultural Enterprise Management (ECEM)
- Students majoring in the ECEM Programme are mandated to do the Internship (CLTR3605/AR36E) in the Summer (Semester 3) of Level/Year 2

MINORS

- Minor in Entertainment and Cultural Enterprise Management
- Minor in Cultural Studies
- Minor in Film Studies
- Minor in Music

RESEARCH LINKED COURSES

Courses listed below may be used to satisfy the **Faculty of Humanities and Education's** Research Requirements.

- Bob Marley and His Music (MUSC3300)
- Culture, Gender and Sexuality in Jamaican Popular Music (CLTR3507)

LIST OF SUBJECT AREAS (ECEM)

- | | |
|----------------------------------|---------------------------------|
| - Festival and Events Production | - Music Business Management |
| - Caribbean Fashion | - Caribbean Film |
| - Dancehall Culture | - Entertainment Media & Culture |
| - Public Relations | |

EMPLOYMENT AREAS (ECEM)

Music, Fashion, Events & Festivals, Heritage Tourism & Travel, Visual & Performing Arts, Amusement/Theme Parks.

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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



Dr. Donna P. Hope

Director and Senior Lecturer

BA (Mass Comm). – UWI; MPhil (Political Science) – UWI; PhD (Cultural Studies) – George Mason University.

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Dr. Sonjah Stanley Niaah

Senior Lecturer

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Dr. Imani Tafari-Ama

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PART-TIME LECTURERS



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Dr. Ray Hitchins

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BA Music (OU) United Kingdom

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Ms. Beryl Johnson

Part-Time Lecturer

B.Sc. (Music) - University of Indianapolis

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Mr. Alpha Obika

Part-Time Lecturer

BA (Media & Communications) – UWI

MA (Cultural Policy & Management) – City University, London

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COURSE OFFERINGS AT A GLANCE

	COURSES	CODES	PRE-REQUISITES	SEMESTER OFFERED	PAGE
LEVEL 1	Introduction to the Study of Culture	CLTR1001/AR10A	None	1 & 2	20
	Music in World Cultures	MUSC1100	None	1 & 2	20
LEVEL 2	Introduction to Caribbean Folk Philosophy	CLTR2018/AR20R	None	1	22
	Popular Musics of the Caribbean	MUSC2001	None	1	22
	Recorded Sound in Jamaican Popular Music	MUSC2007	None	2	23
	A History of Jazz and the Blues	MUSC2200	None	2	23
	Caribbean Cultural Studies	CLTR2501/AR25A	CLTR1001/AR10A	1	24
	Entertainment, Media and Culture	CLTR2505/AR25E	CLTR1001/AR10A	1	24
	Caribbean Films and Their Fictions	CLTR2506/AR25F	None	2	25
	The Culture of Rastafari	CLTR2518/AR25R	None	1	25
	Deconstructing the Culture of Sport	CLTR2519/AR25S	None	2	26
	African Religious Retentions in the Caribbean	CLTR2524/AR25X	None	2	26
		Producing Culture: Music Events & Festivals	CLTR2605/AR26E	CLTR2505/AR25E	2
	Music Business Management	CLTR2705/AR27E	CLTR1001/AR10A	1	27

	COURSES	CODES	PRE-REQUISITES	SEMESTER OFFERED	PAGE
LEVEL 3	The Production of Popular Music	MUSC3002	None	1	28
	Bob Marley and His Music	MUSC3300	None	2	28
	Discourses in Cultural Studies	CLTR3501/AR35A	CLTR2501/AR25A	2	29
	African Diaspora Film	CLTR3506/AR35F	None	1	29
	Culture, Gender and Sexuality in Jamaican Popular Music	CLTR3507/AR35G	CLTR1001/AR10A	2	30
	Performing Culture: Dancehall as Ritual and Spectacle	CLTR3516/AR35P	CLTR1001/AR10A	1	30
	Rastafari in the Global Context	CLTR3518/AR35R	CLTR2518/AR25R	2	31
	Entertainment & Cultural Enterprise Management Internship	CLTR3605/AR36E	CLTR2505/AR25E CLTR2605/AR26E	(Summer)	31
	Caribbean Fashion: Theory, Development and Industry	CLTR3905/AR39E	CLTR1001/AR10A	2	32
	Caribbean Civilization	FOUN1101	None	1,2&Summer	32

**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

Semester 1

- **COMM1001** Communication, Culture & Caribbean Society
- **CLTR1001** Introduction to the Study of Culture
- FOUN1012 Critical Reading and Expository Writing in the Humanities *or*
FOUN1099 Critical Reading & Writing in the Disciplines (year long)
- Elective
- Elective

Semester 2

- **COMM1121** Understanding the Media *OR* **IMCC1010** Fundamentals of Integrated Communication Planning
- **ACCT1003** Introduction to Cost & Managerial Accounting
- FOUN1002 Language: Argument
- Elective
- Elective

Level II

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
- **MGMT2003** Principles of Marketing*
- FOUN1301 Law, Governance, & Society
- Elective
- Elective

***NOTE COMM2602 is changed to IMCC2601 in Sem 1 - not offered in Sem 2 2012/13.**

Level III

- **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
LITS2806 Reggae Films: Screening the Caribbean
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 IN CULTURAL 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/AR10A 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/AR39E – Caribbean Fashion: Theory, Development and Industry
 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

MINOR IN FILM STUDIES
(15 credits of courses taken at Level II and III)

The Institute offers a Minor in Film Studies in collaboration with the Department of Literatures in English and the Department of Modern Languages & Literatures. Selections may be made from the following courses:

Level 2:

LITS2806 Reggae Films: Screening the Caribbean (No pre-requisite)

CLTR2506 Caribbean Films & Their Fictions (No pre-requisite)

LITS2906 Film Adaptation (Pre-requisite: Either LITS1006 Introduction to Film or LITS1003 Introduction to Prose Fiction)

Level 3:

CLTR3506 African Diaspora Film (No prerequisite)

LITS3806 Popular Film and Ideology (Pre-requisite: Any Film, Prose Fiction or Drama course)

SPAN3714 Latin American Cinema (Pre-requisites: SPAN1002 Spanish Language IB and a Level I course in any Literature)

LITS3006 Borderlands Cinema (LITS3006) (Pre-requisites: LITS1006 and one Level 2 Prose Fiction course)

MINOR IN MUSIC
(15 credits of courses taken at Levels II and III)

The Institute offers a Music Minor in collaboration with the **Music Unit** of the Philip Sherlock Centre for the Creative & Performing Arts (PSCCPA).

COURSES:

Level 1

Pre-requisite: **MUSC1100** Music in World Cultures

Level II

MUSC2001 Popular Musics of the Caribbean
MUSC2007 Recorded Sound in Jamaican Popular Music
MUSC2200 History of Jazz and the Blues

Level III

MUSC3002 The Production of Popular Music
MUSC3300 Bob Marley and his Music

MINOR IN
ENTERTAINMENT AND CULTURAL ENTERPRISE MANAGEMENT

2011/2012

Fill out a student query form at the ICS office and also request the minor online. The minor consist of 18 credits (6 COURSES) 3 compulsory and 3 others.

LEVEL 1

(Semester 2)

***CLTR1001 Introduction to the Study of Culture (COMPULSORY)**

LEVEL 2

(Semester 1)

CLTR2505 Entertainment, Media and Culture

***CLTR2705 Music Business Management (COMPULSORY)**

MUSC2001 Popular Musics of the Caribbean

(Semester 2)

***CLTR2605 Producing Culture: Music, Events and Festivals (COMPULSORY)**

MUSC2200 A History of Jazz and the Blues

Level 3

(Semester 2)

CLTR3507 Culture, Gender & Sexuality in Caribbean Popular Music

CLTR3905 Caribbean Fashion: Theory, Development and Industry

MUSC3300 Bob Marley and His Music

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: Dr. Ray Hitchins

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

Course work	50%
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%

*Students will be required to complete short-answer questions based on audio/audiovisual excerpts

Final 2-hour exam) 50%

LEVEL 2

Code: CLTR2018/AR20R Title: Introduction to Caribbean Folk Philosophy

Prerequisite: None Credit: 3 Semester 1

Lecturer: Dr. Imani Tafari-Ama

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 2

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: MUSC2007 Title: Recorded Sound in Jamaican Popular Music
Pre-requisite(s): None Credits: 3 Semester: 1
Lecturer: Dr. Ray Hitchens

The course will offer a historical perspective on the development of Jamaican recording studios, discussing how musical performances are captured, as well as how recorded sound influences the process of music creation. The emergence of new music and sounds, evident in some forms of mixing, turntableism and controllerism will be considered in the context of technology, culture and economics that continually drive the development of popular music.

The development of the Jamaican recording industry will be discussed, as will the way in which recording technology has been adapted to satisfy a range of local needs, and the emergence of the 'Jamaican sound'. A diverse range of popular music will be analysed with a focus on the development of aural skills and the ability to recognize musical, programmed and engineered elements in recorded music. The course will appeal to a broad range of disciplines including music studies, media studies, cultural studies and computer science.

Evaluation

Course work

- One 2,000 word essay, worth a total 30% of the course grade (5% of this mark will be allotted to the essay draft)
- Two aural tests worth a total of 20% of the course grade (10% each)

Final Exam

- A two-hour written examination will make up 35% of the course grade
 - A one-hour aural examination will make up 15% of the course grade
- (For aural tests students will be required to complete short-answer questions based on audio/audiovisual excerpts)

Code: MUSC2200 Title: A History of Jazz and the Blues
Prerequisite: None Credit: 3 Semester 2
Lecturer: TBA

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: Mr. Robin Clarke	

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: Ms. Carolyn Allen

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. Imani Tafari-Ama

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: TBA

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. Imani Tafari-Ama

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 : CLTR2605/AR26E Producing Culture: Music Events & Festivals
Prerequisite: CLTR 2505/AR25E Credits: 3 Semester 2
Lecturer: Mr. Alpha Obika

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: Dr. Ray Hitchins

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'S 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: MUSC3002 Title: The Production of Popular Music
Pre-requisite(s): None Credits: 3 Semester: 1
Lecturer: Dr. Ray Hitchins

This course investigates how writing, arranging, performance, sound capture and commercial exploitation, are brought together as critical elements of the music production process. Although the course takes a broad view of music production, there is a focus on Jamaican popular music through the evaluation of local sound and identifying ways in which music production has been influenced by, but has also influenced, music from the rest of the Caribbean and diverse geographical locations.

Music production models associated with North America and Europe will be analysed and discussed, providing a context for the production methodologies, which were adapted, but also expanded for the creation and capture of Jamaican popular music. This will include the earliest mento recordings of the 1950s, to the most recent computer based, digital recordings.

Evaluation

Course work

- One 2500 word essay worth a total 30% of the course grade (5% of this mark will be allotted to the essay draft)
- Two aural tests worth a total of 20% of the course grade (10% each)

Final Exam

- A two-hour written examination will make up 35% of the course grade
- A one-hour aural examination will make up 15% of course grade

(For aural tests students will be required to complete short-answer questions based on audio/audio-visual excerpts)

Code: CLTR3501/AR35A	Title: Discourses in Cultural Studies
Pre-requisite: CLTR2501/AR25A	Credit: 3 Semester 2
Lecturer: TBA	

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: Ms. Carolyn Allen	

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 P. Hope

[THIS COURSE MAY BE USED TO SATISFY THE FACULTY OF HUMANITIES AND EDUCATION'S 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 P. Hope

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. Imani Tafari-Ama

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: Dr. Donna P. Hope

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: Ms. Nicole Plummer

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 candidates must take two (**2**) 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 (year long)**

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 2013 – 2014)

Final Research Paper (CLTR6990)

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. **Students must register for the Research Paper (CLTR6990).**

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.

Upgrading to the PhD

Postgraduate students who are registered for the MPhil Degree and who wish to be considered for the upgrading of their registration to the PhD must request the upgrading in their second (2nd) year of registration. Applications for upgrading will not be considered after the third (3rd) year of registration, given applicants should have completed all departmental coursework requirements by this time. Students should apply to the Assistant Registrar (Admissions), School for Graduate Studies and Research to have this matter initiated. For more information on the details of upgrading please contact the office of Graduate Studies and Research.

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** MPhil. and PhD. 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**. 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 music and culture. The next International Reggae Conference will be held at the Mona Campus in February 2015.

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 970-6228

E-mail: icsmona@uwimona.edu.jm

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