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ENLT 395.01: Music and Resistance

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The University Of Montana

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ENLT 395 **Music and Resistance**

ENLT #395 01
M/W/F 10:10-11:00
JOUR 306
Instructor: Kathleen Kane

Fall 2000
Office: LA 111
Phone #: 243-5284
Office Hours:
M/W: 1:00-3:00 p.m.
& By Appointment

Policy Statement

Whether conservative or radical, contemporary literary criticism, almost without exception denies folklore any serious status as literature, usually speaking of it, if at all, as "pre-literature" or "literary antecedents." At best folklore is mined as a useful source of images and themes for serious literary writing . . . The ideological effect of such a criticism is to deny the artistic worth of the verbal and primary arts of people already held at the margins of society.

—José Limon, *Mexican Ballads, Chicano Poems*

Course Description:

Like José Limon, the Italian revolutionary and Marxist, Antonio Gramsci has argued that folkloric forms such as the ballad or musical narrative deserve study in that they offer a reflection of the conditions of the cultural life of marginalized peoples. In particular he has convincingly asserted that "Folklore should. . . be studied as a conception of the world and life. . . in opposition to 'official' conceptions of the world that have succeeded one another in the historical process."

In this course we will follow Gramsci and Limon's injunction to study folklore, by reading and attempting to locate historically and contextually one of the most seriously neglected cultural forms in Western literary study: the musical narrative. In particular we will work with various literary and legal notions of the "official" and "non-official" or "outlaw." While many of our musical narratives will include literal "outlaws" (Gregorio Cortez, Natty Dred, Bold Fenian Men, and Ghost Dancers) which will ask us to consider a variety of colonial histories we will also consider questions of cultural and generic boundaries.

Texts:

Johnson, Linton Kwesi. *Tings an Times*.

Limon, *Mexican Ballads, Chicano Poems: History and Influence in Mexican-American Social Poetry*

Murrell, Spencer, and McFarlane, *Chanting Down Babylon: The Rastafari Reader*

Music/CDs:

Alias Acoustic Band, *Irish Songs of Rebellion*

Harjo, and Poetic Justice, *Letter from the Twentieth Century*.

Johnson, Linton Kwesi, *Dred, Beat, an Blood*.

Marley, and the Wailers, *Legend: The Best of Bob Marley and the Wailers*.

Various Artists, *Corridos y Tragedias de la Frontera*.

Course Packet

This classroom anthology, which acts as a supplement to the texts we will be working with, contains a variety of texts: poems, song lyrics, and critical articles.

NB: Your texts and CDs are currently available in the UC Bookstore. The Bookstore is still working on the packet. You **must** bring the requisite text with you to class.

Coursework: Final grades will be determined by your performance in five separate categories of coursework:

1. Quizzes	10%
2. Participation	10%
3. Final Essay	30%
4. Midterm Exam	25%
5. Final Exam	<u>25%</u>
	100%

I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.

Quizzes: Over the course of the semester you will take a number of reading quizzes designed to ensure that you have read and thought about the readings for the day. I will administer these short quizzes at the beginning of the class. There will be no chance for make up quizzes for those who are absent or late on the day they were administered.

Participation: The success of the course will depend largely on the participation of all of the members of the class in dialogue over issues and texts. To facilitate and ensure the passionate and engaged participation of all the members of our course community, each individual will be asked to fulfill two expectations:

- a. Participation in the discussion of daily readings. Participation means that you must come to class with a reading of the texts/songs/films assigned for that day. These readings can take many forms—assertions of interpretation or taste, close readings of specific passages, contextual explication, even questions and confusions, etc.

- b. Reading Response. Each student will be asked to come to one class prepared to initiate and, to some degree, direct discussion. This exercise, worth 10 points, is essentially a formal codification of the participation procedures outlined above. That is, you will need to come to the class with a reading of the text (see definition above). You will be asked to offer your observations to the class, to participate in discussion of those observations, and to turn in a one-two page summary of your "reading" of the text. I will be handing around a sign-up sheet on Friday, Sept 8.

Final Essay (includes Abstract and Rough Draft.): This 8-10 page analytic and scholarly essay with attached bibliography represents the principal exercise of the semester. The essay will argue for the relevance of a distinctive, personal analysis of a text/set of texts and/or issues. In addition, you will be responsible for accessing and harnessing the larger debates surrounding the literary artifact, historical phenomenon, or interpretive issue. To that end you will use library resources to familiarize yourself with the reading histories of the text(s) you have chosen and you will incorporate those materials in the argument of your essay. Here you must use at least two outside sources. (If you do not have the *MLA Handbook*, fifth edition, now is the time to consider making the investment.)

Production Schedule:

1. On Wednesday, November 8, you will turn in an abstract (precis, plan, blueprint, conceptual map) of your final paper to me during conference in LA 111. You will need to include a working annotated bibliography of the sources and texts you will be working with.
2. On Friday, December 1, your Rough Draft will be due. As was the case with the abstract, you will meet with me in consultation over the rough draft in LA 111.
3. The Final Draft of the essay is due on the last day of class, Friday, December 15.

Midterm: You will take your midterm over two days on Friday the 16 and Monday the 13 of October. The exam will consist of questions from the following categories:

1. short answer
2. explication of text/essay questions

Prior to the exam, we will spend class time discussing the precise nature of these categories.

Final Exam: You will take your final exam (non-comprehensive) on the day scheduled by the University for that purpose (Friday December 22). Like your midterm, this exam will consist of questions from the following categories:

1. short answer
2. explication of text/essay questions

Attendance: Attendance is required and will be recorded: four or more unexcused absences are grounds for failure of the course itself. Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day. Absences due to medical and family emergencies will be excused, provided you come and discuss the situation (ASAP) with me.

Scholastic Dishonesty: Plagiarism and other forms of academic dishonesty—in as much as they keep the individual student as well as the collective community from learning—will result in an automatic F.

Course Calendar

I: CHICANO CORRIDOS

September

Week One: Beginnings and Definitions

- W 6: Introduction to the Course
- F 7: Paredes, from *With His Pistol in His Hand*, Intro, 7-15 & 129-150—**PACKET**.
Read 3-12 from the CD *Corridos y Tragedias* booklet. Listen to "Juaquín Murrieta," from CD *Corridos y Tragedias* (read appropriate liner notes and lyrics)

Week Two: Theorizing the Corrido

- M 11 Limon, "Borders, Bullets, and Ballads," 7-42 in *Mexican Ballads, Chicano Poems*.
- W 13 Limon, "Borders, Bullets, and Ballads," 7-42 in *Mexican Ballads, Chicano Poems*.
- F 15: "El Corrido de Gregorio Cortez," "El Deportado," and "La Elena," from CD *Corridos y Tragedias* (read appropriate liner notes and lyrics).

Week Three: Mexican Ballads into Chicano/a Film and Literature

- M 18: Olmos et al., *The Ballad of Gregorio Cortez*. Screenings in IMS screening room
Thurs. 15 from 3:00-6:00 and Fri. 15 from 3:00-6:00.
- W 20: Limon, "Chicano Poetry and Politics" 81-91 in *Mexican Ballads, Chicano Poems*.
- F 22: No Class: Kane out of Town

Week Four: Contesting the Corrido

- M 25: Candelaria, "The Day the Cisco Kid Shot John Wayne"—**PACKET**.
- W 27: Herrera-Sobeck, "The Lover," from *The Mexican Corrido: A Feminist Analysis*—**PACKET**.
- F 29: Cisneros, "Little Miracles, Kept Promises" from *Woman Hollering Creek*—**PACKET**.

II: IRISH BALLADS

October

Week Five: Politics, Song and Poetry: An Unhealthy Intersection?

- M 2: "Follow Me up to Carlow;" "The Shan Van Vocht;" "Glory O to the Bold Fenian Men;" "A Nation Once Again;" "Easter 1916/Caoimhneagdh Roisin;" "from the

CD *Irish Songs of Rebellion*.

- W 4: O'Brien, "An Unhealthy Intersection"—PACKET.
 F 6: Zimmerman, "Intro" and "Blind Violence and Vain Hopes," from *Songs of Irish Rebellion*, 9-34—PACKET.

Week Six: Midterm

- M 9: Zimmerman, "Popular Nationalism and Unsuccessful Risings," from *Songs of Irish Rebellion*, 35-58—PACKET.
 W 11: Yeats, "Red Hanrahan's Song of Ireland:" "The Rose Tree," "The Curse of Cromwell," —PACKET.
 F 13: Midterm Part One: Kane out of Town

Week Seven: Midterm.

- M 16: Midterm Part Two.

III: RASTAFARI AND REGGAE

Week Seven (continued): African Roots of Reggae

- W 18: Marley, "Exodus" from *Legend* (lyrics—PACKET), and Murrell, "Introduction: The Rastafari Phenomenon" from *Chanting Down Babylon*, 1-19.
 F 20: Savishinsky, "African Dimensions of the Jamaican Rastafarian Movement," from *Chanting Down Babylon*, 126-144.

Week Eight: Reggae Resistance

- M 23: Edmonds, "Dread "I" In-a-Babylon: Ideological Resistance and Cultural Revitalization," from *Chanting Down Babylon*, 23-34
 W 25: Marley, et al. "Buffalo Soldier:" "Get Up, Stand Up!;" "Redemption Song;" "War;" "Zimbabwe;" some songs on *Legend* and all lyrics in the PACKET.
 F 27: Steffens, "Bob Marley, Rasta Warrior," from *Chanting Down Babylon*, 251-265.
 Film: Blackwell and Mendell, et al, *Caribbean Nights: The Bob Marley Story*.
 Screenings in IMS screening room Wed. 25 from 3:00-6:00 and Thurs. 26 from 3:00-6:00.

Week Nine: Movement of the People and Dub Poetry

- M 30: Van Djik, *Chanting Down Babylon Outernational: The Rise of Rastafari in Europe, the Caribbean, and the Pacific*," from *Chanting Down Babylon*, 178-198 and Hepner, "Chanting Down Babylon in the Belly of the Beast: The Rastafarian Movement in the United States," from *Chanting Down Babylon*, 199-216.

November

- W 1: Habekost, "Background: History and of Development of Dub Poetry" from *Verbal Riddim: The Politics and Aesthetics of African-Caribbean Dub Poetry*, Agard, "Listen Mr. Oxford Don"—PACKET.
- F 3: Johnson, "Dred, Beat an Blood;" "Five Nights of Bleeding;" and "It Dread Inna Innglan" from *Tings and Times* and the CD *Dred Beat an Blood*.

Week Ten: Dub Poetry / Abstract of Final Essay Due in Conference.

- M 6: Johnson, "Di Good Life;" " " from *Tings and Times*. DeCosmo, "Dub Poetry: Legacy of Roots Reggae," *Griot: Official Journal of the Southern Conference on Afro-American Studies*.
- W 8: Class Cancelled: Conferences with Kane in LA 111 over abstract.
- F 10: Veterans' Day: No Class

IV: THE GHOST DANCE AND NATIVE AMERICAN MUSIC

Week Eleven: Manifest Destiny and fear of Indian Culture

- M 13: Mooney "Ghost Dance" from *Shoshone Ghost Dance Religion*; Utley, "The Indian Messiah," from *The Last Days of the Sioux Nation*, Short Bull, "Sending Spirits to the Spirit World," "I was called by Jocko Wilson," and "Ghost Dance;" from *Lakota Ritual and Belief*—PACKET.
- W 15: Film: Burns, et al, *The Way West: Ghost Dance*. Screenings in IMS screening room Mon. 13 from 3:00-6:00 and Tues.14 from 3:00-6:00.
- F 17: Porcupine, "An Account of Wovoka, the Paiute Messiah;" Masse Hadjo, "A Defense of the Ghost Dance Religion;" Red Cloud, "Reasons for the Trouble between the Indians and the Government During the Ghost Dance Excitement of 1890," from *Great Documents in Indian History*—PACKET.

Week Twelve: Ceremony and Native Song

- M 20: TBA
- W 22: Holiday: No Class
- F 24: Holiday: No Class

Week Thirteen: The Ghost Dance

- M 27: Ghost Dance Songs—PACKET.
- W 29: Capeci, et al., "Reactions to Colonialism: The North American Ghost Dance and East African Maji-Maji Rebellions," from *The Historian*, vol 52—PACKET.

December

F 1: No Class: Conferences with Kane in LA 111. Rough Draft of Essay Due in Conference

Week Fourteen: Joy Harjo and Indigenous Jazz

M 4: Harjo, *Letter from the Twentieth Century*: "Creation Story;" "Promise;" "My House is the Red Earth;" "Letter from the End of the Twentieth Century;" "Fear Poem."

W 6: Harjo, *Letter from the Twentieth Century*: "The Real Revolution is Love;" "For Anna Mae Pictou Aquash, Whose Spirit is Present Here and in the Dappled Stars;" "She Had Some Horses;" "The Myth of Blackbirds;" "A Postcolonial Tale."

F 8: Welch, *The Heartsong of Charging Elk*, 1-90.

Week Fifteen: *The Heartsong of Charging Elk*

M 11: Welch, *The Heartsong of Charging Elk*, 91-175.

W 13: Welch, *The Heartsong of Charging Elk*, 176-280.

F 15: Welch, *The Heartsong of Charging Elk*, 281-367. Last Class Day. Final Essay Due

Week Sixteen: Finals Week

F 22: Final Exam: 8:00-10:00 in LA 233