

Spring 2-1-2019

## IRSH 391.01: ST - Rockn' Rebels: Irish Music

Erin C. Wecker

*University of Montana, Missoula*

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

---

### Recommended Citation

Wecker, Erin C., "IRSH 391.01: ST - Rockn' Rebels: Irish Music" (2019). *Syllabi*. 9662.  
<https://scholarworks.umt.edu/syllabi/9662>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).



# IRSH 391 Rockin' Rebels: Popular Irish Music from Traditional to Punk

**Instructor:** Dr. Erin Costello Wecker

**Office:** Liberal Arts 220

**Phone:** (406) 243-4410

**Office Hours:** T/Th: 11:00am-12:30pm

**Email:** erin.wecker@umontana.edu

**Classroom:** LA 205

**Meeting days/time:** Tuesday and Thursday 9:30 a.m.-10:50 a.m.

## **Course Description:**

This course explores the concept of “Irishness” through generative works of music by artists such as Seán Ó Riada, The Wolf Tones, The Pogues, Sinéad O’Connor, U2, The Cranberries, Méav Ní Mhaolchatha, and Soulé (not an exhaustive list). To do this the class will begin with an examination of traditional Irish music as a cultural form. Next, we will move through genres and decades charting political and cultural shifts as represented in folk, rebel, rock, punk, and pop music. We will explore concerns of authenticity and hybridity in Irish popular music and apply theoretical ways of understanding the reproduction and marketing of “Irishness” in a global context.

This class is designed to provide students with the rhetorical knowledge and cultural perspectives necessary to be successful writers at the college-level and more specifically within the field of Irish Studies. This course emphasizes the importance of critical thinking, reading, and composing in an academic context. To do this, students will explore research practices within the field of Irish Studies and related disciplines (such as political science, diaspora studies, history, music theory, women’s and gender studies, and postcolonial studies) and successful composing methods to bring these insights to the page. Students will expand their purview by examining the literary, historical, national, and gender contexts for interpreting Irish music. The writing assignments in this course are aimed at increasingly students’ fluidity at composing critical analyses of music, literary criticism, and rhetorical analysis through a series of scaffolded, reflective writing inquiries. Students will learn to identify and enact key features of discipline specific writing such as summary, analysis, and argumentation by studying primary and secondary sources. Students will also focus on organization, clarity, and mechanics through a systematic series of revisions.

One of the more exciting elements of teaching this course is the diversity of knowledge we all bring to the classroom. With that said, no prior study of Irish history, music, or literature is necessary for this course. Please feel welcome to ask questions as we build knowledge together.

## **Required Texts**

Noel McLaughlin and Martin McLoone, *Rock and Popular Music in Ireland: Before and After U2*

**Additional Course Materials (available in class, on reserve in Mansfield library, or on Moodle) Please note this is not an exhaustive list.**

David Cooper, *The Musical Traditions of Northern Ireland and its Diaspora*

Louise Bruton, “Irish Female Musicians Strike a Note for Equality.”

Ruth Medjber, *Women of Notes/Mná na Notáí*

Sean Campbell, *Irish Blood, English Heart: Second Generation Irish Musicians in England*  
Claire Bracken, *Irish Feminist Futures* (selected excerpts)  
Stuart Bailie, *Trouble Songs: Music and Conflict in Northern Ireland* (selected excerpts)

## Learning Outcomes

- Sketch the basic principles that underpin concepts of “Irishness” through generative works of music.
- Classify key issues and historical events that shaped Irish music at home and abroad.
- Synthesize political and cultural shifts as represented in multiple genres of Irish music.
- Analyze concerns of authenticity and hybridity of Irish music in a global context.
- Demonstrate habits of a successful reader (vocabulary, marginalia, annotations, questions).
- Integrate personal insight into academic writing.
- Formulate and express opinions and ideas in writing.

**IRSH 391 is an Approved Writing course.** The university learning outcomes include:

- Use writing to learn and synthesize new concepts
- Formulate and express opinions and ideas in writing
- Compose written documents that are appropriate for a given audience or purpose
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively
- Begin to use discipline-specific writing conventions
- Demonstrate appropriate English language usage

## Participation in University Assessment

- All courses, including this one, that are approved writing courses participate in the University-wide Program-level Assessment (UPWA). Therefore, this course requires an electronic submission of an assignment stripped of your personal information to be used for educational research and assessment of the writing program. Your papers will be stored in a database. This assessment in no way affects either your grade or your progression at the university.

## General Class Expectations:

- All reading assignments will be completed by the assigned date.
- All writing assignments must be turned in on time.
- **All major assignments must be typed. Please use 12-point Times New Roman font, double-space, 1-inch margins on all sides, and stapled.**
- Please use MLA 8<sup>th</sup> edition citation format.
- Attend class.
- Actively, vocally, and appropriately participate in class discussion.

More than three absences from a Tuesday/Thursday (TR) class will compromise your grade. 6 or more absences from a TR class will result in a failing grade. Here’s the breakdown.

4<sup>th</sup> absence: final grade drops one letter grade

5<sup>th</sup> absence: final grade drops one letter grade

6<sup>th</sup> absence: final grade is an F

Here’s the reasoning behind the attendance policy. Without attending class, you cannot perform your role as a student involved in learning, planning, inventing, drafting; discussing reading and writing; learning and practicing rhetorical moves and concepts; or collaborating with your professor and classmates. Required University events will be excused if you provide appropriate documentation. Personal situations inevitably arise that make it impossible for you to make it to class. Remember, however, that’s why a few absences are allowed; please reserve those for emergencies.

If you must miss class, *you are responsible* for obtaining any handouts or assignments for the class. Make sure you talk with me in *advance* if you are worried about meeting a deadline or missing a class.

## **Grading Policy**

Participation	15%
Common Ground Presentation	15%
Review and Critique Assignment	20%
Annotated Bibliography	20%
Seminar Paper	30%

Students enrolled in IRSH 391 are graded by traditional letter grade A, B, C, D, F.

## **Plagiarism Policy**

If I suspect that something a student has written has been plagiarized, in full or in part, intentionally or unintentionally, I take the following actions:

- I alert the student of areas of the text that are suspicious
- the student receives no credit on the paper, pending failure, and it is up to him/her to prove that he/she turned in original work
- each student is asked to provide me with hard copies of the research she/he used in writing the paper
- if the student cannot provide documentation of her/his research, the student will fail the paper

\*these measures are also put into action when a paper is poorly cited. When a student brings his/her research to me I use the time to talk with them about citation and make sure that they understand how and when to cite in the future.

In the case that the student is unable to provide evidence of his/her original work, or in the case that I have evidence that the student has intentionally plagiarized his/her work:

- the student will automatically fail the given assignment
- the student may fail the course unless, at my discretion, I offer alternative assignments and/or conditions
- I may pursue a plagiarism citation unless, at my discretion, I offer alternative assignments and/or conditions
- the student may receive alternate assignments, etc. to avoid failure. In this instance, all conditions must be met. I need to see evidence of excellent work and effort, and work must be completed on time.
- all other previously established conditions in the class (i.e. attendance, participation, homework grades, etc.) still stand and can still cause a student to fail the course
- in the case of blatant or egregious offenses, I will not negotiate against course failure and will pursue a University Citation of Plagiarism

## **Students with Disabilities**

Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me privately after class or in my office. Please be prepared to provide a letter from your DSS Coordinator. [DSS](#) at UM encourages "...students to request modifications early in the semester. Students are also advised by Disability Services to make an appointment with the instructor in advance...Retroactive modification requests do not have to be honored."