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IRSH 382.01: Rockin' Rebels - Popular Irish Music from Traditional to Punk

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IRSH 382, Rockin' Rebels: Irish Music from Traditional to Punk, Fall, 2020



Course Information

- Days: Tuesday and Thursday
- Time: 12:30 p.m. until 1:50p.m.
- Location: Forestry Room 206

Contact Information

- Instructor: Dr. Erin Costello Wecker
- Office: Liberal Arts 220
- Phone: (406) 243-4410
- Email: erin.wecker@umontana.edu
- Office Hours: Thursday: 2:00 p.m.-5:00 p.m. via Zoom
- 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.

Course 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.

Required Texts (all available on Moodle)

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

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*

Colin Carberry and Glenn Patterson, *Good Vibrations* (film)

Sean Campbell, *Irish Blood, English Heart: Second Generation Irish Musicians in England*

Moynagh Sullivan, “Boyz to Menz (Own): Irish Boys Bands and the Alternative Nation.”

Claire Bracken, *Irish Feminist Futures* (selected excerpts)

Stuart Bailie, *Trouble Songs: Music and Conflict in Northern Ireland* (selected excerpts)

Additional readings will be posted on Moodle as PDFs

Course Requirements and General 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 8th edition citation format.
- Attend class.
- Actively, vocally, and appropriately participate in class discussion.

Attendance Policy

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

4th absence: final grade drops one letter grade

5th absence: final grade drops one letter grade

6th 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	20%
Common Ground Presentation	20%
Annotated Bibliography	25%
Critique Assignment	35%

Students enrolled in IRSH 382 are graded by traditional letter grade A, B, C, D, F.

Writing Assignments

Common Ground Presentation (1-2 pages): On specific dates (listed in the daily schedule below) individual students, will begin our conversation on the assigned reading by offering commentary and guiding discussion questions for the class to grapple with. Presenters will be asked to consider the literary, historical, national, and/or gender contexts needed for us to understand the texts assigned for the day. Presenters should prepare a handout with a brief outline detailing the relevant research, textual support from the assigned reading, and the discussion questions.

For the purpose of this assignment each presenter will be asked to share a song/music video that we can listen to and/or view as a class. The choice is 100% up to the presenter, but should have an organic connection to the themes of the course. As a guide to help you ensure the selection is viable please think about these key terms: diaspora, colonialism, postcolonial, essentialism, ethnicity, exoticism, hegemony, hybridity, identity, language (abrogation or appropriation), mimicry, Other, authenticity, and culture. You are not limited to these key terms, rather, they are offered as a guide to help you distill and refine your presentation as connected to class.

all of the key terms are defined on a Word document posted to Moodle in the file "Handouts")

Critique Assignment (6-8 pages): To accompany the texts we will be reading this semester, we will also be watching music videos, viewing album artwork, and listening to select recordings that offer insight into the thematic strands at the crux of our inquiry. This assignment will offer you the chance to review and critique a specific band, artist, album, or song in connection to our

class discussions and readings. This assignment will receive formal, written feedback from me and you are required to revise this essay. A more detailed assignment is posted on Moodle and will be discussed in class. During the last two weeks of the semester all students must meet with me to conference their critique essay. During our individual conferences, I will offer each writer strategies for revision, additional sources of research, and content analysis.

Annotated Bibliography (3-4 pages): The annotated bibliography must include a minimum of five, scholarly sources discovered in the process of your own research. Your annotated bibliography will include a brief summary of the source, analysis of the source (credibility, etc.), and a rationale for how you intend to use this source in your paper. You are welcome to choose any topic related to the course and we will have ample time to discuss and conference your ideas as they develop.

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 their 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 their 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.

Learning Outcomes for Intermediate Writing Course

- 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.