I. General Education Review - Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>English</th>
</tr>
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<tbody>
<tr>
<td>Course # (i.e. ANTH 455) or sequence</td>
<td>ENLT 373</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course(s) Title</th>
<th>Topics in Postcolonial Studies</th>
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Description of the requirement if it is not a single course

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Katie Kane</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>243-5284</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
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</table>

III. Overview of the Course Purpose/Description

The goal of this course is to educate students with regard to one or more topics germane to and important within Postcolonial Studies (e.g. Music and Resistance, Postcolonial Theatre, Poetry, Prose and Partition). The course stresses the basic technologies of Literary Studies—close reading, historical background, etc.—while asking students to engage with disciplinary work from outside the field within which they work.

IV. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

<table>
<thead>
<tr>
<th>Student learning outcomes: Identify and pursue more sophisticated questions for academic inquiry</th>
<th>Required response papers and a final research essay from the writing core of the course.</th>
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<tbody>
<tr>
<td>Find, evaluate, analyze, and synthesize information effectively from diverse sources (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>Students find, evaluate, and analyze peer-reviewed secondary critical sources for their term paper. A core component of the course involves educating the students, through class room discussion and the drafting procedure about the research procedures (recovery, assessment, incorporation, and documentation) that characterize the seminar essay form</td>
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<tr>
<td>Manage multiple perspectives as appropriate</td>
<td>Postcolonial Studies inherently requires attendance to the multiple perspectives entailed in the colonial “contact zone.”</td>
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<tr>
<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
<td>Students write for an academic audience. General instruction for writing for an academic audience is provided in ENLT 201, which is a requirement for entrance into the English major.</td>
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<tr>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
<td>Students will have the opportunity to revise at least one paper for the course.</td>
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<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td>Students are expected to follow either M.L.A. or Chicago style writing conventions. Detailed instruction about these conventions is provided in ENLT 201.</td>
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<tr>
<td>Develop competence in information technology and digital literacy</td>
<td>Students will receive instruction in the use of digital (and possibly other) databases appropriate to the study of the author.</td>
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<td><strong>V. Writing Course Requirements Check list</strong></td>
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<tr>
<td>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>□ Yes □ No This course has been capped at 30, in keeping with current writing course requirements. If it remains a W course, it will be capped at 25 with the start of the new Gen Ed requirements.</td>
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<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>X Yes □ No</td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>X Yes □ No Further details about requirements and expectations for the formal term paper appear on an assignment sheet.</td>
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<tr>
<td>Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.</td>
<td>The instructor provides detailed written input on each paper advising students about how to avoid particular writing problems and how to write more clearly and otherwise effectively.</td>
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<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>X Yes □ No</td>
</tr>
<tr>
<td>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>□ Yes X No Expectations for information literacy appear in the assignment hand outs. The instructor or the humanities librarian provides instruction in the use of any specialized databases. More general instruction in Information Literacy is provided in ENLT 201.</td>
</tr>
<tr>
<td><strong>VI. Writing Assignments:</strong> Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.</td>
<td>From the syllabus: 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</td>
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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 you will turn in an abstract (precis, plan, blueprint, conceptual map) of your final paper to me on Wednesday April 7. You will need to include a working annotated bibliography of the sources and texts you will be working with.
2. On April 23, your Rough Draft will be due. Class will be cancelled and you will meet with me in consultation over the rough draft in LA 111.
3. The Final Draft of the essay is due on, 5:00pm, April 30, LA 111.

Informal Ungraded Assignments

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Paste syllabus here.

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Quizzes</td>
<td>10%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Final Essay</td>
<td>30%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
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<tr>
<td>Final Exam</td>
<td>25%</td>
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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:**
4. 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.
5. 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.
6. 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.

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**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— PACKET. Listen to “Juaquin Murrieta,” from CD *Corridos y Tragedias* (read appropriate liner notes and lyrics).

Week Two: Theorizing the Corrido


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.


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.


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/Caoimhneagadh Rosin;” “from the CD Irish
Songs of Rebellion.

W 4: Conor Cruise O’Brien—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


Week Eight: Reggae Resistance


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,

**November**


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


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**


**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: Critical Article—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.”


Week Fifteen: The Heartsong of Charging Elk

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


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