Course Outline

Title: Junkano: History, Politics and Performance
Abbreviation and Number: ENGL360
AB Paper No.: 13-63
School: English Studies
Department: English
Credits: 3
Course Sequence: (X) Fall ( ) Spring ( ) Fall and Spring

Hours Per Week:
- (2) Lecture
- (1) Seminar
- ( ) Laboratory
- ( ) Studio
- ( ) Kitchen
- ( ) Other (Specify)

Pre-requisite(s): ENGW120
Co-requisite(s): None

COURSE DESCRIPTION
Students examine the origins and evolution of Junkanoo festival art and culture in The Bahamas. They analyze the socio-economic, political and cultural factors shaping this art form. Students also analyse Junkanoo craft and performance.

SPECIFIC OBJECTIVES
Upon successful completion of this course, students will be able to
1. Discuss the origins and characteristics of the Junkanoo festival in The Bahamas and the Americas;
2. Discuss the socio-economic, cultural and political factors that shaped this festival’s evolution in The Bahamas and in the region;
3. Analyse Junkanoo as performance; and
4. Analyse the relationship between Junkanoo and issues of race, class and gender.

COURSE CONTENT
I. Background
   A. African Masking, Rituals and Dance
   B. Slavery and Colonialism
   C. European Masquerade Traditions
   D. New World Festivals
   E. Origin of the words “Junkanoo” and “Goombay”

   Evolution of Junkanoo
   A. Era of Slavery
   B. Mid-to-late 19th Century
   C. Pre- 1950s Nassau
   D. Family Island Christmas Traditions
   E. Junkanoo in the Caribbean and the US South

III. Junkanoo Music
    A. Junkanoo beats
    B. Instruments
    C. Making of Drums and Cowbells
    D. Songs and Melodies

IV. Junkanoo Costuming
    A. “Junk” in Junkanoo
B. Evolution of Styles
C. Technology:
   i. Pasting
   ii. Building
   iii. Carving
   iv. Movement
   v. Props
D. Change, Originality and the Politics of Authenticity

V. Junkanoo Performance
A. Junkanoo and Political Spaces
B. Masking, Identity and Power
C. Dance, Gender and Sexuality
D. Performance Hierarchies
E. “Judging” Junkanoo

VI. Junkanoo and Community
A. Territories, Competition and Rivalry
B. The Shack as Communal/Arts Space
C. The Makeup of a Junkanoo Group
D. Practice vs. Bay Street
E. Family Island Forms

VII. Junkanoo, Race, Class and Respectability
A. Respectability in Postcolonial Caribbean Society
B. Junkanoo and Misrule
C. Junkanoo and Blackness
D. Junkanoo and Whiteness
E. The Role of Class in Junkanoo

VIII. Issues
A. Religion and the Church
B. Cultural Resistance and Social Protest
C. Social/Gender Boundaries
D. Racial/National Identity
E. Tourism and Economics

IX. Field Experience
A. Observing Drum Building
B. Observing Cow Bell Construction
C. A and B Group Junkanoo Practices
D. Interviews with Junkanoo Leaders and Group Members
E. Visiting Junkanoo Shacks
F. Observing Hat and Front Piece Construction
G. Observing Crepe Paper Cutting and Pasting
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ASSESSMENT
Field Journal.............................. 20%
Tests and Assignments........................20%
Two Short Papers................................30%
Final Paper....................................30%
TOTAL…………………………………… 100%

REQUIRED TEXT
Course Packet.

SUPPLEMENTARY READINGS/MATERIALS
