

Syllabus for LAS 314: Music and Dance of Latin America

Spring 2017, Section 1 (3583), MW 5-6:15p.m. CENT 1914
Dr. Gerardo Licón, licong@uwec.edu, (715) 836-4224
Office Hours: HHH 353 T, W, TH 1:30-2:30p.m., and by appointment.

Course Description:

In the context of a growing national and international demand for Latin American and U.S. Latino popular music, as well as the repeated waves of Latin dance “crazes,” this course is an interdisciplinary scholarly study of music and dance from Latin America, the Caribbean, and the United States. The study of Latin American and U.S. Latino music is an emerging academic field. While popular music is traditionally studied by cultural anthropologists and ethnomusicologists as “folklore,” this course will include the work of cultural studies, performance studies, Latino studies, history, and feminists with an emphasis that goes beyond the aesthetics into the social dynamics and cultural significance of the music and dance. We will learn about many musical genres associated with specific countries and ethnic groups, but will expand into the diaspora and historical evolution of the music which cannot be contained by essentialist associations with specific genres, nations, or social groups.

Required Readings:

Deborah Pacini Hernandez, Hector Fernandez L’Hoeste, and Eric Zolov, *Rockin’ Las Americas: The Global Politics of Rock in Latin/o America*, University of Pittsburgh Press, 2004

Alejandro L. Madrid, *Music in Mexico: Experiencing Music, Expressing Culture*, Oxford University Press, 2013

Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* DaCapo Press, 2003

Additional reading available through D2L

Grade Breakdown:

- 40% Participation
 - 20% Class Discussions and Dancing
 - 20% Facilitation (Two Facilitations, One Dance Step)
- 25% Research Paper
 - 5% Proposal
 - 5% Rough Draft
 - 5% Presentation
 - 10% Final Draft
- 30% Quizzes (Multiple-Choice and Listening)
- 5% HW and Class Assignments: (American genre report and presentation, Reading Activities, Geography Quiz, Additional Assignments, Events, and Films.)

Participation (40%):

Class Discussions (20%): The focus of this course is on the class discussions of the readings and music. You will be graded on your preparation for class and participation. You will read an average of 30 pages per class session and be prepared by bringing the assigned readings to class, demonstrating that you completed the readings, participating in discussion, as well as being ready to share online music and learn to dance with a classmate. Excused absences require written documentation, preferably in advance. Unexcused absence will count as 0% participation on each day you are absent. It is the student's responsibility to get lecture notes and information about changes to syllabus from a classmate in case of absence.

100% = Attendance + proving you read assignment, make at least 2 relevant questions or comments, and put a sincere effort into dancing with a classmate.

Or written proof of excused absence from outside source such as Doctor, Dean, Coach, or Professor.

85% = Attendance + only 1 comment or question demonstrating you read, and dancing

70% = Attendance but did not speak up or demonstrate having read.

50% = Absent but emailed a valid excuse (note difference between an absence with proof from an outside source versus an email from a student)

0% = Absent with an unsatisfactory excuse or no excuse

-10-20% = Percent taken away for distractions or not making an effort to dance

Listen to Music and Watch Videos: You will listen to at least one genre of music per week online through websites such as YouTube, Pandora, or Spotify and be prepared to discuss them in class.

Facilitation (20%): On **two** occasions during the semester you will be expected to facilitate discussion on the readings of the week, possibly with the help of another student. Your goal will be to get the class to discuss the content of the readings, an analysis of the readings, the history and evolution of the genre, the political-economic-social context in which the genre was created, the associations or connotations of a genre during different periods of time, the instruments used to play the music, provide a few multimedia examples of the genre, whether the music was danced to, and the context in which people heard and danced to the music. You will also turn in a mini-study-guide of your preparation to facilitate with questions that cover all sections of the readings, with answers and page numbers. Your study guide needs to be turned in to the appropriate D2L folder and emailed to the class to 2175.las.314.001@uwec.edu. After discussing the readings, you will demonstrate how the music is danced to via video, or you can give the class a mini-dance lesson if you prefer. On one date of the semester you will sign up to teach a more formal "hands-on" dance lesson to the class.

Facebook participation: While not mandatory, feel free to share relevant links to the class Facebook page "Licon's Music and Dance of Latin America" and comment on classmate's links. This can be very useful in familiarizing yourself with the genres and artists addressed each week. This is also a good way to stay informed about current events related to Latin American music.

Research Paper and Presentation (25%): You will pick a topic by the eighth week of the semester and conduct independent research that includes the class readings but adds to them as well. You will turn in a proposal (5%), a rough draft (5%), present to the class (5%), and turn in your final research paper (10%) in place of your final exam.

Quizzes (30%): You will take five quizzes to demonstrate that you are doing the readings, listening to the various genres, and learning the basics of the course.

Assignments (5%): There will be a few short writing assignments throughout the course. Some assignments are included in the syllabus but you will learn about others during the semester with at least one-week notice.

Sexual Harassment Prevention:

While studying and researching music and dance of Latin America, it is inevitable that the topic of sexuality will come up in places like artists' album covers, song lyrics, and dance videos. There will also be dancing in the classroom which involves physically touching classmates. You will be treated like adults mature enough to deal with these potentially sensitive or controversial topics. We will critically discuss those topics, and we can also be critical of the ways sexuality is used for various commercial purposes.

If anything or anyone makes you uncomfortable, please bring it up to me in class or during office hours. If you would rather talk to a faculty member other than me, feel free to contact the Director of Latin American Studies, Manuel Fernandez fernanm@uwec.edu. Additional information relevant to this topic includes UW-Eau Claire's Sexual Harassment Policy (<http://www.uwec.edu/Affirm/policies/sexualharassmentpolicy.htm>) and the Association of American University Professors Statement on Academic Freedom (<http://www.aaup.org/file/1940%20Statement.pdf>).

Course Credit

LAS 3 credit course; G.E. IV-E; 1 Credit of Cultural Diversity; Foreign Culture Credit

UWEC Liberal Education Goals Addressed:

1. Knowledge of Human Culture
5. Respect for Diversity among People

Academic Honesty and Plagiarism: See the D2L document "Short Research Paper Requirements" for details regarding the use of Turnitin software to check for plagiarism. Online Study Websites and Phone Apps are allowed but you will be penalized for plagiarizing if you use other student's work or share your questions and/or answers with other students through these sites. One way to avoid this is to make sure that other students cannot see your questions and answers by changing your settings or requiring an additional password to see your study materials.

If you violate an UW-Eau Claire policy on academic honesty, you will be penalized. Academic misconduct will be treated with the strongest possible academic penalties for such behavior. The disciplinary procedures and penalties for academic misconduct are described on

the UW-Eau Claire Dean of Students web site (<http://www.uwec.edu/DOS/policies/academic/ch14procedure.htm>) in Chapter UWS 14— Student Academic Disciplinary Procedures.

Accommodations for Students with Disabilities and Non-Native English Speakers: Any student who has a disability and is in need of classroom accommodations, please contact the instructor and the Services for Students with Disabilities Office in CENT 2106 at the beginning of the semester. Students who are non-native speakers of English might qualify for extended test-taking time (time and a half). To determine eligibility, English proficiency is evaluated by the Academic Skills Center (for U. S. permanent residents/citizens) or by the Languages Department (for international students). Students approved for the accommodation are given a verification form to present to their course instructors. Students must provide verification during each semester at least one week before the test for which accommodation is needed. Verification is valid for one semester. The accommodation policy does not apply to other forms of evaluation (e.g., papers, projects, group presentations).

Important UWEC Deadlines:

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| January 27 | Last day to register for or add full-semester courses without instructor's approval |
| February 3 | Last day to drop full-semester Spring courses with no record;
Last day to register for or add full-semester Spring courses without Dean's approval;
Last day to change grade basis to/from Satisfactory-Unsatisfactory or Audit.
After this date a Change of Registration form with proper signatures is required. |
| April 7 | Last day to file withdrawal from the University with “W”s; Last day to withdraw from individual full-semester classes |

This syllabus is subject to change. You will be notified of such changes in class, via e-mail, or D2L. You are responsible for being apprised of any such changes in the syllabus and the course requirements even if you are not present at the time when they are announced.

Schedule of Readings and Assignments

Week 1 Introduction to Music and Dance of Latin America, the Caribbean, and U.S. Latinos

Jan 23 Expectations

“Like” the class Facebook page “Licon’s Music and Dance of Latin America”

Upload a profile picture on D2L

Download Study Guide from D2L

Jan 25 **Presentation** on an American Genre and 2-page Analysis/Report

Sign up for 2 days to facilitate discussion and 1 day to teach a dance step

Watch: Aztec Dance, Yaqui Dance, Mixteco (Oaxacan Guelaguetza)

Listen to YouTube playlist for Quiz 1. “Mexican Music Quiz 1 Playlist”

Week 2 Introduction to Analyzing Music

Jan 30 First Day of Student Facilitation

Morales, *The Latin Beat*, “Introduction” xi (17)

Morales, Chapter 1. “The Beat Is in the Blood” 1 (32)

Dance: Merengue

Feb 1 Intro to Mexican Music

Madrid, *Music in Mexico*. “Introduction” 1 (10)

Madrid, “The Transnational Resurgence of *Son Jarocho*” 11 (26)

Dance: Zapateado or other Folklorico Dance

Week 3 Mexican Music

Feb 6

Madrid, “Norteña Music and Its History of Hybridization” 73 (17)

Madrid, “Banda Music: From Village Brass Music to Narcocorridos” 90 (14)

Dance: Norteña or Banda

Feb 8 **Geography Quiz**

Musical Migrations Ch 10. Jaquez, “El Mariachi: Musical Repertoire...” 161 (22)

Week 4 Indigenous and African Influences in Latin American Music

Feb 13 **Quiz 1: Indigenous and Mexican Music**

Morales, Chapter 2. “The Evolution of Cuban Music into Salsa” 33 (22)

Feb 15

Musical Migrations; Guevara, “La Cuba de Ayer/de Hoy’: Politics & Diaspora” 33 (14)

Dance: Quebradita, Duranguense, or Pasito Satevo

Listen to YouTube playlist for Quiz 2. “Afro-Cuban & Other Listening Quiz Study Guide”

Week 5 Afro-Caribbean Music

Feb 20

Morales, Chapter 3. "The Story of Nuyorican Salsa" 55 (40)

Dance: Son, Danzon, Mambo, or Cha Cha

Feb 22

Musical Migrations Ch 1. Hernandez, "Amalgamating Musics: Popular Music..." 13 (20)

Dance: Rumba, Plena, or Bomba

Week 6

Merengue, Bachata, Cumbia, Latin Jazz,

Feb 27

Morales, Chapter 8. "Other Latin Beats from Mexico, Colombia, and the D.R." 237 (38)

Dance: Bachata

March 1 **Quiz 2: Afro Caribbean Music**

McGowan and Pessanha, *The Brazilian Sound*, "Introduction" 1 (6)

Chapter 1 "Five Centuries of Music" 7, (11)

Week 7

Brazilian Music

March 6

Afro-Cuban Visual is Due (Prezi, Diagram, Chart, Map, etc.)

McGowan Chapter 2. "Samba: The Heartbeat of Rio" 18 (39)

Dance: Salsa Basic

March 8

McGowan Chapter 3. "Bossa Nova: The New Way" 57 (22)

Dance: Cumbia, Punta, or Tribal (3Ball)

Listen to YouTube playlist for Quiz 3. "Brazilian Music Listening Quiz Study Guide"

Week 8

Brazilian Music (Continued)

March 13

McGowan Chapter 4. "MPB: A Musical Rainbow" 79 (33)

Dance: Samba or Bossa Nova

March 15 **Quiz 3: Brazilian Music**

SPRING BREAK MARCH 20-24 NO CLASSES

Week 9

Boleros, Baladas, Tango, Nueva Cancion, Rock n Pop

March 27

Research Paper Proposal Due

Morales, Ch. 5, "The Latin Ballad from the Bolero to the New Latin Pop" 119-144 (25)

Listen to YouTube playlist for Quiz 4. "Listening Quiz Study Guide Boleros, Tango,..."

March 29

Morales, Ch. 5, "The Latin Ballad from the Bolero to the New Latin Pop" 145-169 (25)

Dance: Capoeira or Lambada (also watch Carnaval)

Week 10	Hip Hop, Rock
April 3	<i>Musical Migrations</i> , Ch 11. Macias, “Rock con Raza, Raza con jazz” 183 (16) Dance: Mambo, Tango, or Cha Cha Cha
April 5	Research Paper Rough Draft Due Morales, Chapter 9. “The Hidden History of Latinos ... in Rock and Hip-Hop” 275 (28) Dance: Reggeaton, Spanish/Spanglish Hip Hop (Break Dance, Lean Like Cholo, Chuntaro Style)

Week 11	Rock and Alternative
April 10	Hernandez, L’Hoeste and Zolov; <i>Rockin’ Las Americas</i> , “Mapping Rock Music Cultures across the Americas” 1 (21) Dance: Merengue or Salsa (Intermediate Level)
April 12	Quiz 4: Various Music from Latin America in the U.S. Morales, Chapter 10. “Latin Alternative” 303-325 (22)

Week 12	Rockeras and Punk Rock
April 17	Morales, Chapter 10. “Latin Alternative” 325-351 (26) Listen to YouTube playlist “Study Guide Quiz 5 Listening Quiz Hip Hop, Regeton, Pop”
April 19	<i>Rockin’</i> ; Palacios & Estrada, “A contra corriente’: Women Rockers...” 142 (18) <i>Rockin’</i> ; Habell-Pallán, “Soy punkera, y que?’: Sexuality...Punk in L.A.” 160 (19) Dance: Rock en Español or Punk

Week 13	Rock en Español
April 24	<i>Rockin’</i> ; Castillo Berthier, “My Generation: ...Opposite the Mexican State” 241 (20) Dance: Any Latin Dance that has not been done, or more advanced steps
April 26	Research Paper Presentations

Week 14	
May 1	Research Paper Presentations
May 3	Research Paper Presentations

Week 15	Rock en Español in the U.S.
May 8	<i>Rockin’</i> ; Kun, “Waiting for the Last Wave: Manu Chao ... Globalization” 332 (15)

May 10

Quiz 5: Rock n Roll Everywhere

Scheduled Final Exam is Monday May 15 at 7p.m. (Double check on CampS)

Turn in the printed **final draft of your research paper** and the graded rough draft with my comments to my office HHH353 or mailbox in HHH384 any business day and time prior to the end of the scheduled final exam. An electronic copy should also be turned in to D2L.

Grading Scale for Final Course Grades

A = 91-100%

A- = 90

B+ = 89%

B = 81-88%

B- = 80

C+ = 79%

C = 71-78%

C- = 70

D+ = 69%

D = 60-68%

F = 0-59%