**SPAN 3070: LATIN AMERICAN MUSIC**

**PROF. JUAN CARLOS RODRÍGUEZ**

**OFFICE:** SWANN 313

**OFFICE HOURS:** MONDAY/WEDNESDAYS 1:00-2:30PM (with previous appointment)

**CONTACT:**

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404-385-7251, 404-454-4998

***COURSE DESCRIPTION***

Music is an integral part of Latin American culture. In this course, we will study the musical traditions of the Andes, Mexico and the Caribbean, focusing on the rhythms, instruments, artists, style and tendencies in each of these regions. Through written essays, students will investigate various social aspects of music culture (representations of ethnic, racial, class, regional, and gender identities) from an interdisciplinary framework that will emphasize the links between music and areas such as geography, history, politics, economics, technology, and media. At the end, students will have the opportunity to develop a pilot radio show in Spanish dedicated to the music of a Latin American country or music style.

***LEARNING OBJETIVES***

* Enhance listening comprehension through music listening and discussion of regional accents
* Work in a global context grounded upon a theoretically informed and comparative understanding of languages, media, cultures, and technologies.
* Identify different types of songs, music styles, artists, and instruments from different regions of Latin America
* Analyze through readings and writing the impact of history, geography, politics and economics in Latin American music
* Investigate and analyze the representation of ethnic, racial, class, regional and gender identities in Latin American music
* Develop and design a Spanish radio show dedicated to Latin American Music

***BOOKS***

Madrid, Alejadro L. *Music in Mexico*. Oxford/New York: Oxford UP, 2013.

Moore, Robin. *Music in the Hispanic Caribbean*. Oxford/New York: Oxford UP, 2010.

Turino, Thomas. *Music in the Andes*. Oxford/New York: Oxford UP, 2008.

***ADDITIONAL READINGS***

Olsen, Dale A. and Sheehy, Daniel. *The Garland Handbook of Latin American Music*. Second Edition. New York/London: Routledge, 2000.

Wade, Bonnie. *Thinking Musically*. Third Edition. Oxford/New York: Oxford UP, 2013.

***EVALUATION***

Class Participation 10%

Quizzes 3% (3 quizzes, each 1%)

Homework 3% (3 homeworks, each 1 %)

Essays 48% (3 essays of 1000 words, each 16%)

Class Presentation 8%

Reading Presentation 8%

Final Radio Show 20%

***EVALUATION CRITERIA FOR ASSIGMENTS AND ESSAYS***

**ARGUMENT:** Clear statement of the thesis or argument that will be developed in the essay. Avoid generalizations, as well as simple, superficial or trivial arguments.

**COHERENCE OF THE COMPOSITION:** Organized, well structured, and coherent discussion of ideas. Avoid unnecessary digressions.

**EXPLANATION OF CONCEPTS, CATEGORIES, ISSUES AND PROBLEMS DISCUSSED IN CLASS:** Adequate selection and explanation of relevant concepts, categories, issues or problems. Provide definitions and explanations based on bibliographical sources.Establish connections between concepts or categories and issues or problems discussed in class.

**APPLICATION OF CONCEPTS AND CATEGORIES TO THE ANALYSIS OF ISSUES AND PROBLEMS:** Adequate application of concepts and categories to the analysis of issues and problems. Discuss the connection between concepts or categories and the examples and quotes you include in your analysis of issues and problems.

**ANALYSIS OF ISSUES AND PROBLEMS BASED ON SPECIFIC CASES AND CONCRETE EXAMPLES:** Explain and analyze the specific issues and problems related to Latin American music by elaborating a discussion of specific cases. Provide examples and quotes to support your analysis. Take into consideration the historical context of the cases and examples you discuss.

**IN-DEPTH DISCUSSION OF EXAMPLES AND QUOTES TO SUPPORT ANALYSIS AND ARGUMENT:** Include in your analysis an in-depth discussion of examples and quotes. The role of examples and quotes is to support your argument: select carefully these examples and quotes; avoid choosing examples or quotes that would not contribute much to your discussion. Avoid also superficial observations about and generalizations based on the material you discuss.

**IMPACT, CONSEQUENCES AND/OR IMPLICATIONS:** In your concluding remarks, explore the impact, consequences and/or implications of the cases, examples, problems or issues you discuss and connect them with your argument.

**CORRECT USE OF SPANISH:** Adequate selection of vocabulary, verb conjugation; correct use of articles and prepositions.

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Argument | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Coherence | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Concept: explanation | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Concept: application | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Analysis: problems, cases | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Examples: evidence to support argument | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Impact, consequences, implications | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |
| Use of Spanish | 2 | 2-1.9 | 1.89-  1.8 | 1.79-  1.7 | 1.69-1.6 | 1.59-1.5 | 1.49-1.4 | 1.39-1.2 | 1.19-0 |

**3 ESSAYS (16% EACH)**

**CLASS PARTICIPATION: CONSISTENT AND INFORMED PARTICIPATION (10%)**

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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Consistency | 5 | 4.9-4.5 | 4.4  -4.0 | 3.9  -3.5 | 3.4-3.0 | 2.9-2.5 | 2.4-2.0 | 1.9-  1.0 | .9  -0 |
| Informed | 5 | 4.9-4.5 | 4.4  -4.0 | 3.9  -3.5 | 3.4-3.0 | 2.9-2.5 | 2.4-2.0 | 1.9-  1.0 | .9  -0 |

Updated weekly and posted to T-Square/Canvas.

**1 CLASS AND 1 READING PRESENTATION (8 % EACH)**

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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Argument | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Coherence | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Concept: explanation | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Concept: application | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Analysis: problems, cases | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Examples: evidence to support argument | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Impact, consequences, implications | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Use of Spanish | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |

**3 HOMEWORK AND 3 QUIZZES (1% EACH)**

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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Concept: explanation | .5 | .49-.45 | .44  -.40 | .39  -.35 | .34-.30 | .29-.25 | .24-.20 | .19-  .10 | .09  -.00 |
| Concept: application | .5 | .49-.45 | .44  -.40 | .39  -.35 | .34-.30 | .29-.25 | .24-.20 | .19-  .10 | .09  -.00 |

**RADIO SHOW 20%**

A. CONCEPT OF THE SHOW/SELECTION OF TOPICS 3%

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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Argument | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Coherence | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Originality | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |

B. INTERVIEWS 5%

|  |  |  |  |  |  |  |  |  |  |
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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Concept: application | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Analysis: problems, cases | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Examples: evidence to support argument | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Impact, consequences, implications | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Use of Spanish | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |

C. RADIOPLAY NARRATIONS 5%

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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Concept: application | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Analysis: problems, cases | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Examples: evidence to support argument | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Impact, consequences, implications | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Use of Spanish | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |

D. SELECTION OF MUSIC 4%

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| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Concept: application | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Analysis: problems, cases | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Examples: evidence to support argument | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Impact, consequences, implications | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |

E. FINAL PRESENTATION/DISCUSSION 3%

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| CRITERIA | Total value | Excellent | Very good | Good | Satisfactory | Average | Below average | Poor | Very  poor |
| Coherence | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Impact, consequences, implications | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |
| Analysis: problems, cases | 1 | 1-.95 | .94-.90 | .89-.85 | .84-.80 | .79-.75 | .74-.70 | .69-.60 | .59-0 |

***ATTENDANCE POLICIES***

* Students who are absent because of participation in approved Institute activities (such as field trips, professional conferences, and athletic events) will be permitted to make up the work missed during their absences. Approval of such activities will be granted by the Student Academic and Financial Affairs Committee of the Academic Senate, and statements of the approved absence may be obtained from the Office of the Registrar. <http://www.catalog.gatech.edu/rules/4/>
* Unexcused absences are not welcome and will affect your final grade. See the evaluation section in the syllabus.
* Two tardies of more than 5 minutes equate to an unexcused absence.
* Not having the assignment ready in class equates to an absence.
* **Note:** Language courses require daily contact with the target language. In case of having problems that may affect class attendance (chronic absences due to personal situations), I invite students to consider taking the course at another semester, when they will be able to come to class regularly. Absences not only affect your grades but also your possibilities of improving your language skills. Please see your academic advisor before making any decisions regarding your status in this course. We can also meet and discuss your situation.

***GRADING AND LATE POLICIES***

* No late assignments or essays will be accepted, except for cases of official GT absences.. You will receive zero points if you don’t turn in your assignment or essay in time. Make-ups of the assignments and essays will only be available if you present a medical excuse to justify that you could not complete the work on time. No other exceptions will be considered.
* Except for official GT absences, no make up for GROUP PROJECTS will be allowed unless you provide a medical excuse. If a group member is absent for the presentation, he or she should meet with me in office hours to discuss alternative assignments—if and only if the absence is excused.

***ACADEMIC HONESTY***

As a student at Georgia Tech, you are expected to fully understand and to carefully follow the policies and standards of academic honesty set forth in *The* *Student Handbook*, which is available from the office of the Dean of Students and online. <http://www.catalog.gatech.edu/rules/18/> Lack of familiarity with the university’s policy on academic honesty will not be accepted as an excuse or justification for violations. The policy set forth in the Handbook offers examples of plagiarism, cheating, and unauthorized collaborations. If you have any questions, or concerns about this policy, you should consult with your academic advisor, instructor, or department chair. Confirmed violations will result in appropriate disciplinary actions.

While several forms of academic dishonesty are possible, the most common form is plagiarism, the essence of which is representing the work of others as your own by not attributing sources of ideas and facts, failing to indicate and cite direct quotations, or falsifying citations. Any widely used style guide, such as the MLA’s, will offer guidelines regarding attribution, quotation, and citation, and these rules should be followed completely and consistently. These rules apply equally to books, journals, newspapers, other hard copy publications, and materials obtained over the Internet.

**DISABILITY SERVICES**

<http://www.catalog.gatech.edu/policies/disabled-assistance/>

Students and prospective students who wish to learn more about accommodations for students with disabilities should contact: Office of Disability Services Suite 221 Smithgall Student Services Building Georgia Institute of Technology Atlanta, Georgia 30332-0285 call 404.894.2563 (voice) or 404.894.1664 (TTY) visit <http://disabilityservices.gatech.edu> OR email [dsinfo@gatech.edu](file:///\\iac.nas.gatech.edu\mlg-common\ML%20BS-MS%20degree%20background%20docs\new%20course%20proposals\Spanish\dsinfo@gatech.edu%20).

Reasonable accommodations are provided to self-identified students with disabilities who meet the academic and technical standards requisite to admission or participation in the program of study. Consideration may be given to the substitution or modification of certain course requirements as long as such changes do not detract from the quality of the educational experience and the changes remain within the accreditation criteria for the degree program. Such substitutions or modifications must be approved by the school chair, department head, or college dean, and the Undergraduate Curriculum Committee and/or the Graduate Committee. Office of Disability Services Website.

***COURSE SCHEDULE***

**WEEK 1: COURSE INTRO/THINKING ABOUT MUSIC**

* Chapter 1 “Thinking about Music” in *Thinking Musically* 1-33

**WEEK 2: INDIGENOUS MUSIC FROM THE ANDES**

* Chapter 1 “Indigenous Wind Ensembles and Community” in *Music in the Andes*, 1-37
* Chapter 2 “Charango String Traditions” en *Music in the Andes*, 38-70.
* Chapter 5 “Andean Music in the Cities of the World” (124-138) en *Music in the Andes*.

**WEEK 3: MUSIC AND COLONIZATION: PERU AND THE CARIBBEAN**

* Chapter 3 “Dance Dramas in Mestizo Catholic Festivals” en *Music in the Andes*, 71-96.
* Chapter 2 “Music and Spanish Colonization” en *Music in the Hispanic Caribbean*, 30-51.

**WEEK 4: AFRO-CARIBBEAN MUSIC: TOQUE DE GÜIROS AND BOMBA**

* Chapter 1 “Introduction” en *Music in the Hispanic Caribbean*, 1-29.
* Chapter 3 “Cultural Legacies of the Slave Trade” en *Music in the Hispanic Caribbean*, 52-82.

**WEEK 5: MUSIC IN THE CARIBBEAN: SON AND PLENA**

* Chapter 4 “Creolized Dance Music” en *Music in the Hispanic Caribbean*, 83-120.

**WEEK 6: MUSIC IN THE CARIBBEAN: MERENGUE AND SALSA**

* Chapter 4 “Creolized Dance Music” en *Music in the Hispanic Caribbean*, 83-120.

**WEEK 7: MUSIC IN THE CARIBBEAN: BOLERO AND BACHATA**

* Chapter 4 “Creolized Dance Music” en *Music in the Hispanic Caribbean*, 83-120.

**WEEK 8: MUSIC IN THE CARIBBEAN: REGGAETON AND RAP CONCIENTE (CUBAN HIP HOP)**

* Chapter 6 “Political Song” en *Music in the Hispanic Caribbean*, 147-176.

**WEEK 9: MUSIC IN MEXICO: BOLERO, RACHERA, AND BALADA**

* Chapter 1 “Introduction” (1-10)
* Chapter 3 “Bolero: Cosmopolitanism and the Mexican Romatic Song until de 1960s” (37-55)
* Chapter 4 “Balada: Cosmopolitanism and the Mexican Romatic Song in the 1970s” (56-72)

**WEEK 10: MUSIC IN MEXICO: NORTEÑA AND BANDA MUSIC**

* Chapter 5 “Nortena Music and its History of Hybridization” (73-89)
* Chapter 6 “Banda Music: From Village Brass Music to Narcocorridos” (90-103)

**WEEK 11: MUSIC AND POLITICS IN MEXICO AND THE CARIBBEAN**

* Chapter 7 “Rock and Canto Nuevo: Alternative Musics in Mexico” (104-120)
* Chapter 6 “Political Song” en *Music in the Hispanic Caribbean*, 147-176.

**WEEK 12: RADIO PROJECT: SELECTION OF TOPICS**

**WEEK 13: RADIO PROJECT: INTERVIEWS**

**WEEK 14: RADIO PROJECT: SELECTION OF MUSIC AND REVIEW OF RADIO SCREENPLAY**

**WEEK 15: RADIO PROJECT: PRODUCTION**

**WEEK OF FINAL EXAMS: FINAL PRESENTATION AND DISCUSSION OF RADIO SHOWS**

***RESOURCES FOR AUDIO PRODUCTION AVAILABLE AT THE GATECH LIBRARY***

**Digital Voice Recorders:** The Georgia Tech Library has audio equipment available. Students are responsible of making all the arrangements necessary to reserve audio equipment. Information about the GT Library audio equipment is available at http://www.library.gatech.edu/gadgets/

Contact: Justin Ellis justin.ellis@library.gatech.edu

**Audio Editing Software:** The Georgia Tech Library has a Multimedia Studio with audio editing software (Audacity, Garage Band). The studio opens the same hours as the GT Library. For more information about the Multimedia Studio, please visit http://librarycommons.gatech.edu/lwc/multimedia.php

Contact: Troy West [twest8@gatech.edu](mailto:twest8@gatech.edu)

**Recording Studio:** The Lewis H. Beck Multipurpose Room, located in the GT Library’s Multimedia Studio, could be reserved by students to be used as an audio recording studio. The Multimedia Lab has microphones and additional equipment available to be used on audio production. Please visit the website of the Multimedia Studio to find out how to reserve the multipurpose room and the audio recording equipment needed for the production of your radio show.

**For software training options**, search for the software or subject you would like to learn at lynda.gatech.edu