MUS/LALS 127: Latin American Music
Fall 2020
Course Syllabus & Schedule

Instructor: Prof. James McNally (he/his)
Student Drop-In Hours (Office Hours): Wednesdays, 10 a.m.-12 p.m., held in Blackboard Collaborate Course Room
Email: jmcnally@uic.edu
Course Meetings: Online, asynchronous; optional synchronous meetings on Wednesdays from 12-1 p.m.

This course examines the development and sociocultural significance of major genres of Latin American music. You will engage with a diverse geographic and stylistic repertoire, with case studies ranging from Cuba to Mexico to Brazil. We will also address major topics and contextual issues particular to these musical cultures, including the legacy of colonization and the slave trade, Afro-diasporic connections, indigenous cultural heritage, social movements, processes of folklorization, and internal and international migration. At all times, you will be prompted to identify connections between musical and sociocultural issues studied in the course and present-day phenomena. The course foregrounds participation in the traditions we study; to this end, you will engage in active listening exercises, practice of course repertoire, and an ethnographic writing exercise focusing on a Latin American music group of your choice. By the end of the class, you should understand both the core musical qualities of major Latin American musical styles and their broader sociohistorical significance.

Course Organization
The course will be held online, with **asynchronous** lectures and selected (recorded) synchronous sessions for those who are able to attend. It is divided into 5 units corresponding to different regions of Latin America and the Caribbean. Each unit features a set of pre-recorded lectures that you can access at your convenience, as well as a reading response assignment and an online exam of moderate length. Lectures will address the basic musical qualities of various genres, the sociocultural context in which they arose, their contemporary significance, and active listening and response exercises. In certain instances, you will also have the opportunity to learn material from the course repertoire. Exams, readings, and paper submissions will be accessible via Blackboard.

Weekly Synchronous Sessions
In addition to student drop-in hours and our asynchronous lectures, there will be one weekly session held **synchronously,** from 12-1 p.m. on Wednesdays in Blackboard Collaborate (accessible in Blackboard). These sessions are designed to be **complementary** to the asynchronous material; in other words, they will not be live lectures. While I encourage all who are interested to attend, I will **not** take attendance, and I will record our discussions for those who cannot be present. The content will vary from week to week, but include activities such as live participatory exercises (e.g. learning repertoire or rhythmic/melodic themes from the week's genres), audiovisual discussions, and general conversation about the styles of the week. This is an opportunity for informal discussions about the genres we study, and I encourage anyone who has additional listening examples to bring them to the sessions so that we may actively listen together! Please feel free to bring general questions about the repertoire or the assignments as well. As per the course

Synchronous Recording Policy (included below), please do not make personal recordings of our synchronous sessions.

Required Materials

All required reading materials will be available in PDF form on Blackboard under the "Assignments" tab. I will provide links to Spotify playlists that contain all the required listening examples for exams.

Course Technology Requirements

Students will need a personal computer and a broadband Internet connection. You may <u>contact ACCC</u> to request and borrow a laptop or be assigned a hotspot for the semester if you do not have the required hardware and internet capabilities. I do not use Respondus or any exam proctoring software; instead, I expect that students follow the course Academic Integrity policy (included below).

RC Responses

Over the course of the semester, you will submit five RC responses to assigned texts (available in pdf form in Blackboard). These responses should submitted **in the form of a pdf or Word document** in Blackboard and should be 2 concise (but not incomplete) paragraphs totaling 250-350 words. They are due at 5 p.m. on their required dates of submission. The assignments will follow an "RC" format (so named for **R**esponse and **C**onnection; adapted with permission from Prof. Rosenberg):

1) In the first paragraph, you will **respond** to the content of the reading. Seek to make your response substantive. Instead of writing, "I liked the reading," or, "I didn't like the reading," try starting with prompts such as "One thing I found most interesting," or, "I was confused by...," or, "The author really persuaded me/did not persuade me that…."

2) In the second paragraph, you will identify a potential **connection** between the topic of the reading and a person, group, or movement beyond the context of the text. What does the topic of the reading remind you of? Can you think of any external issue or example that shares qualities in common with the case study of the reading? You could, for instance, begin this paragraph with a thought such as, "I could really identify with some parts of this reading," or, "This article brought to mind something I studied in another class…." You can also discuss connections between the article and another musical tradition, another culture, something you have read about or a film you saw...any connection to the main theme or subject that you can write about. Feel free to be creative—there is no need to reach any grand conclusion.

Please note that these assignments must be accessed via Blackboard and there will be **no credit given** for late submissions. Any instances of plagiarism or improper citation will result in a zero as well.

Exams

There will be five non-cumulative exams over the course of the semester, each of which corresponds to the different units of the class. They will feature two types of questions: first, a listening section in which you identify listening examples and relevant sonic features and contextual elements, and second, a non-listening section in which you answer questions that address material introduced in lectures and assigned readings.

Ethnographic Video Report

You will analyze a video of a live performance by a group or artist affiliated with a Latin American genre and write an ethnographically informed analysis (1400-1600 words of text, not including title & bibliography) of the video. The performance must be live (i.e. not in a studio) but may take place anywhere—a music festival, a religious ceremony, a street festival, or anywhere else that you find compelling to write about. In addition to discussing musical elements, you will have the opportunity to reflect on other elements of the show as well, including audience-performer interaction, the physical space in which the concert was performed, and the visual qualities of the musicians' self-presentation. The video of the concert in question must be at least 30 minutes long.

Assessment
Final grades are entirely determined by performance on assignments. Your final grade will be determined as follows:

Reading Responses: 5% each (25% total)
5 Exams via Blackboard: 50% total
       Unit 1 Exam: 12%
       Unit 2 Exam: 10%
       Unit 3 Exam: 8%
       Unit 4 Exam: 10%
       Unit 5 Exam: 10%
Ethnographic Video Report: 25%

Final grades will be calculated using the following metric:
A: 90 – 100%
B: 80 – 89.99%
C: 70 – 79.99%
D: 60 – 69.99%
F: 59.99 or lower

Under no circumstances do I round up scores or alter grades based on personal appeals or inquiries.

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Course Policies

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Class Protocols
This class depends on your engaged and informed participation and the maintenance of a supportive and inclusive environment for discussion and feedback. It is critical that all members of the class remain mindful of how their participation facilitates an equitable and productive space for all those present. Ingrid Conley-Abrams's maxim to "be aware of the space you are occupying, either with your body or your voice and adjust accordingly for equity" serves as a core touchstone in this regard. While disagreement can be an inevitable and even productive part of any discussion, I ask that we engage with each other's ideas in a collaborative manner and that all those present remain aware of how their own positionality may affect their perspective on a given issue and respectful of how others may have different yet equally legitimate experiences.

Academic Integrity Policy
As an academic community, UIC is committed to providing an environment in which research, learning, and scholarship can flourish and in which all endeavors are guided by academic and professional integrity. All members of the campus community–students, staff, faculty, and administrators–share the responsibility of insuring that these standards are upheld so that such an

environment exists. Instances of academic misconduct by students will be handled pursuant to the Student Disciplinary Policy:

http://dos.uic.edu/docs/Student%20Disciplinary%20Policy.pdf

Any issues of plagiarism—that is, "intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise" (UIC Student Disciplinary Policy, p. 11)—will be taken seriously: **the student will receive an automatic zero for the assignment** and may face more serious disciplinary consequences with the Office of the Dean of Students. To ensure the absence of plagiarism, all papers will be analyzed via SafeAssign in Blackboard. Instances of plagiarism include, but are not limited to the following actions:

- Word for word transcription of others' work without putting the words in quotation marks and attributing the source with an in-text citation. **If you use another author's words, even if it is a short part of a sentence, you must put it in quotation marks and cite it in both the text and the bibliography of the paper.**
- Engaging in paraphrasing or word substitution of another author's work while maintaining the overall structure and argument of the original work. **If you draw from a source but substitute in different words using a thesaurus, you must cite the source in the text and the bibliography and put all words from the original source in quotation marks.**
- Incorporating arguments or ideas made by other authors without citation in the text and bibliography.
- Duplicating material from other students' papers.

If in doubt, cite it. There is nothing wrong with drawing from others' work provided it is cited appropriately in the text and in the bibliography with quotation marks when necessary.

Synchronous Recording Policy
As discussed earlier, our synchronous sessions will be recorded for those who are unable to attend during the appointed time. Please note: The Family Educational Rights and Privacy Act (FERPA) permits recording classes but they must be accessible only to the students in that class. Information about the FERPA implications of recording classes can be found on the [website](#) of the Office of the Registrar. Students and other participants may not copy, record, reproduce, screenshot, photograph, or distribute any content—including documents, audio, video, images, and other visual content— from online courses and events. This restriction on copying and distribution includes but is not limited to: recorded and live lectures (including images derived from such recordings); live discussions or meetings; discussion boards; rehearsals, critiques and other creative activity; posted course materials; exams, quizzes, and other assessments (whether graded or ungraded); faculty feedback forms; visual materials that accompany lectures/ discussions, such as slides; virtual whiteboard notes, etc.; images of students, faculty, or other participants. These guidelines do not restrict a student's right to record lectures or download content pursuant to an accommodation granted by the UIC Disability Resource Center. If you have questions or concerns about this recording policy, please contact your instructor before the end of the first week of class.

UIC Online Course Communication Guidelines (Netiquette)
- Be mindful of different cultural and linguistic backgrounds, as well as different political ideologies and religious beliefs.

- Use good judgment when composing your written responses. Swearing and profanity should be avoided. Also consider that slang terms can be misunderstood or misinterpreted.
- Be respectful of others' views and opinions.
- Be careful when using acronyms. If you use an acronym it is best to spell out its meaning first, then put the acronym in parentheses afterward, for example: Frequently Asked Questions (FAQs). After that you can use the acronym freely throughout your message.
- Use good grammar and spelling in written communications.
- In emails, always identify yourself and what class and section you are in. It is a good practice to put your course and section in the subject line. This helps your instructor identify course-related emails.

Academic Support
Detailed information about tutoring, advising and coaching virtual and on-campus options for students will be available on the student academic resources page.

Mental Health Counseling
The UIC Counseling Center, which offers mental health services including individual and group therapy, continues to operate virtually and at no charge to enrolled students. To schedule an appointment or to contact a counselor, please call 312-996-3490 during business hours (9 a.m.-5 p.m., Monday-Friday). If calling after hours, press 2 to be connected to a crisis counselor. You can find additional online mental health resources here.

Centers for Cultural Understanding and Social Change
UIC's seven Centers for Cultural Understanding and Social Change will be hosting a variety of events and activities to support and bring students together throughout the semester. You can join and connect virtually with the Centers for Cultural Understanding and Social Change here, or visit a Center's website directly by following the links below.
- African-American Cultural Center
- Arab American Cultural Center
- Asian American Resource and Cultural Center
- Disability Cultural Center
- Gender and Sexuality Center
- Latino Cultural Center
- Women's Leadership and Resource Center

Religious Holidays
Students who wish to observe their religious holidays shall notify the faculty member by the tenth day of the semester of the date when they will be absent unless the religious holiday is observed on or before the tenth day of the semester. In such cases, the student shall notify the faculty member at least five days in advance of the date when they will be absent. The faculty member shall make every reasonable effort to honor the request, not penalize the student for missing the class, and if an examination or project is due during the absence, give the student an exam or assignment equivalent to the one completed by those students in attendance. If the student feels aggrieved, they may request remedy through the campus grievance procedure:

http://oae.uic.edu/docs/ReligiousHolidaysFY20152017.pdf

Disability Accommodations

The University of Illinois at Chicago is committed to maintaining a barrier-free environment so that students with disabilities can fully access programs, courses, services, and activities at UIC. Students with disabilities who require accommodations for access to and/or participation in this course are welcome, but must be registered with the Disability Resource Center (DRC). You may contact DRC at 312-413-2183 (v) or 773-649-4535 (VP/Relay) and consult the following:

http://drc.uic.edu/guide-to-accommodations.

Student Course Evaluations
Student evaluations of teaching play a fundamental role in improving course content, format, and delivery (teaching) at UIC. The Office for Faculty Affairs offers all Colleges and Departments the opportunity to participate in an online course evaluation system. Students receive an email invitation in their 'uic.edu' inbox with the following title in the subject line: "UIC Student Evaluation of Teaching [Course Name] [Instructor Name] [Semester, Year]." The body of the email will reiterate the course name, instructor name, and semester. It will contain a link and a unique student password for the online evaluation for that course. Students will need an electronic device with Internet access to complete the evaluation online. *Submitted course evaluations cannot be removed from the system,* so it is vital that students pay attention to the **instructor name** and **course name** when completing their evaluations. *Students must complete the online evaluations before 12 am on the first day of finals.* No exceptions are made if the evaluation is not submitted before 12 am on the first day of finals. For more information about the program and timelines for when the system is open to students to complete the evaluations, please visit:

https://faculty.uic.edu/course-evaluations/

Grievance Procedures
UIC is committed to the most fundamental principles of academic freedom, equality of opportunity, and human dignity involving students and employees. Freedom from discrimination is a foundation for all decision making at UIC. Students are encouraged to study the University's "Nondiscrimination Statement." Students are also urged to read the document "Public Formal Grievance Procedures." Information on these policies and procedures is available on the University web pages of the Office of Access and Equity:

http://oae.uic.edu/.

Electronic Communication Policy
I make every effort to respond promptly within 24 hours to email inquiries during the workweek (Monday-Friday, 9 a.m. to 5 p.m.). I am happy to discuss any subject that arises, but if there is an issue that requires extensive discussion, it is best to set up a virtual meeting.

Late Work & Extension Policy
Late papers will lose 20% per day. I do not grant extensions unless a student has a serious documented extenuating circumstance. If you wish to ask for an extension, you must request it **in writing, via email** at least a week before an assignment's due date.

Virtual Drop-In Hours (Office Hours)
Wednesdays, 10 a.m.-12 p.m., held in the Course Room of Blackboard Collaborate. My (virtual) door is always open and I encourage students to discuss any questions they may have. If you have

a specific question or issue you'd like to discuss, please be sure to **schedule** a meeting in advance so you can guarantee that you are able to have the time you need.

Class Schedule (*NB: subject to change*):

UNIT 1: Course Introduction & Music of the Hispanic Caribbean

Lecture 1-1: Course overview
Lecture 1-2: Introduction: What is Latin America?
Lecture 1-3: Musical legacies of Africa, Europe, & indigenous peoples in Latin America
Lecture 1-4: Music of the Taíno
Lecture 1-5: Introduction to Puerto Rico
Lecture 1-6: *Bomba*
Lecture 1-7: *Música jíbara & seis*
Lecture 1-8: *Plena*
Lecture 1-9: Introduction to the Dominican Republic
Lecture 1-10: *Salve*
Lecture 1-11: Merengue
Lecture 1-12: *Bachata*
Lecture 1-13: Introduction to Cuba
Lecture 1-14: *Rumba*
Lecture 1-15: *Música guajira & punto*
Lecture 1-16: Cuban *son*
Lecture 1-17: Salsa
Lecture 1-18: Political music of the Hispanic Caribbean (Puerto Rican *nueva canción*, Cuban *rap consciente*)

Unit 1 deadlines:

> **DUE at 5 p.m. on Friday, Sept. 18 in Blackboard: RC RESPONSE # 1**
> Janson Perez, Brittmarie. 1987. "Political Facets of Salsa." *Popular Music* 6(2):149-159.

> **DUE at 5 p.m. on Tuesday, Sept. 22 in Blackboard: UNIT 1 ONLINE EXAM (available Thursday, Sept. 17)**

UNIT 2: Music of Mexico

Lecture 2-1: Introduction to Mexico
Lecture 2-2: Musical legacies of Mexico's indigenous & African heritage peoples
Lecture 2-3: Music of the Mexica
Lecture 2-4: Music of the Yaqui
Lecture 2-5: Music of the Maya
Lecture 2-6: The Mexican mestizo *son* complex: *son huapango & son jarocho*
Lecture 2-7: *Bolero & balada*
Lecture 2-8: *Corridos*
Lecture 2-9: Mariachi
Lecture 2-10: *Música norteña*
Lecture 2-11: *Orquesta tejana*

Unit 2 deadlines:

DUE at 5 p.m. on Monday, Oct. 5 in Blackboard: RC RESPONSE # 2
Ragland, Cathy. 2009. "Mexicanidad and Música Norteña in the 'Two Mexicos.'" In *Música Norteña: Mexican Migrants Creating a Nation between Nations,* 7-26. Philadelphia, PA: Temple University Press.

DUE at 5 p.m. on Saturday, Oct. 10 in Blackboard: UNIT 2 ONLINE EXAM (available Wednesday, Oct. 7)

UNIT 3: Music of the Anglophone and Francophone Caribbean

Lecture 3-1: Introduction to Haiti
Lecture 3-2: *Vodou* & Cuban *Santería*
Lecture 3-3: Introduction to Trinidad & Tobago
Lecture 3-4: Steel pan & the Trinidadian Carnival
Lecture 3-5: Calypso & soca
Lecture 3-6: Introduction to Jamaica
Lecture 3-7: Kumina
Lecture 3-8: Reggae
Lecture 3-9: Dancehall
Lecture 3-10: *Reggaetón*

Unit 3 deadlines:

DUE at 5 p.m. on Oct. 21 in Blackboard: RC RESPONSE # 3
King, Stephen A. 2006. "Protest Music as 'Ego-Enhancement': Reggae Music, the Rastafarian Movement and the Re-Examination of Race and Identity in Jamaica." In *The Resisting Muse: Popular Music and Social Protest*, edited by Ian Peddie, 105-118. Burlington, VT: Ashgate.

DUE at 5 p.m. on Wednesday, Oct. 28 in Blackboard: UNIT 3 ONLINE EXAM (available Friday, Oct. 23)

UNIT 4: Music of Colombia, the Andes, Chile, & Argentina

Lecture 4-1: Introduction to Colombia
Lecture 4-2: *Bambuco*
Lecture 4-3: *Cumbia*
Lecture 4-4: Introduction to the Andes
Lecture 4-5: Music of the Quechua and the Aymara
Lecture 4-6: Andean *conjunto*
Lecture 4-7: *Huayno* & Andean mestizo music
Lecture 4-8: Introduction to Chile
Lecture 4-9: Music of the Mapuche
Lecture 4-10: *Cueca* & *tonada*
Lecture 4-11: Chilean *nueva cancion*

Lecture 4-12: Introduction to Argentina
Lecture 4-13: Tango

Unit 4 deadlines:

DUE at 5 p.m. on Monday, Nov. 9 in Blackboard: RC RESPONSE # 4
Goertzen, Chris and María Susana Azzi. 1999. "Globalization and the Tango." *Yearbook for Traditional Music* 31: 67-76.

DUE at 5 p.m. on Friday, Nov. 13 in Blackboard: UNIT 4 ONLINE EXAM (available Monday, Nov. 9)

UNIT 5: Music of Brazil

Lecture 5-1: Introduction to Brazil
Lecture 5-2: Music of the Kayapó
Lecture 5-3: Candomblé
Lecture 5-4: Capoeira
Lecture 5-5: Brazilian Carnival & the roots of samba
Lecture 5-6: Brazilian nationalism & *samba-canção*
Lecture 5-7: Bossa nova
Lecture 5-8: Tropicália
Lecture 5-9: *Forró*
Lecture 5-10: *Afoxé*
Lecture 5-11: *Samba-afro*
Lecture 5-12: *Samba-reggae*

Unit 5 deadlines:

DUE at 5 p.m. on Wednesday, Nov. 18 in Blackboard: ETHNOGRAPHIC VIDEO REPORT

DUE at 5 p.m. on Monday, Nov. 30 in Blackboard: RC RESPONSE # 5
Crook, Larry. 1993. "Black Consciousness, Samba Reggae, and the Re-Africanization of Bahian Carnival Music in Brazil" *The World of Music* 35(2): 90-108.

DUE at 5 p.m. on Tuesday, Dec. 8 in Blackboard: UNIT 5 EXAM (available Thursday, Dec. 3)