

**SPAN 4313-001: Topics in Latin American Culture [MUSIC]**  
**SPRING 2014**

**Instructor(s):** Christopher Conway

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**Office Hours:** Mondays 10-11 and by appointment.

**Section Information:** SPAN 4313.001

**Time and Place of Class Meetings:** Trimble Hall 20; MWF 9:00-9:50.

**Special Topic Description:** This section of *Topics in Latin American Culture* is focused on key moments in the history of nineteenth and twentieth-century Latin American music. In our course we examine the ways in which music reflected the cultural values and ideologies of different kinds of people and musical performers. The course is organized around four key moments: elite and popular musical preferences in the nineteenth-century, nineteenth and twentieth-century Mexican folk music (corridos), mid-twentieth-century Nueva Trova music, and the music of the Panamanian Ruben Blades. Our course will be run as a research-intensive seminar in which students acquire skills in historical, digital and archival research. Besides research skills, we will also emphasize the presentation of original research and the uses of scholarly peer-review.

**Catalogue Description of Course:** Among the topics are Spanish or Latin American music, television, radio, film, and literature as culture. May be repeated for credit as topic changes. Prerequisite: SPAN 3315 with a grade of C or better. Offered as MAS 4313 and SPAN 4313; credit will be given for MAS 4313 or SPAN 4313 but not both in a given semester.

**Cultural Values and Learning Statement:** This course has no specific political, religious or cultural agenda. It is designed to critically examine a topic, acquire knowledge about a field or topic, or learn specific skills, as stated in other parts of this syllabus. Therefore, students are required to maintain a dispassionate, analytical demeanor while studying the subject matter of the class. As a rule, no exemptions from specific assignments (films, readings, cultural media) will be provided on the basis of cultural, religious or political objections. I, your professor, often teach texts, belief systems and interpretations that I don't agree with, and I expect my students to be equally curious for the purpose of learning.

**Student Learning Outcomes:**

- Students demonstrate a basic understanding of elite and popular preferences in nineteenth-century Latin American musical culture, the origins and thematic characteristics of the Mexican Corrido and Latin American Nueva Trova music, and the cultural politics of the music of Ruben Blades.

- Students show an understanding of the basic historical contexts for the above topics in the history of music, and of how they relate to individual musicians or genres of music.
- Students exercise close reading skills as applied to the analysis of the lyrics of songs.
- Students demonstrate an understanding of the nature of original, scholarly research, including different kinds of scholarship, the meaning of peer review, and the nature of scholarly publication and professional conferences.
- Students show command of the different kinds of research tools that scholars in a variety of disciplines utilize on a regular basis, including different kinds of databases, paper and archival sources.
- Students exercise skills in written and oral presentation, showing a firm command of the Spanish language.

### **Required Textbooks and Other Course Materials (UT Arlington Bookstore):**

We will be using digital materials posted to Blackboard or freely available to UTA Students through the Library Database. Students should bring the reading to class, either on a laptop, a tablet or as a print-out. Failure to do so will result in difficulties preparing for the exam.

### **Descriptions of major assignments and examinations**

1. Digital Archival Research Project: Students write a short essay based on original research conducted through digital archival sources. The paper is evaluated for both quality of Spanish and of research. Due Friday January 24 electronically via Blackboard before 9 AM. However, students are required to present their results in class as well. Failure to be prepared to discuss project in class will result in point deductions. Late papers will not be accepted. If a student misses the deadline and does not miss future deadlines, he or she will be allowed to make up this assignment with a slightly different focus, at the end of the semester. Weight: 10% of the final grade. Weight: 10% of the final grade.
2. Students write two short essays on an assigned topic. These essays are evaluated for quality of Spanish, organization, and argument or research, as established by the instructions for each essay. Due Monday February 24<sup>th</sup> and March 31<sup>st</sup> by midnight on Blackboard. No paper version is required to be turned in for class. Weight: 30% (15% and 15%).
3. Students team up to prepare a group oral presentation on a specific musician, genre or musicological topic. I will provide general instructions and boundaries for what is permitted and what is not. This presentation is research intensive and will contain a rigorous literature review. I will give students class time to prepare and the entire class will contribute to the assessment of each group project via anonymous electronic surveys. Specific instructions and rubrics will be provided. Presentations will take place on April 21, 23 and 25. The order of presentations will be determined by lottery. Weight: 10% of the final grade.
4. Students will be required to take both a midterm and a final examination. I will provide review sheets and I will collaborate with students on designing parts of the exam, including some of the essay questions to be asked. The midterm is March 3 in class, and the Final is

May 7 at 8 AM. Weighting: Midterm: 25%, Final 25%. Students who miss the midterm with an approved excuse may make it up on Wednesday March 5 at a time that is convenient for the professor. The make-up exam will be different from the original exam, but cover all the same material. Any student who missed the Final Exam will be allowed to make it up through an alternate exam given at my convenience not at the student's convenience. Students who miss the final will receive an "incomplete" as a final grade in order to accommodate my deadlines for turning in final grades and completing my work at the end of the semester. Final make-ups will only be given with a valid excuse in the week immediately following the official UTA Final Exam week. Evaluation of a late final may take up to a week or two, and the change of grade from an incomplete to an actual grade may take another week or so. Don't miss the Final Exam.

*But what about participation?* That's up to you. If you're not prepared and you don't ask questions, you will only have more difficulty when you have to take the exam. I will also be calling on you in class.

**Attendance:** There are no penalties for lack of attendance. That's your choice. I won't police you.

**Other Requirements:** The professor expects students to show consideration by not being tardy on a regular basis, and by being respectful toward their classmates, the subject of the class and their instructor. Students are also expected to bring the reading to class on a laptop, a tablet or via print-out. Failure to do so will result in difficulties preparing for the exam and awkward, uncomfortable interactions in class.

**Grading:** I will grade students with 3 criteria: 1) Following instructions; 2) Quality of written Spanish; 3) Organization of written projects and oral presentations and 4) Analytical, qualitative content of their work. I will post grading criteria (rubrics) for each assignment in advance and use those criteria to grade student work. It is the student's responsibility to be attentive to these criteria.

**Expectations for Out-of-Class Study:** Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend an additional 9 hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc. This is not my personal opinion, but the national "Carnegie Standard" rule utilized in the United States.

**Make-up Tests:** Students are allowed to make up work (or not) as indicated above in the list of assignments.

**Incomplete Policy:** Only students who have completed a minimum of 70% of course assignments will be permitted to receive an incomplete.

**Grade Grievances:** Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate catalog.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's

responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** Students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

**Student Support Services:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as "lecture," "seminar," or "laboratory" shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each

student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit down the hallway. I will discuss this with you and class.

### **Course Schedule:**

*As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course –Christopher Conway*

### **Part I. Research Tools.**

January 13: Introduction to course. What scholars do? What tools do they use?

January 15: What do scholars do? What tools do they use? Assigned Reading: "Rethinking Plagiarism in the Digital Age" by Lea Evering and Gary Moorman (Academic Search Complete.)

January 17: Nineteenth-century Latin American Culture. Assigned reading for today: "Cultures" by Christopher Conway. You have a research project due in one week. The long holiday weekend is a good time to get started on it.

### **Part II. Music and Dance in Nineteenth-Century Latin America**

January 20: NO CLASS.

January 22: Elite Dancing in the Nineteenth-Century. Assigned reading for today: "Musical Associationism" by Christopher Conway; "The Latest Steps (Direct from Paris)" by John Chasteen [Reserve].

January 24: Elite Dancing... **Homework due: Digital Archival Research Project.**

January 27: Popular Dancing in the Nineteenth Century. Assigned Reading for today: "Transgressive National Dances" & "Maxixe, Milonga and Danzón" by John Chasteen [Reserve].

January 29: Popular Dancing in the Nineteenth Century. Assigned reading: "Imaginario nacional y cambio cultural: circulación, recepción y pervivencia de la zamacueca en Chile durante el siglo XIX" by Christian Spencer Espinosa (Google Scholar.)

January 31: We read selected items gathered by students for Bibliographical Lead Project 1. Readings to be announced previous Wednesday (29<sup>th</sup>) via Blackboard.

February 3: National Anthems and Military Music in Nineteenth-Century Latin America: What is a “National Anthem”? Assigned reading for today: “Sociopolitical Control and the Structure of National Symbols: An Empirical Analysis of National Anthems” by Karel Cerulo (JSTOR).

February 5: National Anthems and Military Music. Assigned Reading: “El amor a la patria y a la tribu” de Manuel Gutiérrez Estévez (JSTOR).

February 7: National Anthems and Military Music. Assigned Reading: Selected National Anthems from Latin America.

### **Part III. Popular Song of the Nineteenth and Twentieth Century.**

February 10: Assigned Reading: Popular songs of nineteenth-century Venezuela.

February 12: Assigned Reading: Popular songs of nineteenth-century Argentina.

February 14: Assigned Reading: Popular songs of nineteenth-century Peru.

February 17: Origin and Characteristics of the Corrido. Assigned Reading: “Literatura tradicional y literatura popular. Romance y corrido en México” de Aurelio González (JSTOR). Students should begin working on their paper assignment. It will be due in a week.

February 19: Corridos of the Revolution: “Pancho Villa y el Corrido de la Revolución” by Max Parra (JSTOR).

February 21: Mexican-American Corridos: “The Corrido and the Emergence of Texas-Mexican Social Identity” by Richard Flores (JSTOR).

February 24: Mexican-American Corridos, continued. Assigned reading: Selections from *With a Gun in His Hand* by Americo Paredes. **Homework due: Essay 1 (Topic: Analysis of a corrido.)**

February 26: Narcocorridos. Assigned reading: “Narcocultura a ritmo norteño: el narcocorrido ante el nuevo milenio” de Juan Carlos Ramírez Pimienta (Project Muse.)

February 28: Review for midterm.

### **Part IV. La Nueva Trova.**

March 3: **Midterm.**

March 5: What is the Nueva Trova? No assigned reading for today.

March 7: Greatest Hits of the Nueva Trova. Assigned reading: lyrics of “Gracias a la vida,” “Todo cambia,” “Duerme negrito,” “Te doy una canción.”

### **SPRING BREAK**

March 17: Una introducción a Violeta Parra. Assigned reading: lyrics to the songs of Violeta Parra. Additional reading assignment will be announced on Blackboard.

March 19: Una introducción a Violeta Parra, continued. Assigned reading: lyrics of Violeta Parra., “Violeta Parra, heredera de la tradición de los cantores anónimos” by Inéz Dolz-Blackburn (JSTOR).

March 21: Una introducción a Silvio Rodríguez. Assigned reading: lyrics of Silvio Rodríguez. Additional reading assignment will be announced on Blackboard.

March 24: Una introducción a Silvio Rodríguez. Assigned reading: lyrics of Silvio Rodríguez, and .

March 26: Una introducción a Víctor Jara. Assigned reading: lyrics of Víctor Jara. March 28 [Last Day to Drop].

March 28: Una introducción a Víctor Jara. Assigned reading: lyrics of Víctor Jara, and “De Violeta Parra a Víctor Jara y Los Prisioneros: Recuperación de la memoria colectiva e identidad cultural a través de la música comprometida” by Patricia Vilches (JSTOR).

March 31: Una introducción a Piero. Assigned reading: lyrics of Piero. Película en clase. **Homework due: essay 2 (Topic: ‘literature’ review on la Nueva Trova.)**

April 2: Movie in class. Assigned reading: lyrics of Ali Primera. [Material from the movie shown in class will appear on the Final.]

April 4: Movie in class. [Material from the movie shown in class will appear on the Final.]

## **Part V. Buscando América.**

April 7: A Classic Album: Buscando América by Ruben Blades. Assigned reading: lyrics of Pedro Navaja and from the songs included in Buscando América.

April 9: continued. Assigned Reading: “Crossing Over with Ruben Blades” by Don Randel (JSTOR).

April 11: continued. Assigned Reading: “Political Facets of Salsa” by Brittmarie Pérez (JSTOR).

April 14: **Groups begin work on Oral Presentation.** Class-time provided.

April 16: continued. Class-time provided.

April 18: continued. Class-time provided.

April 21: **Homework due: presentations begin.** Material from presentations is eligible to appear on Final Exam. Students provide assessment of each oral presentation anonymously via survey.

April 23: **Presentations continue.** Material from presentations is eligible to appear on Final Exam. Students provide assessment of each oral presentation anonymously via survey.

April 25: **Presentations continue.** Students provide assessment of each oral presentation anonymously via survey.

April 28: Review for final exam. Explanation of take-home portion of the exam.

April 30: Review for final exam. Students help to design part of the in-class exam.

May 2: Review for final exam.

Wednesday May 7, 8-10:30 AM. **FINAL EXAM.**