

COURSE SPECIFICATION FORM

for new course proposals and course amendments

Department/School:	Music	Academic Session:	2013–14 and thereafter
Course Title:	From rumba to reggaeton: Latin American popular music in transnational perspective	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU3421	Course JACS Code: (Please contact Data Management for advice)	W350
Availability: (Please state which teaching terms)	Autumn or spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Option (Honours)
Pre-requisites:	none	Co-requisites:	none
Co-ordinator:	Dr Geoff Baker		
Course Staff:	Dr Geoff Baker		
Aims:	This course will introduce students to the popular musics of Latin America, paying particular attention to the relations between music and its social and cultural contexts. Although students will become acquainted with the musical features of the most important styles, the course is primarily theoretical rather than practical. Emphasis will be placed on such themes as national identity; music and the state; tradition and modernity; the globalization of Latin American music; the localization of international popular music; social and political protest; and music and film.		
Learning Outcomes:	<p>By the end of this course students should be able to:</p> <ul style="list-style-type: none"> • Identify the most prominent styles of popular music within the region • Describe the relationship between popular styles and their socio-cultural contexts • Discuss how individual styles relate to issues of identity • Describe processes of musical transmission and transformation • Engage with debates about popular music industries, local musical cultures, and globalization • Explain prominent theoretical approaches to popular music around the world 		
Course Content:	<p>The course will focus on Latin American and Caribbean popular music, and cover subjects such as the following:</p> <ul style="list-style-type: none"> • Historical, social and geographical background to the region and its various popular music genres • Theoretical perspectives relating to the study of popular musics around the globe • Regional traditions of Latin America and the Caribbean • Issues of globalization • The nationalization of global popular musics • Music and social protest • Music and dance • Film and media and the ways they interact with popular music 		
Teaching & Learning Methods:	20 hours of lectures/seminars, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.		
Details of teaching resources on Moodle:	Course outline; other online resources to be added as appropriate		
Key Bibliography:	<p>W. A. Clark, ed., <i>From Tejano to Tango: Latin American Popular Music</i> (New York, 2002) C. Dunn and C. A. Perrone, eds., <i>Brazilian Popular Music and Globalization</i> (Gainesville, 2001) P. Manuel, <i>Caribbean Currents: Caribbean Music from Rumba to Reggae</i> (Philadelphia, 1995) R. Moore, <i>Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920-1940</i> (Pittsburgh, 1997)</p>		

	L. Waxer, ed., <i>Situating Salsa: Global Markets and Local Meanings in Latin Popular Music</i> (London, 2002)
Formative Assessment & Feedback:	<p>Formative exercise such as a listening log, listening quiz or essay to be completed during the course.</p> <p>One essay of 2500-2750 words to be written during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate. See also under Teaching and Learning Methods.</p>
Summative Assessment:	<p>Exam: 2 questions from 6 in 2 hours (50%)</p> <p>Coursework: One essay of 2500-2750 words completed during the course (50%)</p> <p>Deadlines: The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>