

CENTER FOR INTERNATIONAL PROGRAMS

Course name: THEORY OF LATIN AMERICAN TROPICAL DANCE (Theory of Latin America popular music and Dance)

Course code: DNCE 2500

Total contact hours: 48 hours

COURSE DESCRIPTION

This course explores the technique, rhythm and movement style of Latin American Tropical dance. History, anthropology, folklore, and artistic videos, songs as well as documentaries on these subjects are part of this experiential course.

This course will provide students with a general overview and a better understanding of the folklore and history of Latin American dance. They should also be acquainted on basic technical steps of the dance forms and on how to play instruments in some of the basic rhythms that are part of this course. Is important to remark that not obligatory to have any physical activity during the theory class but is recommended to joy also the dance classes to fully understand the subject.

ATTENDANCE

Students are only allowed 2 absences (justified or not). The student will fail the course if he/she has more than 2 absences. Students will have a 0 on any assignment evaluated in class (presentations, evaluations, field trips, etc.) if he/she is absent in this class, unless an official document is presented no later than one week after the absence. In this case the assignment will be due this day. You can only have two total absences in your elective. Three late arrivals to class (15 minutes later) are treated as one absence. If you tend to be late for class, you will lose 25% of your total grade

BEHAVIOR

Professors have the right to expel a student from the classroom should he / she:

- 1) Be disruptive in the classroom.
- 2) Behave in a disrespectful way.
- 3) Be under the influence of alcohol or even smell like alcohol.
- 4) Be under the influence of any illegal drug.
- 5) Hygiene problems that may disturb other students.

ELECTRONIC DEVICES

The use of cell phones, smart phones, or other mobile communication devices is disruptive, and is therefore prohibited during class. **Please turn all devices OFF and put them away when class begins.** Devices may be used ONLY when the professor assigns a specific activity and allows the use of devices for internet search or recording. Those who fail to comply with the rule must leave the classroom for the remainder of the class period.

DNCE 2500 Theory of Latin America tropical dance

This is a CPISS introductory course on cultural history in which the main concerns are the characteristics of dance and popular music of Latin America. So the question that strikes us in this course is:

¿What are the elements that influence Latin America popular dance and music culture and make them unique?

In order to answer this question, this course will use the following knowledge:

- Recognition of the rhythms and where they are from.
- History of the cultural exchange of African, European, and American continents and its legacy in the Latin American music and culture
- Introduction on Anthropology concepts.
- Philosophy views on cultural products
- View of the politics on culture and society problems.
- Cultural industry nowadays and his overall politics

Abilities


Along the course, the following skills will be acquired:

- The capacity to distinguish different music rhythms of Latin America as well as the dance that is use in some of them.
- Acquire new music sensibility that helps the student to make contrast between the nuances presented in Latin American music.

- Acquire some physical experience on dance as well as knowledge on the different dances.
- Capacity of making a cultural and artistic research.
- Capacity of analyze the context of a cultural manifestation.
- Ability of making a confident public speech while presenting the research

Values and attitudes

- Teamwork and leadership
- Systemic thinking
- Logical and communicative intelligence
- Learning how to learn
- Respect and appreciation for other culture as well as spirituality and personal identity.

Competencies	Key competences	Evidence of learning
Discipline Contrast the social elements that influence cultural expressions of the Latin American dance and music, to transpose those elements to dance and music of self and other cultures.	Analyze Dance and Music as cultural expressions of the Latin American region considering the Anthropological aspects that are part of them and how those symbolize the process of these societies.	Two individual case studies and one group case study
	Distinguish the place of origin of the diverse rhythms and how they spread around Latin America and the world. 	Illustrate in a map the place of origin of the rhythm and how it relates throw out the sub-continent.
	Demonstrate the influence of the dance and music in several cultural manifestations such as fashion, use of drugs or acquired life styles, and vice versa	Two individual case studies and one group case study
Core/Generic		

Integrates knowledge, skills and attitudes to learn continuously and through one's life pursuing an efficient development in the knowledge-based society. I	Learning to learn	Research report
Builds the necessary knowledge, skills and attitudes to learn how to communicate orally and in written form in the different disciplines that make up the curriculum.	Communicate thoughts of the discipline orally, in an iconic way, and in written form.	Thematic discussion
Integrates the necessary knowledge, skills, and attitudes to learn teamwork and leadership techniques.	Execute teamwork and leadership.	Collaborative work

Contents

Introduction stage Map project:

Recognition of the rhythms and their origin: Use of maps, to understand the origin of the cultural manifestations.

- Music recognition of the rhythms.
- General Geography of the subcontinent.
- Brief history of Europe, Africa and America on the colonial times.

African, European, and American legacy in the Latin American music and culture

- Yoruba's (Candomblé or Santería), music, religion and culture.
- African Diaspora in America.
- Spanish Music in the colonial times.
- The music of the Americas.
- Instruments types and their "story"
- History concepts

First theoretical stage

Introduction on anthropology concepts.

- The formation of identity (We vs them) The otherness
- Diversity on different fields such as: Cultural, Social, genetics, ext.
- Syncretism and Hybrids on: culture, spirituality and others
- Popular Culture: Urban Folklore, Countryside Folklore, vs Elite culture.
- Art Forms vs art Products.
- Music general Theory

Second theoretical stage.

- Transformation of Art forms on the influence of: Technologies, change of social behaviors, economy.
- Copyrights
- Culture Politics in different times of American History
- Philosophy and culture.
- Social phenomenon and its association with music such as use of drugs ,Fashion, politics, cultural identity, National identity among others

Case studies main Catalog

This list of Latin American countries and its music are a general guideline of important rhythms that can be seen as case studies, the teacher will encourage all students to research and compare from all of this cultural expression. From them the students must choose the first two presentations and have also the possibility of choose the last presentation. This catalog is divided on two main areas: Caribbean and Continental. First presentation is suggested to take the Caribbean area and second presentation on the continental Area. But this can be negotiated.

Caribbean Area:

Country	Old school, Typical rhythms or Folklore	Mainstream Popular Culture	New Tendencies and Merger Artists, fusion.

Cuba:	Danzón, Charanga, Rumba and Guaguancó, Son montuno, Bolero, changüí	Bolero, Son Cubano, Salsa, Afro Cuban	Various artist according to students investigation.
Puerto Rico	Bomba & Plena	Salsa, Reggaeton, Bachata, trap	Various artist according to students investigation.
República Dominicana	Atabales	Merengue Bachata	Various artist according to students investigation.
Jamaica	Ska, Mento, Rock Steady	Reggae, Dance Hall.	Various artist according to students investigation.
Trinidad y Tobago	Calypso Steelpan music	Soca (Soul Calipso): Chutney, Parang, ragga, power soca, Groovy Soca, bouyon Soca & others	Various artist according to students investigation.
Haiti	Carabine	Compas, Zouk	Various artist according to students investigation.
Panama	Cumbia panameña, Saloma, Tamborito, pindin, mejorana,	Reggaeton, typical contemporary, Salsa.	Various artist according to

	Décima or canto de mejorana		students investigation.
Colombia	Porro, Joropo, accordion, music	Vallenato, Cumbia verve	

Continental Rhythms

Country	Old school, Typical rhythms or Folklore	Mainstream Popular Culture	New Tendencies and Merger Artists, fusion.
USA	New York: Latin Jazz, Afro Cuban, Bougaloo. California and South West: Tex Mex (Oompah sound)	Salsa, Latin pop,	Miami: Latin pop and Various artist according to students investigation.
Mexico	Son jarocho, Danzon, Mambo, Cha Cha Cha Bolero, Corridos & Ranchera Music	Mariachis, tex-mex, musica, ranchera. Duranguense, Alterado, Cumbia.	Tribal & Various artist according to students investigation.
Brazil	Lambada, Bossa Nova, Capoeira.	Samba, M.P.B: Popular Brazilian Music, Funky. Forro	Passinho & Various artist according to students investigation.
Venezuela	Joropo, Musica Ilanera, gaita.	Salsa, Merengue, Tambor urbano	Rap, Tambor Urbano & Various artist according to

			students investigation.
Perú, Ecuador & Bolivia	Vals Criollo, Lando & others Los Andes (Andean Music), Alcatraz	chicha music. Andean pop.	Various artist according to students investigation.
Uruguay	Murga, Payana Candombe	Tango, rock, & others	Various artist according to students investigation.
Argentina:	Tango, Milonga, Chacarera (Dance Malambo), Pallanas	Cumbia Villera, Argentina Rock, ska & others	Various artist according to students investigation.
Central America	Marimba Music Punta Garifuna (Honduras) typical folkloric dances.	Salsa , Reggaeton, Merengue, Rancheras & others trap	Various artist according to students investigation.
Costa Rica	Tambito, Talamanca Baile de los Diablitos, Cimarronas	Creole Swing (dance) & others	Various artist according to students investigation.

METHODOLOGY:

This course will take three main stages, on each one of them the student will acquire a deeper perception of the topics that will reflect on the analysis of the cultural subject. The analysis of the student will be delivered as a presentation of a case study previously chosen from the catalog of choices provided above. Students can also make a proposal for the final case study. This proposal will have sense according to the general topic of the course.

On the next page a description of this process and strategies are provided.

First stage: The map.

After some Ice break activities we will start to make a general approach to the course. The students and the teacher will create a map of all the knowledge that is intended to be acquired during our time in the course.

We will make groups to find general information on the geography of the Latin America sub-continent. We will use the case study catalog as a guidance to make a design for the map not only in the traditional way but also in a mind map that can help us get a general view of the subject.

As we do this with the 60% of the time in this first stage we will also have brief history lessons of the sub-continent with the 40% of the time. In which we will see documentaries and we will have open discussion on the subject.

Second stage: individual and group Presentations

Once we set the interest of the students on the specific case studies we will make presentation in which the students will be encouraged to use disciplinary concepts borrowed from Anthropology and history to enrich their intervention.

In the 40% of class time we will deepen further these concepts during some class talks that will resemble a round table activity.

In this stage we will have two mechanics for presentations an individual one and another one in groups. The demand of information will grow in the group intervention and the students will have the possibility of a Co-evaluation (peers assessment) to measure their teamwork end effort in to the project.

Final stage: Last individual presentation and Field trip report

Arriving to the last stage we will also ask from the students to use other terminology and general philosophical ideas to analyze and contrast the topic of study. As a group we will all try to enrich the analysis with interventions that also will use these concepts from sociology, philosophy, anthropology among our personal experiences and beliefs on the topic.

This intervention is the most important in this process and also the freest because the student can propose a topic that is not in the main menu, but the topic of the presentation must be related to the Latin American culture. For this last presentation we will use the time in a similar manner. The theory will be covered in class during all the activities: intervention of the teacher will occur during round tables, documentaries and movies and short master classes.

FIELD TRIP

During this course we will also make a field trip report using a similar frame of work. The field trip will be a night out on a popular discotec (club) of the Costa Rican capital.

But if the student wishes to make a proposal on the final report it can be arranged by talking directly to the professor.

RUBRICS

EVALUATION SYSTEM

Indicator	
Map project.	10%
First case study: Individual presentation	15%
Second case study: Group presentations. Co-evaluation (peers assessment)10% -Professor's evaluation: 10%	20%
Final individual case study: Presentation proposed by student, based on course experience of the subject.	30%
Class participation	15%
Field trip report	10%
Grand Total	100%

Map Project

Indicator	3 Excellent or Very good	2 Sufficient	1 Insufficient
Uses clear and representative images of the concept that is intended to manifest.			
Makes a clear research of the geography of each country List of the rhythms of each county			
The central idea is represented with a clear and powerful image that synthesizes the general topic of the map. (ex: 1 migration of the rhythm or 2 influences rhythms, 3 groovy vs. sad songs)			
The idea or central topic is linked with related ideas or sub-topics by means of branches and arrows.			
Uses page space to balance ideas and subtopics in a balanced way.			
Underlines keywords by enclosing them in a color circle to reinforce the map structure.			
Uses color to differentiate topics, their associations or to highlight some content.			
Uses arrows, icons or any visual element to differentiate and clarify the relationship between ideas.			

Observations			
max: 24 points= 10% on final grade /Total			

First case study: Individual presentation

Indicator 3 Excellent or Very good / 2 Sufficient / 1 Insufficient	3	2	1
History and development of the Rhythm, in the country of origin, Nuances Rhythm use by the artists and development in other countries if it's the case.			
Dance or Dances are associated with the rhythm or Music Associated with the dance			
A list of instrumentation and its evolutions in the history of the rhythm is provided			
All information is referenced with reliable sources and delivered as a PowerPoint or a similar tool. at least 24 hours before the presentation			
Observations			
max: 12 points= 15% on final grade /Total			

1/2 Second case study: Group presentations.

Indicator 3 Excellent or Very good / 2 Sufficient / 1 Insufficient	3	2	1
History and development of the Rhythm, in the country of his origin, Nuances Rhythm use by the artists and development in other countries if is the case.			
History of the country			
Dance or Dances associated with the rhythm. Or Music Associated with the dance			
Names of 3 Notorious influences and some biography discography that reflect the evolution for the subject.			
A list of instrumentation and its evolutions in the history of the rhythm			
Cultural identity, practices, lifestyles and customs use or associated with the Rhythms.			
All information is referenced to reliable sources and delivered in PowerPoint or a similar tool. at least 24 hours before the presentations			
Observations			

max: 21 points= 10% final grade /Total			
--	--	--	--

2/2 Second case study: Co-evaluation (peers assessment)

Indicator 3 Excellent or Very good / 2 Sufficient / 1 Insufficient	3	2	1
Identify and analyze the objective of the project			
Organization Research in advance information related to the activity to know what is needed			
Equitable separation of work volume between participants on research			
Equal work on the design of the visual material of the presentation			
Equitable time during presentation for each participant			
Evidence of technical or artistic creativity in the development of the presentation.			
Respectful overall attitude to the ideas and proposals of the team during all the process.			
Observations			
max: points 21 = 10% final grade /Total			

Final individual case study

Indicator 3 Excellent or Very good / 2 Sufficient / 1 Insufficient	3	2	1
History and development of the Rhythm,in the country of his origin, Nuances in Rhythm the use of the music by the various artists that use the rhythm and development in other countries if is the case. Connection with the audience of those artist and influences of other Rhythms			
History of the country. And overview of the economic development.			
Dance or Dances associated with the rhythm. Or Music Associated with the dance. Possible influences and history of each cultural phenomenon			
Names of 3 Notorious influences and some biography discography that reflect the evolution for the cultural product.			
A list of instrumentation and its evolutions in the history of the rhythm			
Cultural identity, practices, lifestyles and customs use or associated with the Rhythms.			
A reflection of this subject in contrast to others cultural expressions that are also popular in the same cultural niche.			
Justification on why we have chosen this particular cultural expression and my personal interest on it.			
Reflection on the music and dance the student is accustomed and the music chosen for this presentations.			
All information must have at the end the sources of investigation and delivered in PowerPoint or a similar program. at least 24 hours before the exhibition			

Observations			
max: 30 points= 30% final grade /Total			

Class participation

Indicator 3 Excellent or Very good / 2 Sufficient / 1 Insufficient	3	2	1
Respect of classmates opinions and interventions			
Well argument opinions once the topic is defined and the information has been researched.			
Respects times of interventions and the presentations of the classmates			
Makes at list 5 interventions during the time of the course.			
Makes questions whenever necessary t in order enriches the class experience and makes an accurate follow up of the topic.			
Observations			
max:15 points= 15% final grade /Total			

Field Trip Report

Note

The class will participate in a visit to a Dance Area in order to appreciate the social behavior, type of music and dance. All participants in the field trip must be over 18 years old, carrying photo identification with date of birth.

Rubric to evaluate field trip reports and activity.

Indicator 3 Excellent or Very good / 2 Sufficient / 1 Insufficient	3	2	1
Commitment. They attended the appointment on time. Respect and rules of the field trip.			
Clarity in visit objectives and the elements to observe.			
Observation is detailed and written in a way that helps us understand your experience.			
Presentation of the visit report: It describes the observed procedures, and analyzes and discusses them.			
Observations			
Total			

DIDACTIC RESOURCES

In order to guarantee good development of the course, therefore to guarantee learning, the following resources are available: an updated bibliographic database, multimedia equipment that students can use for their individual presentations; whiteboards and other school equipment for weekly sessions, and readings provided by the educator. All of these complement the suggested projects and provide the students with higher possibilities of knowledge own ship. Most of the lessons will take place in the classroom.

During independent work periods students, will be able to attend the institution.

A campus library, study rooms, and computer labs are available for the students' independent work time. Free Wi-Fi connection for students, educators, and staff is provided on campus, which gives students the possibility to work not only in the library or computer labs, but also around campus.

Movies:

- a) *Se Prohibe Bailar Suin*, (2003), Gabriela Hernandez, Costa Rica
- b) *Take the Lead*, (2006), Liz Friedlander, U.S.A. Canada
- c) *Buena Vista Social Club*, (1998), Win Wenders, Cuba/Germany
- d) *Dirty Dancing Havanna Nights*, (2004), Katya Nayberg, Puerto Rico
- e) *Dance with Me*, (1998), Randa Haines, U.S.A. Dominican Republic
- f) *El Cantante*, (2007), Jennifer Lopez, U.S.A.

Documentary Films:

1. The series of 4 Documentary made by PBS in 2009, written and directed by Daniel McCabe
 - a) Puentes: <https://youtu.be/xPvJAz5LyV4?list=RDklXJEQmW1zw>
 - b) La revolucion de Salsa: <https://youtu.be/dUd8BmvojmE>
 - c) La Onda Chicana: <https://youtu.be/jbc7Kdca3qo>
 - d) Divas y Superestrellas: <https://youtu.be/gFchEganBjq>
2. The series of 3 Documentary: Roots of Rhythm PBS 1990. Narrated by Harry Belafonte:
<https://youtu.be/R0vtyTD1kus>
<https://youtu.be/SWqvbY3XBul>

Other play list:

<https://www.youtube.com/playlist?list=PLI3LLj0xatnLT41Ljtwx3R0LBUSW1GCN2>

BIBLIOGRAPHY

This book will not be asked to be read by the students but it will be mentioned and advised as a great reference to the subject. These readings are also the reference to the master classes.

1 Carpentier, A. (1974). Concierto Barroco. Mexico : Siglo XIX. ISBN: 84-323-0162-0 LL274.

2 Quintero, A. (1998). Salsa Sabor y Control: Siglo XIX ISBN: 978-968-23-2149-8

3 Quintero, A. (2010). Cuerpo y cultura. Las músicas 'mulatas' y la subversión del baile
ISBN-10: 8484894215 and **ISBN-13:** 978-8484894216

4 Sim, J. (2014) *100 ideas que cambiaron la moda urbana*. ISBN: 8498017440 ISBN-13: 9788498017441

5

Clasificación Biblioteca Veritas: **DPR.TD 0041**

5 Theodor Adorno (1949) Philosophy of Modern music ISBN: 9780826499608
http://research.library.mun.ca/5730/3/Dennis_ChristopherJ.pdf

6 Zygmunt Bauman (2000) liquid Modernity. **ISBN-10:** 0745624103 & **ISBN-13:** 978-0745624105

<https://giuseppicapograssi.files.wordpress.com/2014/01/bauman-liquid-modernity.pdf>

Online sources for this texts

Angel Quintero Cuerpo y cultura. Las músicas “mulatas” y la subversión del baile
http://cuadernosmusicayartes.javeriana.edu.co/images/stories/revistas/RevistaV5N1/09Cuadernos_Cuerpo_114-117.pdf

The African slave trade from the fifteenth to the nineteenth Century 1974 ISBN 92-3-101672-5

<http://unesdoc.unesco.org/images/0003/000388/038840eo.pdf>

Elizabeth Sosa. La Oterdad: Una vision del pensamientolatinoamericano contemporáneo. Letras, vol51 Nº 80 Fonacit (Rev-20090007987) link: <http://www.scielo.org.ve/pdf/l/v51n80/art12.pdf>

Eduardo Gonzales Muñiz: La oterdad cultural en la antropologia: Un enfoque desde la axiologia de la ciencia. ISSN: 0188-7017 Universidad Autónoma Metropolitana Unidad Iztapalapa Mexico.2007 Link: <http://www.redalyc.org/articulo.oa?id=74711468008>

Chronogram

First theoretical Stage.

Week one

First session: Ice breaking activities, reading of the Syllabus

Second session: View of documentary, map research

Week two:

1 First session: Map research, rhythm research & master Class.

2 Second session: Final map research, rhythm research and deadlines establishment for presentations

Week Three:

3 First session: First presentation and second questions, round table.

4 Second session: presentation round table and documentary projection.

Week four:

5 First session: Presentations, round table, master class

6 Second session: presentations, round table, master class

Second theoretical Stage.

Week five:

7 First session: Presentations, round tables and lecture reports, deadlines establishment for group presentations

8 Second session: Documentary projection, last individual presentations and round table.

Week six

9 First session: Master class, group presentations, round table.

10 Second session: Group presentations, round tables, documentary projection

Week seven

11 First session: Group presentations, round tables, Master class lecture report.

12 Second session: Group presentations, round tables, Master class deadlines establishment for final presentations

Final theoretical Stage.

Week eight

13 First session: last Group Presentations, round table, documentary projection

14 Second session: Final presentations, round table, master class

14.1 Field trip: Trip Make on a Thursday night.

Week nine

15 First session: Final presentations, round tables, master class

16 Second session: Final presentations, round tables, master class.

Week ten

17 First session: Final presentations, field trip report delivery, documentary projection

18 Second session: Final presentations Round tables on lecture.

Week eleven

19 First session: Maps delivery, and round tables.

20 Second session: Movie projection

Week twelve

21 First session: Movie projection

22 Second session: Costa Rican traditional Last class "Fiesta de la alegría"