Overview

This course intends to explore the complex relationship that exists between changing concepts of nation and national identity, local social and political processes, and those artists, dancers, musicians, and composer, whose performances and artistic creations have come to be seen as a symbol of the nation. Throughout the semester we will use various case studies from different parts of Latin America as a means of discussing various aspects of nation-building ideologies and their relevance to the study of the performing arts in Latin America. The course will be organized both chronologically and thematically. We will begin by familiarizing ourselves with some of the foundational theories regarding nationalism and then proceed to track their development from the late nineteenth century into the turn of the twenty first century.

Course Objectives

- To introduce students to the main schools of thought regarding the nation and national belonging
- To explore the relationship between local forms of artistic expression and changing views of what it means to belong to a nation
- To critically evaluate how personal, political, and cultural motivations inform the role that is ascribed to the performing arts and the role that they have within a particular nation-building project
- To gain an appreciation for the variety of ways in which musical performance can serve not only as a reflection of nationalist ideology but as a means of negotiating, critiquing, and transforming the concept of the nation

To reflect on how nationalist discourses and ideologies may continue to be relevant in the twenty-first century, even though many theoreticians have already

Course Website

This course has an Oncourse website. In this site you will find all the readings, assignments, and other supplemental materials needed for the class. This site will include a link to a private Wiki page where all Critical Abstracts will be posted. At the end of the semester students will be able to print the Wiki page either to a Word file or PDF and keep it for their personal records. Class grades will also be posted in this site.
Attendance

Given the small number of class meetings during the semester and the fact that each one is designed to build onto the next one, class attendance is mandatory. Students who miss more than two classes during the semester will have their attendance/participation score lowered by half (50%). Students who miss four or more classes will receive a zero for their attendance/participation grade.

Note: If a student cannot attend class it is his or her responsibility to make arrangements so that any assignments due be turned ahead of time.

Reading and Writing Assignments

Each week, students are responsible for thoroughly reading all of the scheduled pieces and come to class ready to discuss them. Writing assignments will vary throughout the semester:

During the weeks that

Critical Abstracts: In weeks when we will have multiple articles assigned, students will prepare a 250-word Critical Abstract of one of the pieces for that week. These short writing assignments will be used as the starting point for class discussion and will be scored on a five-point scale. The final Critical Abstract grade will be the percentage obtained by dividing the total number of points received by the total number of possible points. Guidelines for writing the Critical Abstract as well as their scoring criteria will be posted in the Oncourse site. Critical Abstracts will be due at the start of class without exceptions.

Book Reviews: In the weeks that we will be reading a single book, students will be asked to write a short (4 - 5 pages) journal-style book review. These papers should be an expanded version of the Critical Abstract and will: a) identify and synthesize the central argument of the book; b) show how the various chapters contribute to support the author’s central point; and, c) provide a brief reflection of how the book related to the other reading covered in class up to that point. Each Book Review will be graded on a 100 point scale.

Research Paper: This option involves writing a 16 - 18 paper that delves deeper into one or more of the issues discussed in class. This may be done by means of an annotated bibliography or literature review focused on a particular topic introduced in class, or an application of the ideas discussed in class to analyze a case study drawn from the student’s own research area. Students must make an appointment to talk about the research paper by Week 8 and a 3-page Research Proposal and bibliography must be turned in by Week 10. The Final Paper will be due in my mailbox (in 504 N. Fess) by 5pm on Wed., May 4, 2010.

Grading

The grade for this course will be distributed as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation/Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Critical Abstracts</td>
<td>15%</td>
</tr>
<tr>
<td>Book Reviews</td>
<td>30%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>45%</td>
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</tbody>
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Students are encouraged to keep track of their own performance in the class through the Oncourse site. Failure to turn in written work on time will result in a lowering your score by 3 points per day; assignments that are more than a week late will not be accepted.

**Required Texts**


**Discussion/Reading Schedule**

**Week 1 (Jan. 12) – Course Introduction**

**Week 2 (Jan. 19) – General Theories about Nationalism**

- The Rise of Classical Modernism (Smith 1998, Ch. 1)
- The Culture of Industrialism (Smith 1998, Ch. 2)
- Capitalism and Nationalism (Smith 1998, Ch. 3)
- Introduction: Invented Traditions (Hobsbawm 1992, Ch. 1)
- Cultural Roots (Anderson 1991, Ch. 2)

**Week 3 (Jan. 26) – Theorizing Nationalism in Latin America**

- Creole Pioneers (Anderson 1991, Ch. 4)
- The Historiography of Nationalism and National Identity in Latin America (Miller 2006)
- Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations (Turino 2003)
- Precursors of the Folklore Movement (Chamosa 2010, Ch. 1)

**Week 4 (Feb. 2) – Art Music and the Search for a National Voice**

- Nationalism and Music (Dhalhaus 1980, Ch. 3)
- Musical identities, the Western canon and speech about music in twentieth-century Mexico (Saavedra 1998)
- National Style versus Musical Nationalism: Villa-Lobo’s Eclecticism (Béhague 1994)
- Wondrous Stories: el descubrimiento de la pentafonía andina y la invención de la música incaica (Mendivil 2009)
Week 5 (Feb. 9) – Book 1
- *Vodou Nation: Haitian Art Music and Cultural Nationalism* (Largey 2006)

Week 6 (Feb. 16) – *Vernacular Music and the Intelligentsia*
- El bambuco, los saberes mestizos y la academia: Un análisis histórico de la persistencia de la colonialidad en los estudios musicales latinoamericanos (Santamaría 2006)
- The Birth of the Conjunto Folkórico (Hagedorn 2001, Ch. 5)
- The Politics of Folklore Under Conservative Rule (Chamosa 2010, Ch. 5)
- On the Tafi Trail: Criollo Culture on the National Stage, 1938-1943 (Chamosa 2010, Ch. 6)
- Conquering New Spaces (Romero 2001)

Week 7 (Feb. 23) – *Popular Music, Populism and the State*
- “Let’s Enjoy as Nicaraguans”: The Use of Music in the Construction of a Nicaraguan National Consciousness (Scruggs 1999)
- Music and Dictatorship (Pacini 1995, Ch. 2)
- Tango, Peronism and Astor Piazzolla during the 1940s and ‘50s (Azzi 2002)
- The Folklore Movement Under Peronist Rule, 1943-1955 (Chamosa, Ch. 7)
- ¡Hip hop, revolucion! Nationalizing Rap in Cuba (Baker 2005)

Week 8 (Mar. 2) – Book 2

Week 9 (Mar. 9) – *Music, Social Protest, and Revolution*
- Bolero Trios, Mestizo Panpipe Ensembles, and Bolivia’s 1952 Revolution: Urban La Paz Musicians and the Nationalist Revolutionary Movement (Rios 2010)
- *El pueblo unido jamás será vencido*: Popular Music and Democratic Politics in Chile, 1960-1973 (Mattern 1998, Ch. 3)
- Guns and Roses: Bossa Nova and Brazil’s Music of Popular Protest, 1958-68 (Treece 1997)
- Socially Conscious Music Forming the Social Conscience: Nicaraguan *Música Testimonial* and the Creation of a Revolutionary Movement (Scruggs 2002)

Mar. 16 – Spring Break

Week 10 (Mar. 23) – Book 3
- *Music and Revolution: Cultural Change in Socialist Cuba* (Moore 2006)

Week 11 (Mar. 30) – *Music, Race, and Ethnicity*
- The Misión Peruana de Arte Incaico and the development of artistic-folkloric production in Cuzco (Mendoza 2008, Ch. 1)
• Ethnic Identity, National Identity, and Music in Indo-Trinidadian Culture (Manuel 2000)

**Week 12 (Apr. 6) – Engendering the Nation Musically**
• Ethnifying Rhythms, Feminizing Cultures (Aparicio 2000)
• Borderland Music as Symbolic Forms of Nationalisms: The Best of the Texas Tornados, Partners, and Viva Luckenbach! (Dorsey 2005)
• Copyright Heritage: Preservation, Carnival and the State in Trinidad (Scher 2002)
• Dancing back to front: *regeton*, sexuality, gender and transnationalism in Cuba (Fairley 2006)

**Week 13 (Apr. 13) – Beyond National Borders**
• Introduction: The Postnational Turn in Music Scholarship and Music Marketing (Corona and Madrid 2008)
• The Miamization of Latin-American Pop Music (Party 2008)
• Assimilation, Reclamation and Rejection of the Nation-State by Chicano Musicians (Loza 2008)
• Contemporary “Latin American” Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism (Gidal 2010)

**Week 14 (Apr. 20) – Book 4**
• *Musical ImagiNation: U.S. Colombian Identity and the Latin Music Boom* (Cepeda 2010)

**Week 15 (Apr. 27) – Course Wrap-Up**

**References**


