CIEE Havana, Cuba

Course name: Cuban Music & Dance
Course number: ARTS 1001 HACS
Programs offering course: Study in Havana
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Spring 2020

Course Description
This course will focus on Cuban music and dance. A multi-disciplinary approach will be used to discuss the various factors that have shaped Cuba's art, music and dance cultures as they exist today. Lectures, readings, films, and experiential approaches such as observing performances, listening to both recorded and live music, and learning dance movements will be the basis of the coursework. In addition, a historical context with emphasis on the evolution of Cuban art, music and dance since the colonial period through today will be an important tool in gaining a holistic understanding of three of Cuba’s most important societal components.

Learning objectives

- Approach popular music and dance as disciplines that have deep patrimonial values to reflect history, life, cultural identity and the creativity within different social classes that have built the Cuban nation through history.
- Understand the complex processes that have given birth to the Cuban nation, culture, music and dances.
- Engage with Cuban music and popular dances as part of the nation’s history considering the social and cultural elements that have produced Cuba’s popular music and dances forms.
- Assess how popular music and dance forms in Cuba interact and have been built within the society according to their essential characteristics.
- Examine Cuban history and its expressions through art, music, and dance divided in the following periods: Colonial period (1512-1898); Republic (1902-1959); Revolution (1959-1990); and Revolution Special Period (1990-present).
- Analyze tensions and contradictions between music and dance groups, communities, social classes and their ways of existence as well as characteristics of the different Cuban geographic, cultural and historic regions.

Course Prerequisites
This course has no prerequisites.
Methods of Instruction
The class will use a holistic approach towards analysis of Cuban music and dance. We will apply theoretical models to the Cuban historic processes divided in historical periods such as Colony, Republic and Revolution. We also base the theoretical principles of the course on conceptions about transculturation as a process by which Cuban culture has been developed. The students will be provided with knowledge that will allow them to understand how our music and dances have been developed and how they have become an important ingredient in our culture.

Methods of instruction will include lectures, presentations, films, listening sessions, demonstrations, small group and class discussions, group panel presentations, debates, fieldtrips/site visits, case studies, journals, essays, and written exams.

Assessment and Final Grade
1. In class written exams: 20%
2. Debates: 10%
3. Group panel presentations: 20%
4. Written reports based on fieldtrips and site visits: 10%
5. Final research paper: 20%
6. Class participation: 20%

Course Requirements
In class written exams
There will be two in class short written exams about topics discussed in lectures or derived from readings, site visits and performances. Written exams will take place on week #5 and week # 10.

Debates
Students will be divided into groups for debates. The debate items will be assigned by the professor. Students will work as teams to debate varying points of view derived from readings, lectures, site visits, performances, and case studies. Debates will take place on week #3, week #6, week #9 and week #12.

Group panel presentations
Students will be placed into groups and then assigned topics relevant to the course themes for their assessment and analysis. Groups will devise panels to subdivide themes into detailed aspects for individual investigation. Each group will present themed course topics as a panel consisting of a 5-minute presentation per student. Panel presentations will take place on week #4 and week #14.

Written reports based on fieldtrips and site visits
Written reports will be based on field trips and site visits assigned throughout the duration of the class. Students will also be provided local events calendars of music and dance performances that also qualify for reports. The first report is to be submitted no later than week #8 and the second report should be submitted in the last half of the semester no later
than week #14. Each written report should be approximately 1500 words, 1-inch margins, and with twelve-point font.

**Final research paper**
Each student will write an academic research essay on a topic of their choice related to the course (with professor approval). The research paper should utilize concepts and theories explored in class. The research paper will be evaluated based on the merits of the research, the essay argument, and the quality and clarity of the written expression. Research papers should be between 2000-3750 words, 1-inch margins, and with twelve-point font. It is due on the last week of classes.

**Class participation**
Regular class participation is required throughout the program. Students must notify their instructor, beforehand, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must provide the instructor and CIEE’s Center Director appropriate documentation. A make-up opportunity will be provided to the extent that is feasible.

Due to the intensive nature of the course schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B).

CIEE program minimum class attendance standards are as outlined below:

- Excessively tardy (over 15 minutes late) students will be marked absent.
- Students who miss class for personal travel will be marked as absent and unexcused. No make-up opportunity will be provided.
- An absence will only be considered excused if:
  - A doctor’s note is provided.
  - A CIEE staff member verifies that the student was too ill to attend class.
  - Evidence is provided of a family emergency.
- Attendance policies also apply to any required co-curricular class excursion or fieldtrip.
- Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) will result in a written warning from the CIEE Center Director, notification to the student’s home school, and/or dismissal from the program in addition to a reduction in class grade(s).
Weekly Schedule

1st Week. Classes 1.1 & 1.2. Introduction. Theoretical principles. Transculturation.
Introductory class, lecture, class discussion.

Class 1.1
Concepts of: “Being Cuban,” the individual as a social being, Cuban historical context, Cuban culture, transculturation

Class 1.2
- The European arrival to the so-called new World (characteristic of the conquest, economic, and social implications, prevailing cultures)
- Republic (Social and economic characteristics, prevailing cultures across three different moments: From 1902-1920, from 1920-1940, from 1940-1959)
- Revolution (Political, social and economic changes, cultural evolution)

Required Reading

2nd Week Classes 2.1 & 2.2. XVI y XVII Centuries. Cultural practices and society.
Conference and lecture, musical recordings, film fragments, dance examples and artistic performance.

Class 2.1
  - Music
  - Dances

Required Reading

Class 2.2
- European conquerors
  - European social and economic system.
  - The culture and arts
- Human groups
  - Aborigines.
- Arrival to Cuba
- Social and economic system
- Culture

Required Reading

3rd Week. Classes 3.1 & 3.2 Colonial characteristics and creolization
Lecture and workshop

Class 3.1
- Africans.
  - Music
  - Dances
- Creoles. Social origin of the word, “creolization” in the New World. Economic, social and cultural implications

Required Readings


Class 3.2
- **Class debates**: Colonization characteristics

Required Readings


4th Week. Classes 4.1 & 4.2. XVIII Century & XIX (first half).
Lecture, film fragments, musical recordings

Class 4.1
- Cuban society
  - Economy
- From creoles to Cubans
Music
- Church music
- Secular music.
- European, creoles and early Cubans
- Military bands
- Cabildos & plantation music

Dances
- European assimilation
- Creoles and “cubanship”
- Contradanza

Reading

Class 4.2

- Group panel presentations: Aspects of slavery and culture.

Required Reading

5th Week. Classes 5.1 & 5.2. Second century half. From 1868 to 1902.
Lecture, film fragments, live musical performance

Class 5.1

- In-class written exam that will cover classes 1.1 to 4.1

Class 5.2
Lecture, film fragments, live musical performance
- Cuban society. Independence war
  - The war songs
- Cuba within the geopolitical world. Foreigner’s interest in Cuba.
- The growth of “cubanship”

Required Reading

Lecture, film fragments, live musical performance
Class 6.1

- Music.
  - European and U.S. presence
  - Theatre
  - Songs and trova
- Hall dances. Danzón

Required Readings


Class 6.2

- Class debates: Relations between cultural, historical social and political events

7th Week. Classes 7.1 y 7.2. From 1902 to 1920.
Lecture, film fragments, live musical performance, music listening

Class 7.1

- Cuban society, Cuba and U.S.
- European presence
- Technologies and music
- Different ways of being Cuban

Required Reading


Class 7.2

- Music.
  - Peasant *punto* varieties
  - Initial son
  - Clave choruses
  - Chanson saloniere

Reading

**8th Week. Classes 8.1 & 8.2. From 1902 to 1920.**
Lecture, film fragments, music listening

**Class 8.1**
- Field trip written report due
  - Class structure and music
  - Cuban zarzuela
  - Theatre
  - Cuban opera

**Class 8.2**
- Social clubs
- “Cubanship” and European music

**Required Readings**


**9th Week. Classes 9.1 & 9.2. From 1902 to 1920**
Lecture, film fragments, live musical performance, music listening, dance practices

**Class 9.1**
- Cuban society, social and political struggles
  - Race and “cubanship”
  - Music
- Music and radio
  - The Trova Intermedia

**Required Reading**
Class 9.2

**Class debates:** Social and cultural relations within Cuban society.

10th Week. Classes 10.1 & 10.2 The 20ths.
Lecture, film fragments, live musical performance, music listening, dance practices

Class 10.1

- **In-class written exam:** Contents from class 4.2 to 9.1

Class 10.2

- The son apogee
- Danzonete
- U.S. music in Cuba
- Dance
  - Son and its technics

Required Reading

11th Week. Classes 11.1 & 11.2. Cuba between 1930 and 1950
Lecture, film fragments, live musical performance, music listening, dance practices

Class 11.1

- Political and social problems on the Cuban society
- Talking movie
- Second World War and Culture
- Technology and music
- Concert music and avant-garde

Required Reading

Class 11.2

- Music. Musical theatre
  - Music and radio.
  - The filin
- Rumba, dance, and rumba varieties
Required Readings


12th Week. Classes 12.1 and 12.2. The 50ths.
Lecture, film fragments, live musical performance, music listening, dance practices

Class 12.1
- Social and political struggle in Cuba. Fulgencio Batista dictatorship and revolutionary struggle
- Cuba and US relations
- TV empire

Class 12.2
- **Class Debate**: Relevance and importance of dance in Cuban culture.
  - Music.
    - Mambo and Chachachá
    - Cuban songs
    - Concert music
  - Dance
    - Dance and cabaret
    - Ballet Modern dance
    - Mambo and Chachacha

Required Readings

Lecture, music listening

Class 13.1
- Social and political changes
- New perspectives on Cuban Art
- “*Palabras a los intelectuales*,” document analysis
- Cuban education
  - Art education in Cuba
Class 13.2

- Cuban institutions and people’s art
- Amateur movement and community culture
- Music and media
- Music and movies

Required Reading

14th Week. Classes 14.1 & 14.2. Cuban Nueva Trova
Lecture, film fragments, live musical performance, music listening, dance practices

Class 14.1

- Field trip written report due

- Origins
- Characteristics
- Reality and Nueva Trova
- Main composers and singers

Required Reading

Class 14.2

- Group panel presentations: Politics, music and dance.

Lecture, music listening, dance practices

Class 15.1

- Social & historic context between the 50’s and the 90’s
- Relations with Caribbean area music
- Casino dance as a popular creativity
- Concert Music since 1959

Required Reading
Class 15.2

- Final research essay is due at the beginning of class
- Class closure and looking towards the future of Cuban music and dance.

Course Materials
Reading packet of assigned course readings will be provided.


