

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	(Select One) Liberal Arts and Sciences	Department/School	School of International Letters and Cultures
Prefix: SPA	Number: 494	Title: Protest Song in Latin America	Units: 3

Course description:

Is this a cross-listed course? Yes If yes, please identify course(s): POR/SLC 494;
(Choose one) POR/SPA/SLC 598

Is this a shared course? (Choose one) If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? (Choose one) No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: (Choose One) G

Mandatory Review: (Choose one)

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- ☒ Signed course proposal cover form
- ☒ [Criteria checklist](#) for General Studies designation being requested
- ☒ Course catalog description
- ☒ Sample syllabus for the course
- ☒ Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name	Ligia Bezerra	E-mail	Ligia.bezerra@asu.edu	Phone	5059483310
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Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman	Date: 11/09/2021
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Chair/Director (Signature):	
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Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus: course description; all learning outcomes; course readings
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	Syllabus: course description; all learning outcomes; course readings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Syllabus: learning outcomes 1, 3 and 4
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	Syllabus: course description; learning outcomes; course readings

Page 3 of 3

Course Prefix	Number	Title	Designation
SPA	494	Protest Song in Latin America	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: and understanding of the contemporary world outside of the U.S.	The course examines the importance of music as a cultural weapon of protest in Latin America	Course description and objectives; learning outcomes; course readings
2a: examination of culture- specific elements of a region, country or group in the contemporary world	The course looks at how music has been used in Latin America to combat threats to democracy both in the 20 th and 21 st centuries	Course description and objectives; learning outcomes; course readings; course assignments
2d: the course examines a global issue outside the U.S.	The course's focus on music as a cultural weapon against anti- democratic forces speaks directly to a global issue that has been particularly pertinent in the 2010s and early 2020s as the world experienced the rise of neoconservatism	Course description and objectives; learning outcomes; course readings; course assignments

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Prefix: SPA	Number: 494	Title: Protest Song in Latin America	Units: 3

Course description:

Is this a cross-listed course? Yes If yes, please identify course(s): POR/SLC 494;
(Choose one) POR/SPA/SLC 598

Is this a shared course? (Choose one) If so, list all academic units offering this course:

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Is this a **permanent-numbered** course with topics? (Choose one) No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: (Choose One) H

Mandatory Review: (Choose one)

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Contact information:

Name Ligia Bezerra E-mail Ligia.bezerra@asu.edu Phone 5059483310

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 11/09/2021

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus: outcome 2; course readings, especially required textbook
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Syllabus: course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus: course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus: course readings
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses that are merely organized chronologically.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
SPA	494	Protest Song in Latin America	H

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	In addition to five class meetings dedicated exclusively to the history of Latin America, as an introduction to the context in which the songs are produced, the course focuses on how music responds to major political shifts in this area of the globe, from the dictatorial regimes of the second half of the 20 th century to the threats to democracy in the 21 st century	One of the learning outcomes of the course is to connect songs to the cultural and historical context in which they were produced. The readings for five days at the beginning of the semester will focus exclusively on history; subsequent readings will address memory, trauma, and the role of music in social movements
2	The course looks at how democracy in Latin America, as well as more broadly, is shaped by the socioeconomic history of the region.	When discussing Chile and Brazil, for instance, students will read about the impact of the rise of neoliberalism on democracy in these countries
3	The course addresses how political systems, as well value systems pertaining to gender, race and socioeconomic class, have shifted in Latin America since the 20 th century	When discussing contemporary Brazil, Argentina, and Chile, students will reflect on how questions of race, gender, and socioeconomic class are central to protest music in Latin America

4	The course addresses how music has been a vehicle of protest and of expression of solidarity in the face of major historical events such as the rising and fall of dictatorial regimes in the 20th century and the threats to human rights in the 21st century in Latin America	When studying Mexico and Colombia, for instance, students will read about the connection between the production of culture and politics in the 1960s and 1970s
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Contact information:

Name Ligia Bezerra E-mail Ligia.bezerra@asu.edu Phone 5059483310

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 11/09/2021

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus: course description; learning outcomes 2 and 3
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, <u>critical</u> analysis, or creation of written, aural, or visual texts; and/or the <u>critical analysis</u> (not summary or memorization) of historical development of textual traditions.	Syllabus: course description; learning outcomes; assignments
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the <u>critical analysis</u> (not summary or memorization) of historical development of artistic or design traditions.	Syllabus: course description; learning outcomes; assignments
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on <u>demonstrable critical analysis</u> of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus: course description; learning outcomes; course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus: course description; learning outcomes; course readings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the <u>demonstrable critical analysis</u> of literature and the development of literary traditions	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
SPA	494	Protest Song in Latin America	HU

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Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	The course focuses on how music has been used historically in Latin America as a vehicle of protest in the defense of democratic values	Course description and objectives; learning outcomes; course readings
2	Class discussions and assignments will be based on the critical analysis of songs and how they respond to the social reality in which they were produced	Course description and objectives; learning outcomes; course readings; course assignments
3	The course surveys protest music in Latin America since the twentieth century. Readings and class discussion will foster connection between different musical movements across countries and times	Course readings
4a and 4b	The entire course is dedicated to the discussion of an aesthetic and creative expression; students will have the opportunity to use their creativity as well as to develop their critical thinking skills by producing a podcast series on the topic of the course	Course description and objectives; learning outcomes; course readings; course assignments



POR/SPA 494: Protest Song in Latin America
Fall 2022 Section Number

General Studies Designations:

Contact Information

Instructor: Lígia Bezerra

Office Location: Durham Hall 402D

Telephone number: (480) 965-4462

Email: ligia.bezerra@asu.edu

Zoom Link: <https://asu.zoom.us/j/6705993577> (by appointment)

Office Hours: TTh 1-2 pm

If the instructor's regular office hours are not convenient for the student, an appointment outside those times can be set up. The student should contact the instructor via email for an appointment or for other questions and problems. The instructor will try to return the email within 24 hours.

Course Description

Across the globe and throughout time, music has been a vehicle of protest in many societies. In this course, we will explore how music has played a role in Latin America's political life since the second half of the twentieth century.

Credits: 3 credit hours

Prerequisites or enrollment requirements: none

Course Objectives

We will discuss a variety of movements such as the Nueva Canción and the Canção de Protesto, and listen to a variety of genres, including rap, hip-hop, and reggae, among others, composed and recorded by artists throughout Latin America. We will focus on how the lyrics of these songs of protest depict the social history of this area of the globe, addressing issues of race, gender, social inequality, and threats to democracy in countries like Argentina, Brazil, and Chile. The course will be taught in English with opportunities to practice Portuguese and Spanish for students earning credit for these languages. As a capstone project for this course, students will produce podcast episodes of approximately 15 minutes on the topic of the course. Podcasts will be featured on the Portuguese program's webpage with the written permission of the students.

Please note that some of the course content may be seen by some students as offensive or triggering.

Learning Outcomes

At the completion of this course, students will be able to:

- Analyze lyrics from Latin American songs of protest, identifying common themes and images;
- Connect songs to the cultural and historical context in which they were produced;

- Deconstruct problematic notions of gender, race, and class in Latin American society;
- Compare and contrast protest songs from Latin America with protest songs produced in other geographies students are familiar with;
- Create a cultural product of their own (a podcast) in order to disseminate what they have learned in the course.
- POR and SPA students only: Narrate and describe in Portuguese or Spanish by producing videos, reports, plot summaries, and descriptions of characters.

Textbooks and Required Purchases

Chasteen, John Charles. *Born in Blood and Fire: A Concise History of Latin America*, 4th edition. University of North Carolina Chapel Hill, 2016. (E-textbook rental or any other format)

All other readings will be available on Canvas.

Course Assignments

Undergraduate students:

Questions about films (15%): for each film, students will write a 250-300 word response to a question (typed, Times New Roman 12, double-spaced, one-inch margin). The responses are due at the beginning of the class in which the film will be discussed and will be used during the discussion. Your grade on this assignment also depends on your contribution to class discussion. In addition to turning in the written assignment, you are expected to contribute your thoughts to class discussion. Submission via Canvas.

Music Against the Machine: Latin American Songs of Protest podcast (30%): Throughout the semester, students will produce a podcast of approximately 15 minutes in length, in which they review their favorite Latin American artist focusing on their protest music. The podcast will be made available for public listening, with students' permission. This assignment can be completed in English, Spanish or Portuguese. The review should be informed by our class discussions and provide viewers with 1) a brief summary of the themes of the albums; 2) a brief biography of the singer/songwriter; 3) relevant points about the social, political, and cultural context in which the album was produced; and 4) a critical opinion stating why you recommend this album to your audience. Your opinion must show evidence that it is informed by class discussion and course readings. As a model for this assignment, consider the following segments from NPR:
<https://www.npr.org/podcasts/510019/all-songs-considered>

Midterm exam (30%): The midterm exam will cover content from the first half of the semester. Students may be asked to answer questions and/or write short essays. In both cases, students are expected to provide concrete examples, refer to course readings and class discussions, and make connections between the topics addressed during the first half of the semester. In-class assignment.

Final paper (25%): you will write a 4-6 page essay (typed, Times New Roman 12, double-spaced, one-inch margin) about two Latin American protest songs of your choice based on what you learned in class this semester. Your essay should include the following components:

- Biographical information about the artist(s) that is relevant to your topic.
- Historical information about the socio-historical context during which the artist(s) produced the music.
- Analysis of two songs based on scholarly articles and information that you learned in class.
- References to at least two academic sources (Articles, book chapters, etc., including those read during the semester. References to non-academic sources such as Wikipedia, newspapers, and magazines do not count towards your grade).

Submission via Canvas.

Course Schedule

	In – class	Readings/assignments due
08/20	Syllabus; Introduction	
08/22	Protest Music	Friedman's What is Social Protest Music? A Historian's Perspective.
08/27	Latin American Protest Music: Introduction	Podcasts: https://www.npr.org/2012/10/05/162384391/el-pueblo-unido-more-latin-american-protest-songs https://www.npr.org/sections/world-cafe/2015/01/15/377491862/latin-roots-the-protest-music-of-south-america
08/29	Latin American History: Neocolonialism	Chasteen, Chapter 7
09/03	Labor Day – NO CLASS	
09/05	Latin American History: Nationalism	Chasteen, Chapter 8
09/10	Latin American History: Revolution	Chasteen, Chapter 9
09/12	Latin American History: Reaction	Chasteen, Chapter 10
09/17	Latin American History: Neoliberalism and beyond	Chasteen, Chapter 11
09/19	Podcast workshop: proposal	
09/24	Argentina	Neustadt, "Music as Memory and Torture: Sounds of Repression and Protest in Chile and Argentina"
09/26	Argentina	Analysis of songs <i>Graduate students: Jelín, "Trauma, Testimony, and Truth"</i>
10/01	Chile	Morris, "Canto porque es necesario cantar: The New Song Movement in Chile, 1973-1983"
10/03	Chile	Song analysis <i>Graduate students: Avelar, "Allegory and Mourning in Post-Dictatorship"</i>
10/08	Fall Break – NO CLASS	
10/10	Midterm	
10/15	Podcast workshop: first draft	
10/17	Brazil	Treece, "Guns and Roses"
10/22	Brazil	Analysis of songs

		Graduate students: Huyssen, "Toward the Postmodern"
10/24	Cuba	Moore, "Introduction" and "Transformations in Nueva Trova" Robin D. Moore. <i>Music and Revolution: Cultural Change in Socialist Cuba</i> . University of California Press, 2006.
10/29	Cuba	Analysis of songs Graduate students: Hall, "Race, The Floating Signifier"
10/31	Colombia	Katz-Rosene, "Countercultural Movements in the late 1960s and the Emergence of Protest Song in Colombia"
11/05	Colombia	Analysis of songs
11/07	Mexico	Fairley, "There Is No Revolution Without Song" <i>Music and Protest in 1968</i> .
11/12	Mexico	Analysis of songs
11/14	Protest Song in Latin America today: Chile	Pino-Ojeda, Walescka. "Resisting Neoliberal Totality: The 'New' Nueva Canción Movement in Post-Authoritarian Chile" Graduate students: Brown, "Undoing Democracy: Neoliberalism's Remaking of State and Subject"
11/19	Protest Song in Latin America today: Brazil	Bezerra, "Golpe não! Twenty-First Century Brazilian Songs of Protest"
11/21	Podcast workshop: rehearsal, editing, final consultation	
11/26	Podcast recording	
11/28	Conclusion	Podcast (or conference presentation for graduate students) due
TBA	Final paper (annotated bibliography for graduate students) due on final exam day	

Late or Missed Assignments

Notify the instructor BEFORE an assignment is due if an urgent situation arises and the assignment will be submitted late. Late assignments without official documentation from an official source, such as a doctor's office or a university official, will have the maximum grade possible reduced by one sublevel per day after the due date (for example, 24 hours after the deadline the maximum grade will be an A, 48 hours after the deadline it will be an A-, 72 hours after the deadline it will be a B+, etc.). Published assignment due dates (AZ time) are firm. Please follow the appropriate University policies to request an accommodation for religious practices or to accommodate a missed assignment due to University-sanctioned activities.

Grading Scale

Your grade will be calculated according to the following scale:

Grade	Criterion
A+	96.5 to 100 %
A	92.5 to 96.4 %
A-	89.5 to 92.4%
B+	86.5 to 89.4%
B	82.5-86.4%
B-	79.5-82.4%
C+	76.5-79.4%
C	69.5 to 76.4%
D	59.5 to 69.4%
E	59.4% and below

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

Drop/Add and Withdrawal Dates

Be aware of course [drop add deadlines](#). Students should consult with their assigned academic advisor and notify their instructor to add or drop this course. If a student is considering a withdrawal, please review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Communication and Technology Requirements

Canvas Email/Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. ***All instructor correspondence will be sent to students via their ASU email account.***

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- Webcam, microphone, headset/earbuds, and speaker

- Microsoft Office or Google Drive (Microsoft 365 and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Note: A smartphone, iPad, Chromebook, etc. may not be sufficient for completing work in ASU courses. While students will be able to access course content with mobile devices, students must use a computer for all assignments, quizzes and exams, and virtual labs.

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>. To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk, call toll-free at 1-855-278-5080.

Language Tutoring and Other Campus Resources

SILC Learning Support Services offers free language tutoring services. They provide both face-to-face and online tutoring. To check their schedule and sign-up for a tutoring session, go to <https://silc.asu.edu/learning-support-services/tutoring> (scroll down to find the schedule for tutors in the student's target language).

Please refer to the following additional resources available to ASU students:

- ASU Academic Success Program (tutoring)
- Counseling Services
- Financial Aid
- Disability Resource Center
- Major & Career Exploration
- Career Services
- Student Organizations

Absences

Students may only miss 2 classes during the semester, excluding those permitted under official ASU policy, as specified below. More than 2 unexcused absences will result in a 2% deduction from your final grade for every subsequent absence. Every two tardies will count as one absence. This policy will be strictly followed.

It is your responsibility to keep track of your absences and make sure you do not go over your two excused absences. If that does happen and you have documentation that justifies your absences, make sure to communicate with your instructor immediately. Excessive absences cannot be made up by extra work. After returning to class, you will have one week to present documentation to your instructor for your absence. No consideration will be given to any documentation turned in beyond this deadline.

Students who need to be absent from class due to religious observances (ACD 304-04: Accommodations for Religious Practices) or due to participation in university-sanctioned activities (ACD 304-02: Missed Classes Due to University-Sanctioned Activities) should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties,

course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal from ASU. For more information, see <http://provost.asu.edu/academicintegrity>.

A student may be found to have engaged in academic dishonesty if, in connection with any academic evaluation or academic or research assignment (including a paid research position), he or she engages in any form of academic deceit, refers to materials/sources or uses devices (e.g., computer disks, audio recorders, camera phones, text messages) not authorized by the instructor for use during the evaluation or assignment; possesses, reviews, buys, sells, obtains, or uses, without appropriate authorization, any materials intended to be used for an evaluation or assignment in advance of its administration; acts as a substitute for another person in any academic evaluation or assignment; uses a substitute in any academic evaluation or assignment; depends on the aid of others, including other students or tutors, in connection with any evaluation or assignment to the extent that the work is not representative of the student's abilities; engages in plagiarism; uses materials from the Internet or any other source without full and appropriate attribution; permits his or her work to be submitted by another person in connection with any academic evaluation or assignment, without authorization; claims credit for or submits work done by another; signs an attendance sheet for another student, allows another student to sign on the student's behalf, or otherwise participates in gaining credit for attendance for oneself or another without actually attending.

Students are not allowed to use online translators or ask tutors to copy-edit their written assignments. Students are encouraged to use good dictionaries, their textbooks, and other reference materials.

Accommodating Students with Disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Student Accessibility and Inclusive Learning Services should contact SAILS immediately. The SAILS Tempe office is located on the first floor of the Matthew Center Building. SAILS staff can also be reached at (480) 965-1234 (v) or (480) 965-9000 (TTY). For additional information visit: <https://eoss.asu.edu/accessibility>.

Expected Classroom Behavior

Technology is an excellent tool for communication and learning. We will use technology in various ways in this course. However, technology can also negatively impact learning when it prevents you from staying focused. In order to maximize learning opportunities in the classroom, students' use of technology during class time will be permitted only for the purposes of class participation. Computers and cell phones are allowed only for note-taking and for consulting course-related materials. The instructor reserves the right to take away a student's use of technology privileges any time during the semester if she determines that the use of technology is distracting the student and hurting her or his performance in class.

Time management is essential in a class. In order to maximize students' exposure and practice, daily activities are timed by the instructor and students are expected to complete them within the assigned time. Therefore, students should engage immediately in completing each assignment and stay focused throughout the class. The instructor will not grant students extra time to do the activities and students are expected to be prepared to provide answers during follow-up practice time.

Email Communication

If you have a question regarding course policies or the schedule for this class, please consult the syllabus before emailing your instructor. Emailed questions that are already addressed in this syllabus will not receive a reply.

If you are absent, please refrain from emailing the instructor regarding what you have missed. You should check Canvas for the latest PPT as well as for any changes to the following day. It is also recommended that you get the contact information of another student and ask him or her for this information.

Over the course of the semester, the instructor will make every effort to reply to emails within 48 hours of receipt during the week and within 72 hours during the weekend and during breaks/holidays.

Emails regarding requests for any cases in which students have not followed the procedures indicated in this syllabus (for any assignments), opportunities for extra credit beyond those indicated on the syllabus, questions about how grades can be improved will not be replied to. If you would like to talk about your performance in the class in order to get advice on what you can do to learn more, please make an appointment for office hours as early in the semester as possible. Your main concern should not be how to improve your grade, but rather how to improve your learning. If you improve your learning, your grade will certainly improve.

Policy Against Threatening Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Reporting Title IX Violations

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

Policy on Sexual Discrimination

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Copyrighted Materials

All content in this course, including video lectures/meetings, presentations, assignments, discussions, quizzes, and exams is protected by copyright and may not be shared, uploaded, sold, or distributed.

Students must refrain from uploading or submitting material that is not the student's original work to any website, course shell, or discussion used in this course or any other course unless the students first comply with all applicable copyright laws. Instructors reserve the right to delete materials on the grounds of suspected copyright infringement. Any recording of class sessions by students is prohibited, except as part of an accommodation approved by the Student Accessibility and Inclusive Learning Services.

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule, but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

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