



Department of Language, Journalism, Writing, Literature & Environmental Studies

SPA 3058- 1

Caribbean Beats: Music, Poetry & Politics (3 units)

Fall 2026

Meeting days: Tuesday & Thursday	Instructor title and name: Dr. Margarita Pintado Burgos
Meeting times: 11:00 -12:15	Email: mpintado@pointloma.edu
Meeting location: Bond Academic Center (BAC) 102. Final Exam: Tuesday, December 15, 10:30am- 1:00pm.	Office Location and Hours: Bond Academic Center (BAC) 120/ Tuesday/ Thursday 9:30-10:50, and by appointment.

PLNU MISSION

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

GENERAL EDUCATION MISSION

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

COURSE DESCRIPTION

Historically, the Caribbean has been a place of syncretism: a collage of different languages, ethnicities, cultures, religions and traditions. It has also been a place of social and political unrest due to its colonial past and those everlasting consequences. The syncretism has allowed for a variety of artistic expressions whereby joy, and tragedy are intertwined, and historical trauma is constantly interrogated. In this class we will examine the ways in which artists -writers and musicians- have defined themselves in their own words while fighting back preconceptions, stereotypes, and expectations imposed on them. We will wrestle with questions such as: how do people from the Caribbean use music to resist assimilation? How is reggaetón, for instance, tied

to Africa and slavery? How do poetry and music become both a tool of resistance and a bridge to connect the Caribbean with the rest of the world? How have these artists successfully intervened in the political realm, steering the conversation towards the struggles of the people?

*Conducted in English. *Prerequisite: Juniors and Seniors ONLY.

COURSE LEARNING OUTCOMES

By the end of the class, **YOU** will be able to...

1. Recognize and appreciate a wide variety of Caribbean music, considering the history and the cultures behind every beat.
2. Identify major poets from the Hispanic Caribbean and the literary movements led by them.
3. Describe the relationship between music, poetry and politics, and its ties to the creation of national identities and cultural expression.
4. Understand the evolution of music since precolonial times to today.

GENERAL EDUCATION LEARNING OUTCOMES

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation. (**GELO 2c**)
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts.
 - a. Standard literary terminology
 - b. Modes/ genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics & important developments)(**GELO2 2c**)
3. Connect (**synthesis**) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors. (**GELO 2c**)

GE SIGNATURE ASSIGNMENT

This signature assignment is a formal, but personal, essay due by the beginning of the final examination period. This essay will require you to reflect on your interpretive close reading as a crucial pathway for the new ideas and diverse ways of seeing the world that you have gained from reading and discussing the texts in this class. Your essay must rely *solely* on the literary text(s) and your own thoughts and perspectives about what reading attentively has enabled you to better understand about diversity and the world.

GELO 2c. Students will demonstrate an understanding of the complex issues faced by diverse

groups in global and/or cross-cultural contexts.

- **Signature Assignment for GELO 2c: Essay**

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

Hutchinson, Sydney. Focus: Music From the Caribbean, Routledge, 2020.

Available at Loma Books. Other readings are available in Canvas.

*Students are responsible for having the required course textbooks prior to the first day of class.

All supplemental materials posted on this course site (including articles, book excerpts, or other documents) are provided for your personal academic use. These materials may be protected by copyright law and should not be duplicated or distributed without permission of the copyright owner.

ASSESSMENT AND GRADING

Grade Distribution for this class:

Written reflections: 30%

Presentations: 10%

Class participation: 15%

Exams: 35%

Final Exam:	10%
	100%

Grades will be based on the following:

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

*Sample Standard Grade Scale Based on Percentages

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for *one* of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

CONTENT WARNING

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In SPA 3058, all the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. These topics include political violence and racism. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual engagement in diverse perspectives and cultures and I will support you throughout your learning in this course.

TRIGGER WARNING

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive several types of information. In SPA 3058, we will cover a variety of topics, some of which you may find triggering. These topics include political violence and racism. Each time this topic appears in a reading or unit, it is marked on the syllabus. The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual engagement in diverse perspectives and cultures, and I will support you throughout your learning in this course.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due, including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow distance education outside California.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU RECORDING NOTIFICATION

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. Please consult the [Academic Honesty Policy](#) in the [University Catalog](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC BEHAVIOR POLICY

Both faculty and students at Point Loma Nazarene University have the right to expect a safe and ordered environment for learning. Students are expected to take the initiative to learn and conduct themselves in a mature and civil manner in the classroom environment. Any student behavior that is disruptive or threatening is a serious affront to Point Loma Nazarene University as a learning community. Students who fail to adhere to these standards may be subject to disciplinary action, including removal from class or further university sanctions. For a full definition of disruptive behavior, response procedures, and the appeal process, please consult the [Academic Behavior Policy in the University Catalog](#).

PLNU ARTIFICIAL INTELLIGENCE (AI) POLICY

The use of Artificial Intelligence (AI) tools (e.g., ChatGPT, GeminiPro, GrammarlyGo, Perplexity, etc.) is PROHIBITED in this course for any aspect of your work, including idea generation, drafting, editing, or final submissions. This course is subject to an academic honesty violation.

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center via email (EAC@pointloma.edu) or by phone (619-849-2533). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. Professors are able to view a student's approved accommodations through Accommodate.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their approved accommodations in that particular course. Accommodations are not retroactive; as such, clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

Students who need accommodations for a disability-related need should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. In accordance with ADA, accommodations cannot constitute a fundamental alteration to course outcomes; therefore, planning ahead is vital in establishing appropriate accommodations for equal access to this course. It is the student's responsibility to make the first contact with the EAC. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any accommodations.

LANGUAGE AND BELONGING

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice-free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) has experienced other forms of discrimination, you can find more information on reporting and resources [via the Nondiscrimination and Anti-harassment Policy](#).

SEXUAL MISCONDUCT AND DISCRIMINATION

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through [Title IX Office](#). Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the [Title IX Office](#).

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at <http://pointloma.edu/Title-IX> or as shown in the PLNU Spiritual Care section of this syllabus.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources [via the Nondiscrimination and Anti-harassment Policy](#).

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an “F” grade.

LOMA WRITING CENTER

Getting feedback from the Loma Writing Center while you’re in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar, and polishing final drafts, and more.

[Walk-ins are welcome, but we recommend making an appointment in advance](#). For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

- [Appointment Calendar](#)
- [Website](#)
- [Email](#)

LOMABOOKS INSTRUCTIONS FOR STUDENTS

For both digital and print materials, please add these student instructions to your syllabus and Canvas Course. Prior to the start of class, the PLNU Bookstore will also be sharing student instructions in a standalone email on how to access their content.

This course is part of our course material delivery program, [LomaBooks](#). The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your [LomaBooks](#) materials.

Syllabus
Subject to minor changes

SEPTEMBER

T 1 Intro to class: the Hispanic Caribbean, brief history.

Cuba

R 3 *Focus: Music of the Caribbean*, Part I, Ch.1: *Three Cultures*, pp.4-12.

T 8 *Focus*, Part II: *Music and dance in Caribbean Societies*, pp 98-99: “Race in the Dominican Republic and Cuba;” “Palos and Santería after 1960,” pp.111-113.
“Nicolás Guillén: The Struggle Against Two Racisms” (article)
<https://www.civilrightsteaching.org/resource/struggle-against-two-racisms>
Poems by Cuban poet Nicolás Guillén, available also in Canvas:
<https://faculty.chass.ncsu.edu/slatta/hi216/documents/Tengo.htm>
<https://www.marxists.org/subject/art/literature/children/texts/guill/libre.html#english>

R 10 Listen to the following songs, then complete the assignment in Canvas.
<https://www.youtube.com/watch?v=hxQKI-6BiN8> (rumba, guaguancó)
<https://www.youtube.com/watch?v=vOAYg4i-KNk> (son montuno; see our textbook, *Focus*, p.53)
<https://www.youtube.com/watch?v=W0dwcW3f33k> (modern son montuno)

Cuban music from the diaspora (USA and Europe):

Celia Cruz: <https://celiacruz.com/biography/>

& <https://www.youtube.com/channel/UC0ici7PK6RBnCUQ2mqVGzKA>

About Gloria Estefan:

https://www.biography.com/musicians/gloria-estefan?utm_source=google&utm_medium=cpc&utm_campaign=mgu_ga_bio_md_pmx_prog_mix_us_23732962252&gad_source=1&gad_campaignid=23728344614&gbraid=0AAAAApTwOX2gJ8Bw_PmvBSCGJrxKTYdqi&gclid=CjwKCAjwwL_UBhAjEiwAEhuT5ONBZLJtpGwO8_IpNpE-_eoIRrLLA4FcaP1Jfj75WfpsH7210DRXVRoCEhkQAvD_BwE

Estefan’s songs: <https://www.youtube.com/watch?v=54ItEmCnP80>

<https://www.youtube.com/watch?v=WWAWQmhqWGo>

About Orishas: <https://jazzapedia.com/artists/orishas>

Song “Yo nací Orishas” <https://www.youtube.com/watch?v=uLuXuS0djbY>

T 15 Poems by Virgilio Piñera and Legna Rodríguez Iglesias.

Piñera: “The Great Whore” <https://teoppoet.wordpress.com/2018/10/26/virgilio-pinera-the-great-whore-ii/> & “La isla en peso” presented by Spanish majors.

Rodríguez Iglesias: “Founded in 1878”

<https://modernpoetryintranslation.com/poem/founded-in-1878-legna-rodriguez-iglesias/>

“The Man Who Look After Suicidal Penguins...”

<https://www.poetrytranslation.org/poem/the-man-who-looked-after-suicidal-penguins-on-the-abandoned-beaches-of-the/>

“Welcome to Whole Food” <https://www.poetrytranslation.org/poem/welcome-to-whole-food/>

“White Trash” <https://www.poetrytranslation.org/poem/white-trash/>

“Ms Trolley Recalls Countries” <https://www.poetrytranslation.org/poem/ms-trolley-recalls-countries/>

“My girlfriend leaves for Cancun today” <https://www.poetrytranslation.org/podcast/my-girlfriend-leaves-for-cancun-today-by-legna-rodriguez-iglesias/>

R 17 Protest Song: *Nueva Trova* & the Cuban Revolution

Eyder Peralta on Silvio Rodríguez, the singer of the Cuban Revolution (7-minute listen):

<https://www.npr.org/2026/08/15/nx-s1-5930424/silvio-rodriguez-singing-cubas-history-from-revolutionary-triumphs-to-modern-protests>

Songs by Rodríguez:

“Sueño con serpientes” <https://www.youtube.com/watch?v=n-oZl0g0WZc>

“La era está pariendo un corazón” <https://www.youtube.com/watch?v=VKspn2wzdx8>

“La maza” <https://www.youtube.com/watch?v=75KT3Dd01xc>

Cuba: Patria o Muerte vs. Patria y Vida

<https://www.npr.org/sections/latino/2021/07/19/1017887993/explaining-patria-y-vida-the-cuban-song-defying-an-evil-revolution>

<https://www.youtube.com/watch?v=pP9Bto5lOEQ>

<https://www.youtube.com/watch?v=Xu4Huw3i-lE>

T 22 Review

R 24 Exam 1

The Dominican Republic (DR)

T 29 Poem “Hay un país en el mundo”/ “There is a country in the world” by Pedro Mir. Other poems by Aída Cartagena Portalatín, Humberto Pumarol, Jeanette Miller and Frank Báez are available in canvas.

OCTOBER

- R 1 About “merengue típico/ ripiao”: <https://www.iasorecords.com/music/a-history-of-merengue-popular-music-of-the-dominican-republic-perico-ripiiao-merengue-tipico>
example of *merenge típico*: <https://www.youtube.com/watch?v=Z0lfmqDBOns>
merengue de orquesta: <https://www.youtube.com/watch?v=yXeAXqBXagE>
female performers: Fefita la grande: https://www.youtube.com/watch?v=JLP9UOKbu_E
Milly Quezada: <https://www.youtube.com/watch?v=1lbqxysqF0I>
Shakira’s (Colombia) merengue: <https://www.youtube.com/watch?v=XAhTt60W7qo>
Rosalía’s (Spain) merengue: <https://www.youtube.com/watch?v=5g2hT4GmAGU>
- T 6 Juan Luis Guerra and the romantic-social merengue.
Frío, frío: ... https://www.youtube.com/watch?v=_5kw1huVSJM
Como abeja al panal: <https://www.youtube.com/watch?v=vtTNvDUDaCc>
Me enamoro de ella: https://www.youtube.com/watch?v=PF1Y5m9DVDA&list=RDPF1Y5m9DVDA&start_radio=1
Ojalá que llueva café en el campo: <https://www.youtube.com/watch?v=suQC8d-YkeU>
Visa para un sueño <https://www.youtube.com/watch?v=py5lONtuw2A>
El Niágara en bicicleta <https://www.youtube.com/watch?v=b4i7tbqKWp4>
Las avispas https://www.youtube.com/watch?v=Z-MSki1BaQU&list=RDZ-MSki1BaQU&start_radio=1
- R 8 No class; Rita Indiana y Los Misterios, check out her instagram: <https://www.instagram.com/ritaindianalamontra/>
Read about her: <https://www.nytimes.com/2023/04/12/arts/music/rita-indiana-tu-nombre-verdadero.html>
Song “La hora de volvé”: <https://www.youtube.com/watch?v=sJXajWkEQ24>
Before watching the next video, read this brief article about the Haiti massacre: <https://www.npr.org/sections/parallels/2017/10/07/555871670/80-years-on-dominicans-and-haitians-revisit-painful-memories-of-parsley-massacre>
Song “Da pa lo dó”: <https://www.youtube.com/watch?v=Y72XAYbPTnU>
Song “El castigador”: https://www.youtube.com/watch?v=9-J_n1H2qT4
assignment in Canvas.
- T 13 *Focus*, Ch.6| Dance Music, Gender, and Marginality: Dominican Bachata and Jamaican Dancehall, pp. 122-136
Romeo Santos <https://www.youtube.com/watch?v=QFs3PIZb3js>
Monchy & Alexandra https://www.youtube.com/watch?v=0m5SXO8qK78&list=RD0m5SXO8qK78&start_radio=1

Bachata Beyond the DR:

Prince Roy: <https://www.youtube.com/watch?v=bdOXnTbyk0g>

Leslie Grace: <https://www.youtube.com/watch?v=WcUgA5-UN20>

Enrique Iglesias

<https://www.youtube.com/watch?v=RSyUWjftHrs>

Rosalía <https://www.youtube.com/watch?v=sWGJd26kUOY>

Shakira: <https://www.youtube.com/watch?v=j5y6xLpRwx4>

R 15 Review

T 20 **Exam 2**

R 22 no class (fall break)

Puerto Rico

T 27 José Luis González's *Puerto Rico: The Four-Storeyed Country* pp.1-30; Poem "Canción Puertorriqueña," by Nicolás Guillén.

R 29 *Focus*, Ch. 3: European Music and Caribbean Traditions, on música jíbara pp. 37-42; Bomba Music. *Focus*, Ch 4, pp. 77-78; article: Puerto Rican Bomba & Plena: <https://folkways.si.edu/puerto-rican-bomba-plena-shared-traditions-distinct-rhythms/latin-world/music/article/smithsonian>
Watch the short film Bomba: Dancing the Drum
https://www.youtube.com/watch?v=Lk1CB_D0Y4s

NOVEMBER

T 3 About Puerto Rican poet Luis Palés Matos: <https://poets.org/poet/luis-pales-matos>
"Black Majesty" <https://www.poesi.as/lpm484uk.htm> /
<https://www.youtube.com/watch?v=gkfATc2l2Os>
"Mulata Antilla" https://allpoetry.com/Luis_Pales_Matos

R 5 Poems and an essay by Puerto Rican Mayra Santos Febres, Mara Pastor, Guillermo Rebollo Gil. Available in Canvas.

T 10 *Focus*, Ch 3: "Salsa Music and Dance in NY" pp.53-57
After reading his bio here (<https://www.nps.gov/articles/000/ismael-rivera-el-sonero-mayor.htm>), listen to Ismael Rivera's "Las caras lindas,"
<https://www.youtube.com/watch?v=sRoQYn9MYs0>

Listen to El Gran Combo de Puerto Rico here:

<https://www.youtube.com/watch?v=bgSpdgL9lkQ>

About that song, read the following brief article, then listen to the new song substituting/correcting the previous one: <https://latinomusiccafe.com/2011/08/22/el-gran-combos-new-social-song/>

Read about Rubén Blades here: <https://www.rubenblades.com/biography>

Then listen to his songs: “Tiburón,” “Ligia Elena” & “El padre Antonio y su monagillo Andrés” using the following links:

<https://www.youtube.com/watch?v=HVrQBr60074>

<https://www.youtube.com/watch?v=tglzDCUckHA>

<https://www.youtube.com/watch?v=GL8x1AaUBVc>

- R 12 *Focus*, Ch. 1, On reggaetón, pp. 19-20

Read the following article on Daddy Yankee’s hit song, “Gasolina”

<https://www.npr.org/2023/04/13/1169818599/daddy-yankee-gasolina-national-recording-registry-reggaeton>

Then listen to the song here: https://www.youtube.com/watch?v=CCF1_jI8Prk

Other hits:

Ella me levantó <https://www.youtube.com/watch?v=CGIAziEuZVs>

Rompe <https://www.youtube.com/watch?v=WDVXQ24wneI>

Despacito

<https://www.youtube.com/watch?v=kJQP7kiw5Fk&list=PLX0HdCsyMRynoIBtyUZp7pnN37Pzzna8f>

Listen to Residente Calle 13: “Atrévete,” “Latinoamérica,” & “Pal Norte”.

- T 17 After reading a brief bio (<https://www.latinolife.co.uk/articles/reggaeton-legends-tego-calderon>) and the article (next link), you will listen to Tego Calderón’s songs:

<https://www.aaihs.org/the-erasure-of-blackness-in-reggaeton/> &

<https://www.rollingstone.com/music/music-latin/reggaeton-black-history-ivy-queen-la-sista-tego-calderon-952508/>

songs:

<https://www.youtube.com/watch?v=zmCa0cIx3AA>

https://www.youtube.com/watch?v=48c7Y_MUHWQ

<https://www.youtube.com/watch?v=UhVzpDcAceE>

<https://www.youtube.com/watch?v=b9J7z7niVaM>

- R 19 Watch El apagón/ Blackout by Bad Bunny and reporter Bianca Graulau:

https://www.youtube.com/watch?v=1TCX_Aqzoo4

Read the article <https://musicologynow.org/sin-perreo-no-hay-revolucion/>

Then listen to Bad Bunny’s album, DTMF (Debí Tirar Más Fotos)

T 24 **Exam 3**

R 26 no class (Thanksgiving break)

DECEMBER

T 1 Student presentations

R 3 Student presentations

T 8 Review for the final exam

R 10 Last Day of classes

T 15 **Final Exam**- 10:30 a.m. -1:00 p.m.