Course Description

The purpose of this course is to guide the student towards an understanding of the history and heritage of Chicano/Latino music as a form of cultural expression and its impact on U.S. popular music. We will examine a wide range of music from the earliest folk music to the most contemporary fusion through the study of readings, recordings, videos and film. While everyone brings some level of musical experience, this course seeks to develop within the listener a greater appreciation of musical styles from the past while building a greater understanding of more contemporary styles at the popular as well as cultural levels. Prior musical training is not necessary for doing well in this course although at times basic musical technique or knowledge will be discussed. What is essential is learning how to listen as well as understanding the role of culture in developing an improved appreciation and comprehension of a broad repertoire of Chicano/Latino music.

Objectives

1. Develop a reflective understanding of seminal writings and recordings documenting past and present Chicano/Latino musical experiences and expressions.

2. Gain a holistic appreciation of the diversity of U.S. Latino music and the factors affecting its multiple manifestations over time and space.

3. Develop a multidisciplinary understanding of methodological practices and theoretical perspectives available for the comparative study of Chicano/Latino music.

4. Improve individual and collective critical reading, listening, writing, and speaking skills for comparatively studying and discussing music in its community contexts.

In order to accomplish these objectives numbers 1 and 2 will be realized through key readings on specific musical styles and extensive listening to original recordings of music, objective # 3 through lecture and readings on the nature of popular culture, and objective # 4 through critical research and writing detailed in the following paragraph.
Successful completion of 4 key assignments: 1) a comparative CD review worth 15 points; 3) a midterm worth 30 points; and 4) completion of a final writing assignment worth 40 points; and 4) attendance will be worth 15 points. Please note: Late papers will be deducted three points per week. Each unexcused absence will result in a three-point deduction. This adds up to 100 total points that can be earned. As illustrated below, grades will be determined by a point system, so each assignment will earn points rather than a letter grade. The overall points and respective grades breakdown as follows:

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\begin{align*}
100 - 91 &= A \\
90 - 81 &= B \\
80 - 71 &= C \\
70 - 61 &= D \\
60 - &= F
\end{align*}
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Course Drop Deadline: March 29, 2018

Readings: CHST 3304 Reader will be on Blackboard

Things to Keep in Mind:

Academic dishonesty is prohibited and considered a violation of the UTEP Handbook of Operating Procedures. This includes but not limited to: cheating, plagiarism and collusion. Violations will be taken seriously and referred to the Dean of Students for disciplinary action. The result of such action may be suspension or expulsion. Please consult: http://hoop.utep.edu for more information.

UTEP supports the use of technology in the learning process. However, I expect students to use lab tops, for example, conscientiously. That is, for related classroom note taking. Show respect and do not use lap tops for playing games, communicating with friends or doing homework for another class. If these activities are so important its best that you stay home or drop the class, or I will just drop you. The same goes with other wireless devices. Again, it’s a simple matter of respect. Be here because you want to be, because you want to learn. Sadly, it has come to this because of people who take things for granted. UTEP has followed the lead of other campuses around the country in having to deal with the misuse of technology in classes.
Course Outline

January 22

1. Course Overview and Defining Terms

This session will review basic perspectives and paradigms of our course of study. We will also examine terms such as Latino and Chicano music.

January 29

2. Lecture - Origins of Chicano/Latino Music

February 5

3. Corridos

   Reading: C. Gonzalez, “Corrido”

February 12

4. The Diversity of Chicano Music

   Screen: The Chicano Wave (2009)

February 19

5. Tex-Mex Conjunto

   Reading: M. Peña, chapter 3
   Screen: Songs of the Homeland
February 26

6. Conjunto (cont.)

March 5

7. Midterm

March 12 – Spring Break

March 19

8. The 1940s: Mambo Time and Pachuco Boogie

   L. Guerrero, “the Pachuco Years”
   CD review due

March 26

9. Chicano Rock

   Reading: R. Guevara, “The View from the 6th St. Bridge”
   Screen: Chicano Rock

April 2

11. Chicano Rock (cont)
   Screen: Bridges (2009)

April 9

12. Chicano Rock (cont)
   Santana, Los Lobos, and other artists
April 16

13. Music of the Chicano Movement
   Reading: P. Villarino, “The New Chicano Heroic Corrido”

April 23

14. Salsa and Latin Jazz
   Reading: Charley Girard, “La Musica Salsa”
   NOTE: a second article on Latin jazz will be determined later

April 30

14. Other forms of Chicano Music
   Take-home final distributed

May 3

15. Where Does the Music Go From Here?
   Finals due in class