Regional Mexican Music
The University of Texas at El Paso
CHIC 4350/MUSL 3329 Spring, 2021
ONLINE (synchronous), Monday and Wednesdays 10:30-11:50 am (MT)

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Office hours: Tuesdays 11:00-1:00 pm, (MT), via Zoom

Course description
This course offers a wide variety of music practices and expressive cultures emanating/taking place in Mexico and the U.S.-Mexico borderlands. Designed to engage students in the Chicano Studies Program, the Department of Music, and across the Humanities and Social Sciences, this course is decidedly interdisciplinary. We will critically engage with issues of race, ethnicity, gender, sexuality, media, and trans/nationalism by focusing on specific music practices and artists. We will cross the border often and cover musics that go from the “folkloric” to the “popular,” the nationalistic and the “regional,” and the local to the transnational. Student participation is expected. We will make an emphasis on developing critical reading and writing skills via weekly readings and semi-weekly writing assignments. The structure for the final assignment may be modeled after the student’s interests and it could take the form of a piece of scholarly writing or a podcast project.

Course Objectives
At the end of this course, students will:
- Have a holistic view of the wide range of musics emanating/taking place in Mexico and the U.S.-Mexico region
- Develop basic listening skills in regards to these musics
- Understand the sociopolitical dynamics that shape these music practices
- Critically approach the role music practices play in processes of subjectivation, interpolation, and resistance
- Think critically and inter-disciplinarily through expressive cultures
- Be able to articulate these ideas in writing and other audio/visual media

Course materials
No text book is required for this course. Instead, we will read from different authors working from a wide range of disciplines. While texts constitute the backbone of the course materials, audiovisual content will also be assigned. All the materials are accessible online. They are either posted on the “File/Readings” section on Blackboard or are accessible via Electronic Reserves. Hyperlinks for the latter are included on the Class Schedule section of this syllabus (below). In order to access these off-campus, VPN connection is required. Instructions on how to set up
VPN can be found [here](#). If you need technical assistance, email [IT Service Desk](#). Do not email your instructor on tech-related questions.

**Assessment (3 credits)**
- Attendance and participation: 15%
- Response papers (4): 15% (3.75% each)
- Presentation: 15%
- Pop quizzes (4): 15% (3.75% each)
- Project proposal: 5%
- Final project: 15%
- Midterm: 10%
- Final Exam: 10%

**Grading scale**
- 90-100: A
- 80-89: B
- 70-79: C
- 60-69: D
- 59-below: F

**Course assignments**
- **Response papers**: Each student is responsible for writing 4 response papers. You will do so on an assigned readings of your choosing. Two (2) responses are due before the midterm, and two (2) after the midterm. The paper should be uploaded to the respective “Assignment” on Blackboard before the class for which the reading was assigned to starts (i.e., if you choose a reading assigned for January 25, the response should be uploaded by January 25, 10:30 am MT). The response must be 500 to 800 words, 12 font, and double-spaced. More than a summary of the reading, you should engage critically with it. I expect you to provide salient points, expand on issues you find interesting, problematize some of them if you wish, and put them in dialogue with your own ideas/experiences. The prose of the paper should be fluid and cohesive. Full paragraphs must be used. Bullet points are not acceptable. Use proper formatting (Chicago or MLA are acceptable) and citation etiquette.
- **Pop quizzes**: A total of four (4) pop-quizzes will be announced during lecture. They will be posted on Blackboard. The open/close date and further details will be provided in class. The pop-quizzes will cover the lecture material and readings due for the class on which they are announced.
- **Final Project/Paper**: The final assignment can take the form of 1) a paper, or 2) a podcast. These can be done individually or in couples. If you choose to work in groups, keep in mind that I expect to see this reflected in the quality and length of the final product and that I will take it into consideration in the grading rubric. While the specifics of the final assignment
will be discussed as the class progresses, keep in mind the basic guidelines below. The final project will focus on an artist/scene/movement of your choosing that resounds with the geopolitical spaces and overall topics of this course. Focusing on artists not covered on the course materials is encouraged. As you pick the subject of your research, consider the availability of sources (academic, ethnographic, and otherwise). You may focus on an artist discussed in-class. If you do so, I expect you to contribute to the sources and ideas presented in lecture and the assigned materials. Whatever the format, the final assignment is due on Blackboard by the end of May 10 (check Blackboard for exact times).

Academic Paper: It should be 5 to 8 double-spaced pages if written individually and 10 to 14 if done collaboratively. An additional works cited page is required for both cases. The tone, style, and format of the paper should follow basic academic standards; that is, a clear topic, argument, and analysis to support it. You are required to use at least 5 academic sources. Two of these sources can come from the course’s reading list. Three sources should come from your own research. I expect you to engage critically with these materials. Use pertinent quotes, proper formatting, and citation etiquette (Chicago or MLA are acceptable) in order to elaborate, problematize, or controvert the ideas in the readings through the topic you are discussing. The paper is due on Blackboard May 10 by the end of the day (check Blackboard for exact times).

Podcast: Audio or video formats are acceptable. The length should be 15-25 min. if done individually and 30-40 min. if done collaboratively. Creative liberties may be taken but the overall tone should be formal, informative, and clear. While you may use additional audiovisual materials in the podcast (i.e., short video clips, music tracks, recordings, etc.), keep in mind that these must serve a clear purpose. “Fillers” won’t be tolerated and will impact your final grade. On top of the podcast itself, you must turn-in a script. The script doesn’t have to be a word-by-word transcription but it should clearly outline the narrative structure of the podcast (there are plenty of examples online). We will take some time in class to discuss the technical aspects of podcasting as well as how to build its content. I am also available to advise you during office hours. The podcast is due on Blackboard May 10 by the end of the day (check Blackboard for exact times). Upload the podcast to an online platform of your choosing (i.e., YouTube, Vimeo, Spotify, SoundCloud, GoogleDrive, OneDrive, etc.) and provide the hyperlink to access it at the top of the script. In order to meet the deadline, keep in mind the time uploading may take.

Presentation: By the end of week 7, and after the midterm, students should be zeroing in into the topic of their final project/paper. In the meetings of weeks 8 to 15, students will give a 15 min. presentation. The presentation should present your final project in its early stages. This includes the subject you will focusing on, issues that interest you and that you are planning to engage with, broad research questions, preliminary conclusions, paths where you
see the project/research going, and specific materials you will be using. Slides are required and will be shared via screen-share. These should include audiovisual examples in the form of audios, videos, pictures, or similar materials that are illustrative of your working project. If you chose to work in groups, I expect you to clearly outline the responsibilities of each group member in the presentation. I encourage you to book an early date for the presentation. The point of this assignment is to provide you with feedback from me and your classmates on your working project. The sooner you get it, the more helpful it will be. I will set up an online sign-up sheet by the end of week 6 and presentation spots will be reserved on a first come, first serve basis.

**Paper/project proposal:** Students are required to turn-in a paper/project proposal. In 2 to 4 double-spaced paragraphs (around 500 words), outline your final project/paper as clearly as possible. For those writing academic papers, the proposal should follow the form of an academic abstract. For students doing podcasts, provide the main topic, production timeline, materials you plan to use, technical/technological aspects, and any other details that allow me to understand your plan, intention, and challenges so I can provide you with feedback as needed. Be as specific as possible. The proposal is due on Blackboard by the end of March 4 (check Blackboard for exact times).

**Course policies**

**Attendance and Participation:** Attendance and participation are key in this course. These items constitute an important portion of your final grade. Our point of departure will be the assigned materials. You should read/watch/listen these before lecture. I expect you to come with questions, critiques, and insights to foster discussion.

**Online format:** This course will be held online. All activities will take place synchronously via Zoom (links to access the class will be provided timely). This course is discussion/participatory-based, (tele)presence is imperative. Students that foresee issues with this are encouraged to make the necessary arrangements and/or talk to the instructor. Follow the etiquette guidelines below to the best of your ability:

- Set your working station in a private space away from distractions, ideally on a desk.
- Have your video active at all times while we are in-session. You may mute your microphone and unmute to participate.
- Procure to have a stable internet connection and machine.
- Be sitting, engaged, and do not browse on your machine or around your space. If you need to step out of your work station regularly, let me know.
- Dressing etiquette should be the same you would use for in-person classes.

**Academic integrity:** Academic dishonesty in the form of plagiarizing, cheating, etc. won’t be tolerated. UTEP takes these violations seriously and they could lead to academic and administrative sanctions. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution](#)
(OSCCR) for possible disciplinary action. To learn more, please visit HOOP: Student Conduct and Discipline.

Discussion guidelines and classroom etiquette: This course touches on sensitive issues of race, gender, sexuality, and ethnicity, among others. Students are cautioned that some of the assigned materials may contain offensive vocabulary. We will discuss/unpack them in a productive and respectful way. Refrain from using offensive or triggering language, even when discussing specific examples. Discriminatory vocabulary/attitudes of any kind are not tolerated in my classroom. This is a safe space to discuss, debate, and disagree.

Contact and communication: Email and regular office hours, both included at the top of the syllabus, will be our main point of one-on-one communication. A separate Zoom link for the office hours will be circulated. Feel free to reach out with question or suggestions via email, office hours, or after class. I do my best to reply emails in a timely fashion. Note that I don’t check my work email during non-working hours. If you email me Friday night, I won’t see it until the following Monday.

(N)Etiquette: Note that I use my full name (Juan David Rubio Restrepo) in UTEP documents. I understand this can be confusing for some. If you wish to address me by last name, you may do so using both of my last names (Prof./Dr. Rubio Restrepo) or just the first part (Prof./Dr. Rubio).

Late assignments: Assignments should be handed-in on time. 5% of the grade will be deducted for each day late.

Student resources

Academic sources: UTEP’s Library is your primary source of information. Get familiar with its website and search engine. The website has several tutorial videos on how to find materials as well as contact information for staff that can advise/help you. Through the library site, you can access a wide range of data bases. Be sure to be connected via VPN if you are doing so off-campus.

Writing Center: The University Writing Center is a great resource that is fully operational online. Students can submit papers here for assistance with writing style and formatting, ask a tutor for help, and explore other writing resources.

Students with disabilities: Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal. Students are advised to take care of this as soon as possible.

COVID-19: Although this course is fully online and does not have a face-to-face component, students are advised to practice safety measures at all times. Regular updates and resources can be found at UTEP’s Responding to COVID-19 webpage. Each student must complete a short COVID-19 training accessible here.

UTEP Food Pantry: Click here.
UTEP Counseling and Psychological Services: [Click here.]
UTEP Technology Support: [Click here.]

CLASS SCHEDULE
(subject to change)

January 18, NO CLASS (Dr. Martin Luther King Jr. holiday)

January 20, Greetings and introduction to online format

January 25, Introduction to the course.
Read:

I. Music, media, and (trans)nationalisms

January 27, Mariachi music and the construction of national identity
Read:

February 1, Identity and media in the northern border
Read:

February 3, Bolero, cosmopolitanisms, and the media industry
Read:

February 8, Sonideros, migration, and auditopias
Read:

II. Music, identity, and the nation-state

February 10, Son Jarocho across the border
Read:

February 15, Blackness and erasure
Read:

February 17, Conjunto music and nationalism(s)
Read:

February 22, “La colombia de Monterrey”
Read:

Watch:
I’m Not Longer Here/Ya No Estoy Aquí (Dir. Fernando Frías). Available in Netflix.

February 24, MIDTERM OPENS ON BALCKBOARD, DUE March 3, 5:00 pm (MT) (NO CLASS ON THESE DATES)
III. Critical interventions: Gender, sexuality, and music across the border

March 8, Queering the accordion

Watch: Chulas Fronteras (Dir. Les Blank). Accessible via Kanopy in this link (VPN required)

March 10, Student presentations 1

SPRING BREAK (March 15-19)

March 22, Joteria: Unsettling masculinity

March 24, Student Presentations 2

March 29, Selena and the representation of the Latina body

March 31, Student presentations 3

April 5, Guest speaker: Yessica Garcia Hernandez, Assistant Professor of Latina/Latino Studies, San Francisco State University
Read: TBA

April 7, Student presentations 4
IV. (Re)Performing the “regional”

April 12, Class, nation, and the Grupero Boom
Read:

April 14, Student presentations 5

April 19, Cumbia in the Northeast
Read:

April 21, Student presentation 6

April 26, Norteña and narcocorridos
Read:


April 28, Student presentations 7

May 3, From the regional to the cosmopolitan
Read:

May 5, Wrap-up. (FINAL PROJECT DUE ON BLACKBOARD, 5:00 pm)

May 7, FINAL EXAM OPENS ON BALCKBOARD, CLOSES May 13, 5:00 pm (MT)