This is an upper-level undergraduate course satisfying both diversity and fine arts prerequisites.

GRADUATE CREDIT FOR THIS COURSE: In order to obtain graduate credit for this course, you must satisfactorily complete a graduate level project with a topic and parameters approved beforehand by the course instructor.

READING
- Chapter 1: Columbus, The Indians, and Human Progress
- Chapter 2: Drawing the Color Line
- Chapter 3: Persons of Mean and Vile Condition
- Chapter 4: Tyranny is Tyranny
- Chapter 6: The Intimately Oppressed
- Chapter 18: The Impossible War: Vietnam
- Chapter 22: The Unreported Resistance

Reyes, David. Land of a Thousand Dances: Chicano Rock and Roll from Southern California, University of New Mexico Press.

Various journal articles available through JSTOR or UTEP Library.

COURSE DESCRIPTION
This class will present social histories of African American and American popular music as a social/cultural/historical backdrop for the study of Chicano rock. Chicano rock will be examined from three main viewpoints:

• As a subgroup within the larger category of rock music
• As a microcosm with its own salient features
• Within the context of the ongoing Chicano struggle for justice and equality
The study of Chicano rock as a subgroup will involve comparing its members' values, behavior, aspirations and motivations to other rock subgroups, such as Goth or Grrrl Punk. Examining Chicano music from within the microcosm reveals its defining features and characteristics, which include language and slang, fashion, dance, and self-identity. The social histories of Chicano music, including Chicano rock, will be presented within the context of social strife resulting from the inequitable treatment of the Chicano. The sounds of struggle emanating from the Chicano comes from the desire to inspire, persevere and triumph. This class will place the history of Chicano music and Chicano rock within the history of the Chicano in an effort to illustrate the notion that Chicano rock comes out of struggle -- inspired by nationalistic pride and a sense of justice, music emerges as the ideal for hope and perseverance.

Rock's origins and nature and the social impact of Rock and Roll will be examined in an effort to better understand the roll of popular music in American race relations. Rock styles will be analyzed in detail with emphasis on the historical, social, cultural, economic, and technological influences on each era; and conversely, the influence of rock music on these areas. Chicano rock will be analyzed as a sub-group of American-British rock and African American Rhythm and Blues with emphasis on the roll of Chicano rock in the lives of Chicanos in urban centers from Southern California to Texas.

To facilitate a full appreciation of Chicano rock, a historical overview of the music of Los Angeles will be presented from its founding in the late 18th century, throughout its history as the major city of northern Mexico, to the survival of Mexican families and traditions after its annexation by the United States, and finally, to the musical cultures that thrived in east Los Angeles during the 20th century. Special emphasis will be placed on the social history of these musical developments (how society influenced the music and how the music influenced society).

In addition to presenting the history of society and culture of Los Angeles, this course will cover a brief overview of the history of Latin America from the perspective of the victim with emphasis on the conquistadors and the Spanish ethos of Inquisition in the New World, which establishes a precedent for the treatment of the mestizo in the United States (for example, the treatment of indigenous peoples in the New World in the 16th century can correlate to the issues relating to the Zoot Suit Riots in Los Angeles and border cities during the 1940's).

Through the detailed analysis of 8 rock songs the student will come to better understand aspects of the human condition. Textual content, biography, and historical and social context help to bring meaning to the songs in a way that the student can relate their own lives and experiences. A presentation and analysis of the role of media and music in society will be given. Women's issues in rock are also explored (women excluded from history, women marginalized as cultural accessories, women idealized in lyrics, women performers).

Chicano rock, in its various manifestations, will be examined in detail to reveal social motivations, cultural aesthetics, technical musical qualities, lyrical meaning and the importance of geography and venue. Chicano rock music audiences will be examined from a sociological perspective as a subgroup -- observe how and understand why people "do Chicano" in ways similar to other subgroups, for example, Goth, Heavy Metal, and Grrrl Punk.

Overarching themes include the role of music commerce in the assimilation and appropriation of Chicano and Black culture by White musicians. Other themes include the evolution of sexual mores,
which is greatly influenced by white youth appropriation of African American and Latin dance styles, and the subsequent generational conflict and ensuing social strife.

**Goals**

To engage the students in a multidisciplinary narrative, in a variety of forms, on the social history of African American and Chican@ musics, with special emphasis on

- the functions of each music within its own society; and also, in American society in general
- the cross-influence between Latin@ and African American music
- the social, historical, political, and cultural inheritances and imperatives of each genre.

To have the student understand that race relations in American have traditionally been greatly impacted when White teens engage in Black culture; and, when White appropriation of Latino musical culture has followed the same patterns. (In our history of Mexico we will explore how Mexican culture permeated the Southwest in all facets of life — in much the same ways that Black music has permeated American popular music. The ensuing social strife from of notions of race, class, gender, religion and grace, which cause misunderstandings on both sides, but with the advantage always going to the White American, leaving Blacks and Latin@s vulnerable to exploitation and oppression).

To use the humanities to help instill in the student positive values that will help develop self-confidence; and to help students develop critical consciousness by acquiring the means to address the issues of the human condition in humane and compassionate ways throughout the course of their lives

**Student Learning Outcomes**

Students will appreciate the development African American culture, including the spiritual life and work life of the African, slave, and post-civil war African American; and the development of Mexican American culture beginning with the northern borderlands (North Mexico) with special emphasis on Los Angeles and ending with the present. Students will then be able to frame the ethos of hip hop culture within the context of its social, political, and cultural inheritance — be it African American or Chican@ hip hop.

Students will be able to

- discern the difference between rap and hip hop (when rap is or is not hip hop)
- develop academic literacy through the critique of rap lyrics by teaching students to identify characteristics such as irony, tone, and point of view; and to analyze lyrics for plot, motif,
character development and metaphor.

- develop academic literacy through exercises and assignments involving one-on-one comparisons of a canonic poem and a song lyric.
- develop a critical social consciousness through the lessons learned in the music, lyrics, musician biographies and events studied in the course.
- speculate and discuss the future of hip hop and its connection to the future of race relations in America and America’s future in general.
- appreciate stylistic and aesthetic traits and features of a myriad of hip hop genres and styles and associate them with cultural and social phenomenon.

- Students will understand American history from the perspective of the victim and develop an awareness of our indebtedness -- both individually and collectively -- to the African American and the Mexican American; students will be able put the history of American popular music, and especially rock music, into the context of the new American history and view it as a venue for the conflict and resolution of issues relating to racial strife in America.
- Students will be able see similarities between the events and legacies of African American and Mexican American history and their own experiences as members of a subgroup.
- Students will be able to demonstrate their understanding of the technical and interpretive qualities of rock music, through the analysis of seminal songs in the history of rock and Chicano rock.
- Students will develop the skills to:
  - discern styles of music, fashion and street art; and recognize schools of music
  - be cognizant of minute details and formal strata in rock songs
  - overcome bias and prejudice when making musical choices; and then scaffold their non-judgmental attitudes of music to other facets of their lives.
- Students will appreciate the skills and organization involved in the production and distribution of popular music.
- Students will understand how music functions in society and in our lives and the profound effect it can have on human behavior.
- Students will be able to debunk the myth of the rock god and come to realize the enormous influence of the media and music industries.
- Students will leave the course with vital life-skills for coping and success, which they learn by accessing philosophy and ethics through the analysis and interpretation of song lyrics and musician biographies; and by understanding the underpinning causes and effects of important events in the history of American music culture, which serve as examples of injustice, fortitude, perseverance, empowerment and pride within the context of conflict oppression.
- Students will come to understand that rock music is a continuation of African American and Latin@ musical traditions; that rock evolved out ages-old African American creative processes and traditions; and that rock’s acceptance or rejection by mainstream America is consistent with the reactions of White Americans to previous generations of African American and Mexican American musics.
- Students will understand American history from the perspective of the victim and develop an awareness of our indebtedness -- both individually and collectively -- to the African American and Chicano; students will be able put the general history of American popular music, and Chicano rock specifically, into the context of the new American history and view it as an venue for the conflict and resolution of issues relating to racial strife in America. Understanding why Chicano rock was created and why it continues to thrive will give the student a more profound
appreciation of American society and the role of popular music.
• Students will be able see similarities between the events and legacies of Chicano and African American history and their own experiences as members of a subgroup
• Students will understand the technical and interpretive qualities of rock music.
• Students will develop the skills to
  o Discern styles of music
  o Be cognizant of minute details and formal strata in rock songs
  o Overcome bias and prejudice when making musical choices; and then scaffold their non-judgmental attitudes of music to other facets of their lives.
• Students will appreciate the skills and organization involved in the production and distribution of popular music
• Students will understand how music functions in society and in our lives and the profound effect it can have on human behavior
• Students will leave the course with vital life-skills for coping and success, which they learn by accessing philosophy and ethics through the analysis and interpretation of song lyrics and musician biographies; and by understanding the underpinning causes and effects of important events in the history of American music culture, which serve as examples of injustice, fortitude, perseverance, and empowerment and pride in the context of conflict.

Approximate Calendar
PART ONE: HISTORICAL BACKGROUND

WEEK 1
Overview: Music, Self-Image, and Society
Overview: The Fundamentals and Properties of Music (Tools for Analysis)

WEEK 2
Overview: A survey of Mexican American Rock Music
Overview: A Survey of African American Cultural History
  Slavery in America
  African Religious Beliefs
  African American Music

WEEK 3
Overview: The History of Mexico
  Nature and Spirits: Pre-Columbian Aesthetics, Culture, Art and Music
  Buckets of Blood: Spanish Conquistadors and the Ethos of Inquisition in the New World
  Spanish Musical Practices and Musical Culture c. 1500
  A Brief History of Mexico: Colonialism, Independence, and The USA and Transition Society and Music in Mexican Los Angeles

WEEKS 4 and 5
Overview: Music and Society in Early 20th Century Los Angeles
Poverty, Growth, Industrialization and the Early Mexican-American Radio and Recording Industries
Repatriation and Cultural Solidarity in Los Angeles: 1931-34
Wartime East Los Angeles: Zoot Suits, Jim Crow and the Seeds of Artistic Self-Identity

WEEK 6
Barrio Rhythm: Post-WWII Social Development and Musical Life in Los Angeles (1940s)
Sal's Deluxe Big Band, "Chico" Sesma, "Don Tosti", "Lalo" Guerrero
Chicano Audiences for African American Swing Dance Bands

PART TWO: CHICANO IN ROCK

WEEK 7
The Birth of Rock and Roll: Radio, Racism and Rebellion
Racial Strife and the Lust for the "White Messiah-Rocker": The Making of Elvis

WEEK 8
Rhythm and Blues Comes to the Barrio
Chicano Rock and Roll and R&B
The First Generation of Chicano Rockers
The Armenta Brothers
Sal Chico
Bobby Rey
Gil Bernal
The Rhythm Rockers
Oscar Saldana
Little Julian Herrera
Chicano Rock Goes National: The Inimitable Richie Valens

WEEK 9
Representing Barrio: Huggy Boy and the Eastside Sound
The Voice of Black Unity: Soul Music, Motown, Stax and Okeh

WEEK 10
The Beatles and the British Invasion
Chicanos Fight Back
Thee Midniters
Cannibal and the Headhunters
The Premiers
Lil' Ray

WEEK 11
Post-60s America, Mainstream 70s Rock and the Need for Punk and Hip Hop
The Eagles, Elton John, Big Hair Bands, Prog, Kiss, Fleetwood Mac: Excesses & Indulgences
The Sex Pistols, CBGBs, and Malcolm Mclaren: Hope from Hopelessness

WEEK 12
Chicano Punk
    The Brat
    Los Illegals
    Quetzal
    The Odd Squad

WEEK 13
    Los Lobos: Categorically Not Categorical

WEEK 14 and Remaining Time
    Class Discussions

ASSIGNMENTS AND EVALUATIONS

Assignments and Projects
(all assignment descriptions and guidelines will be posted on Blackboard)

Informant-Focused Field Work Project
Follow and expand on a set of guidelines designed to determine the role of music in the informant’s life. No restrictions on length as long as the guidelines have been satisfied.

Video Analysis (3 total; 1st one in class)
Critique a rock lyric, draw conclusions about the main message, and speculate on visual imagery conveyed in the poem. Critique the music (rhythm, mood, form, color, style) and assess how it conveys the meaning of the poem. Compare the poem to the artist’s official video, drawing conclusions about the video’s efficacy in conveying the meaning of the poem. 1-2 pages, single-spaced.

CD Review
Draw conclusions about the viability of the recording following a set of guidelines designed to reveal the artist’s authenticity (sincerity, expressive abilities, mastery of craft). One page, single-spaced. Write as if you are trying to persuade someone in a blog.

Live Performance Review
Following a set of guidelines designed to discern the ethos of the audience, authenticity of the performers, and technical quality of the performance (performance, audio production, visuals). 3/4 page, single-spaced. Write as if you are trying to persuade someone in a blog.

Deep Listening/Song Analysis
In two parts: document a timeline of the recording by notating the exact time instruments and vocals enter throughout the entire song. Discern the formal structure of the song; interpret lyrics to extract the message; evaluate the music’s efficacy in supporting and conveying the meaning of the poem. No length requirements.

Comparison: Canonic Poem and Song Lyric
From a list of paired examples, the student choses a poem and a song lyric to compare for themes,
Listening Journal
Spend 10 minutes a day for 7 days (not necessarily consecutive days) in a seemingly quiet place documenting what you hear. Listen intently and beyond the obvious, describe your listening environment, and your state of mind at the end of each session.

Term Paper, Group Presentation Project or Dance Presentation Project
Chose one. Due at the end of the semester.
1. Term paper is a thesis paper intended to prove or disprove something (rap music does/does not promote misogyny in men).
2. Groups of 5 can present topics relative to the social history of rap (women in rock, rock influence on adolescence, etc.). Presentations should be multidisciplinary and presented in multimedia format.
3. Students will present an overview of African American and Latin@ popular dance from the Ragtime dances to the current hip hop dances. Dance demonstrations, accompanied by music, will last about 20 seconds for each dance with historical and sociological information presented by an MC before each dance.

Testimonial
Students learn positive values through the analysis of rock lyrics and musician biographies. Values learned include: love vs. hate (including self-love/hate), perseverance, doing the right thing, making amends, patience, integrity and self-confidence. Students are asked to write a short essay relating four of the learned values to their own life experiences.

Blackboard Discussions
Groups of 5 discuss issues relating to rock culture and society. Students first comment on the posted issue; and then, comment on other students’ comments. Students evaluated on their ability to discuss an issue from the perspectives of disparate disciplines, as presented in class and in the reading.

Discussion Topics
1. Women and Rock (not women in rock)
2. What would you become if you were enslaved?
3. Is rock racist?
4. How are rock and Chian@ rock a continuation of African American and Mexican American musical traditions; how have they departed from tradition?
5. What is the future of rock? Why?
6. Does Chican@ rock help?

Evaluations
Blackboard Discussions
Discussion topics posted on Blackboard. You will be expect to comment on the topic; and then, comment on two of your peers’ comments.
**Reading Quizzes**
Posted on Blackboard, in multiple-choice format. One quiz for each assigned reading or video. All quizzes are either online or taken at home and brought to class on a scantron. Save your answers to the question sheet; we will discuss the quizzes in class.

**Lecture Quizzes**
Same as reading quizzes: Posted on Blackboard; some lectures supported by Powerpoint Presentations; quizzes in multiple choice or true/false format.

**Video Quizzes**
Same as reading quizzes: Posted on Blackboard; some lectures supported by Powerpoint Presentations; quizzes in multiple choice or true/false format.

**Essay Exams**
Presented in class, choose from a list of speculative questions, exams will be presented at the end of each major section. Essay exams will be more heavily weighted than quizzes and assignments.

**Streams of Knowledge**
1. Lectures
2. Reading
3. Images
4. Videos
5. Music
6. Blackboard

**Grading**
- Reading/lecture quizzes weighted by a factor of one
- Assignments weighted by a factor of two
- Term project weighted by a factor of three
- Essay Exams weighted by a factor of four
- Discussions weighted by a factor of three
- Attendance +/- 5 points added/subtracted from final average

**COURSE POLICIES**

**Zero tolerance for any behavior that disrupts the class:**

1. Interfacing with cell phones in any way
2. Talking during the delivery of content (content includes lectures, music, videos, etc)
3. Rude, insulting behavior or comments
4. Disrespect of any kind
5. Leaving early (make arrangements with the professor, if you must leave early)
Course Requirements

Participation: Students are expected to participate in class and required to participate in Blackboard discussions. Participation is a vital part of your education and a skill that you will need to be successful throughout your career. Professors tend to remember students who participate in class and at some point you will need letters of recommendations from your professors. Sleeping or appearing to sleep in class, refusing to respond to the Instructor, unauthorized texting or other use of personal electronic devices in class, or acts that show a clear attitude of contempt toward the class, the instructor, classmates or visitors will be penalized by points off the student’s participation grade. The participation grade is used to determine borderline final grade point averages.

Homework: All homework is due at the beginning of class on the due-date. Any work posted or turned in after the beginning of class will be counted as late, and subject to late penalties. Other daily responsibilities: Check Blackboard and your UTEP email account daily for announcements/updates.

Tests/exams: Quizzes will be posted on Blackboard and due dates are listed in the Course Calendar. There will be four benchmark essay exams. These essays need be comprehensive, but that does not mean that they need to be long. Points off for verbosity; points added for terse, but thorough essays. Get to the point, meet the objectives and write with proper grammar.

Papers or other writing assignments: Major written assignments in this class include those listed above under “grading.” All written assignments done outside of the classroom must be completed and submitted printed on paper, single-space. Handwritten assignments will not be accepted. Oral reports: A group presentation and the final collective presentation.

Required Policy Information

Attendance / Lateness Policy: In this course you are required to attend all classes, except in the case of university-sponsored activities or other excused absences. Other excused absences (proof may be required) are:
Medical – a contagious illness or other diagnosed debilitating condition is affecting the student’s ability to attend class;
Family Medical – the student is responsible for the care of a sick, injured or disabled person and the provision of that care affects the student’s ability to attend class;
Death of Family Member – the death of a person who is considered to be a member of the student’s family or who is otherwise considered to have a sufficiently close relationship to the student that the person’s death is considered to be a showing of good cause for temporary absence;
Military Duty – active duty service as a member of the Texas National Guard or the armed forces of the United States is considered to be a showing of good cause for temporary absence;
Work Schedule – the temporary change of the student’s work schedule that is beyond the control of the student, and that affects the student’s ability to attend class.
Other Emergencies, here defined as an immediate threat to life and property, or unexpected events that interrupt public access to the university.

If you miss a class for any reason, excused or unexcused, you are still responsible for getting with someone else in the class, finding out what you missed, and turning in a summary of the class that you missed.

Attendance will be taken at every class, by means of a sign-in sheet. It is your responsibility to sign in. If you do not sign in, you are counted as absent. For example, the fact that your car didn’t start in the morning is no excuse for missing class. Every student needs to have some other backup arrangement ready to get to campus on time in case regular transportation plans fail or are not available.

You are required to make non-emergency medical and dental appointments, or interviews, outside of class time.
If you miss class for any reason, excused or unexcused, you are still responsible for learning the material covered and turning in all work. You will be held accountable for all the material covered in every class, through either attendance or through make up work, not just on tests. If you do not make up missed work, you may lose all credit for that work, plus extra penalties for refusing to participate. LEAVING DURING CLASS, AFTER HAVING SIGNED-IN AND TURNED-IN WORK DUE ON THAT DAY, IS UNETHICAL AND IS GROUNDS FOR DROPPING YOU FROM THE CLASS.

Withdrawal: Simply not attending classes does not constitute official withdrawal, so please see your advisor in order do so. If you simply stop attending this course, you will be counted as absent and will receive grades based on work completed up to your last attendance as well as missing class requirements assigned during your absence. In cases of extreme absenteeism (here defined as the total equivalent of two weeks worth of absences any time in the semester, for any reason including excused absences), you may possibly be dropped at the Instructor’s option without notice, with a grade of “W” if the infractions occur prior to April 2. However, if the last infraction happens on or after April 2 or if the majority of your absences are unexcused, you will automatically fail the course. AS YOU CAN SEE, THERE IS LITTLE VALUE IN SKIPPING CLASS.

Tardiness and the "Ten Minute Rule"
If the instructor is more than ten minutes late for class without notice or advance arrangement, you may leave without being counted absent. If you arrive more than ten minutes late for class (or leave class early before being dismissed), you will be counted absent.

Policy for late work: Assignments submitted after class begins on the due date will be penalized one letter grade for every day late.

Students who fail to submit assignments on time do not receive feedback on performance. Therefore, it is important to submit work before deadlines for full credit and proper feedback. To earn a passing grade (“A,” “B,” or “C”) students must have completed all major assignments, paragraphs, and essays, even if they are too late to get points. If a major assignment is over three calendar days late, the student faces failure for this assignment. However, in order to pass the class students must still complete all major assignments in good faith. "Better late than never."

Policy for missed tests: The only formal “test” in this course is the Final Exam. Students failing to sit for the Final Exam will receive a grade of "F" for the course. Any student who will not be able to attend the Final Exam at the scheduled date and time may take the exam early.

Policy for extra credit: Extra credit is available for certain extra event reports related to the theme of this course, or for participation in certain other special events. Ask the instructor for details if interested. Extra credit may also be offered at the Instructor’s option for extraordinary work clearly beyond the level of the course. This latter type of extra credit is rare, and may not be requested.

Copyright Statement Some of the materials in this course are copyrighted.
Violation of US copyright law can result in civil damages up to $100,000 for each work copied. Copying of textbooks is not “fair use” under the Copyright Act. The “fair use doctrine” only permits non-commercial copying of part (in general, not more than 10%) of a copyrighted work. Do not bring a copied textbook to this class. Your cooperation is expected.

1.3 Student Conduct: [From the Handbook of Operating Procedures: Student Affairs]

Each student is responsible for notice of and compliance with the provisions of the Regents Rules and Regulations, which are available for inspection electronically at http://www.utsystem.edu/bor/rules/homepage.htm.
1.3.1 Scholastic Dishonesty: [From the Handbook of Operating Procedures: Student Affairs]
It is the official policy of the University that all suspected cases or acts of alleged scholastic dishonesty must be referred to the Dean of Students for investigation and appropriate disposition. It is contrary to University policy for a faculty member to assign a disciplinary grade such as an "F" or zero to an assignment, test, examination, or other course work as a sanction for admitted or suspected scholastic dishonesty in lieu of normally charging the student through the Dean of Students. Similarly, students are prohibited from proposing and/or entering into an arrangement with a faculty member to receive a grade of "F" or any reduced grade in lieu of being charged with scholastic dishonesty. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

1.3.12 Plagiarism: [From the Handbook of Operating Procedures: Student Affairs]
"Plagiarism" means the appropriation, buying, receiving as a gift, or obtaining by any means another's work and the unacknowledged submission or incorporation of it in one's own academic work offered for credit, or using work in a paper or assignment for which the student had received credit in another course without direct permission of all involved instructors.

Students with Disabilities Policy: If you have or suspect a disability and need an accommodation you should contact Disabled Student Services Office (DSSO) at 747-5148 or at dss@utep.edu or go to Room 106 Union East Building.

Syllabus Change Policy:
Except for changes that substantially affect the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Class meeting dates: Mondays and Wednesdays. In case of absence, or if class is ever cancelled due to circumstances beyond Instructor control, students are still expected to complete and submit all assignments shown on the Calendar if at all possible.