Chicano / Latino Music in the U.S.

CHIC 3304 / COMM 4350  T/Th  10:30 – 11:50 am  Quinn Hall #206
CRN: 21405 / 28989

Spring Semester – 2022

Instructor: Roberto Avant-Mier, Ph.D.
Office: Cotton Memorial Bldg. #304
Phone: (915) 747.6588
Office Hours: Tue. & Thur. 8:30 am – 10:30 am (or by appointment), or Virtual (by appt)
Email: ravantmier@utep.edu

Required Texts:

REQUIRED Book: Barrio Harmonics: Essays on Chicano/Latino Music
Author: Steven Loza  Year: 2019  Publisher: UCLA Chicano Studies Research Ctr. Press

Course Description:

Chicano/Latino Music is an examination of popular music within the U.S., with a specific focus on Chicano/a music—and by extension, Latin/o/a/x music as well. This course explores a series of popular music genres, including mainstream U.S. genres (blues, rock, country, rap/hip hop, etc.) and other Latin or Latino (or Chicano) specific genres (corridos, tejano, salsa, rancheras, etc.). The class will mostly emphasize primary-source research articles, but will also screen some documentary films, as part of an analysis of Chicano & Latino music and the impact on U.S. popular culture overall. Generally speaking, this is an interdisciplinary course that borrows analytical constructs and techniques used in ethnic studies, communication/media studies, history, cultural anthropology, cultural studies, and sociology. Finally, this course will also review some basic tenets of Chicano history, culture, politics, and identity in order to apply this knowledge in understanding popular music as meaning-making cultural practice and for understanding the significance of mass-mediated popular music for Chicano/a/xs & Latino/a/xs.

Course Objectives: In this course you should,

• Become more familiar with Chicano/a Studies and develop a working vocabulary of terms and concepts that relate to Chicano/a history, identity, politics, and “The Chicano/a experience.”
• Be exposed to Chicano/a culture and Chicano (or Latin/o) music as an art form, become more aware of popular music made by Chicano/a/xs and/or Latino/a/xs, and understand & track the evolution of Chicano/Latino musical expressions.
• Understand & discuss various social issues as expressed within or through Chicano/Latino music.
• Recognize the nuances, complexities, and influences of popular music on Chicana/o culture and identity(ies) (and possibly, vice versa).
• Discover some interdisciplinary perspectives in studying popular music as media/communication.
Course Policies & Details:

1. ATTENDANCE:

In accordance with the Dept. of Communication Attendance Policy, ATTENDANCE IS REQUIRED as a condition of successful completion of all courses in the department. **Second, after missing any class session, a student is responsible for finding out about assignments,** due dates, announcements, handouts, and so forth that were covered during the missed session, and for making up any missed work. The student is also responsible for obtaining class notes from a classmate (not the professor) for the session, and for learning material from that session for any relevant exams or quizzes.

**Third, the equivalent of 1 week of absence from any course will reduce a student’s course grade by percentage points on their eventual “Attendance & Participation” grade.** However, absence from a combined total of 3 weeks of class meetings will result in automatic failure of the course. Thus, if the class meets once a week, 3 missed sessions means automatic failure. If a course meets twice a week, 8 missed sessions will result in failure of the course, and a combined total of 9 missed class sessions will result in automatic failure of a course that meets 3 times per week. **There are no exceptions to this rule.**

**Fourth, absences for any reason, including illness, personal crises, athletics or other extra-curricular activities are included in this total.** If a student is involved in any activity that might require that student to miss 3 or more weeks of a particular course, then that student should not enroll in the course. If a student is involved in any activity that might require that student to miss an exam or quiz, then that student should not enroll in the course.

Next, it is important to note that tardies (arriving late to class) will also be marked and counted, and a simple class rule is that excessive tardies/lates will result in the reduction of the student’s final grade. More specifically, for “Attendance & Participation” purposes two tardies will be considered the same as one absence (for final grading). **[2 tardies/lates = 1 absence]**

Finally, students are required to keep track of their own absences, and therefore should not expect the instructor to regularly report absences or notify students in case of attendance issues or problems (unless as a courtesy by the instructor, determined by the instructor’s discretion).

2. DATES/DEADLINES:

All assignments and exams/quizzes will be scheduled far in advance, and due dates for exams and assignments are announced in this syllabus. **Therefore, you must plan your work and personal schedule far in advance to accommodate these deadlines and policies.** Because the attendance policy dictates that you will (for the most part) be present in class, make-ups and late work are therefore largely irrelevant. Otherwise, for a few special cases at the discretion of your instructor, late work will be docked one letter grade for each day late (each calendar day, not each day of class).

3. EXAMS:

**Make-up tests will not be given, except for emergencies.** If a student misses an exam or quiz because of a documented emergency or situation, he/she will be required to fulfill an alternative assignment. Only in extreme circumstances will your instructor make arrangements with you to complete your coursework through alternative assignments.

4. ADA STATEMENT (Re: The Americans with Disabilities Act):

The University of Texas at El Paso seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Accommodations & Support Services (CASS) to make arrangements for accommodations in advance.
5. CASS POLICY (Center for Accommodations & Support Services): If you have a disability and need classroom accommodations, please contact The Center for Accommodations & Support Services (CASS) at (915) 747.5148, or by email to cass@utep.edu. Or visit their office located in the UTEP Union – East, Room #106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

6. PHONES / ELECTRONIC DEVICES: Cell phones or other personal electronic communication devices are NOT permitted during class, so phones should be turned off AND put away during class. Laptops for note-taking are permitted, only with (a.) instructor permission and (b.) as long as the student sits in the front rows of the classroom. [In other words, students should not sit in the back rows when they are using laptops.]

7. ACADEMIC MISCONDUCT: The University of Texas at El Paso prides itself on its standards of academic excellence, and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

8. COVID-19 PRECAUTION STATEMENT: Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing. The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations, please visit epstrong.org.

9. ASSIGNMENTS AND GRADING SCALES:

<table>
<thead>
<tr>
<th>Assignments</th>
<th>* Attendance &amp; Participation Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Attendance &amp; Participation</td>
<td>30 %</td>
</tr>
<tr>
<td>Mid-Term Exam</td>
<td>20 %</td>
</tr>
<tr>
<td>Quizzes (2 total / 15% each)</td>
<td>30 %</td>
</tr>
<tr>
<td>Final Exam/Final Project</td>
<td>20 %</td>
</tr>
</tbody>
</table>

0-1 absences = 90-100% for attendance grade
2-3 absences = 80-89% for attendance grade
4-5 absences = 70-79% for attendance grade
6-7 absences = automatic “D” for final grade
8 or more = automatic failure of course / “F” or “W”

NOTE:
2 Tardies = 1 Absence

<table>
<thead>
<tr>
<th>Numeric Scale – Letter Grade Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>90 – 100 = A</td>
</tr>
<tr>
<td>80 – 89 = B</td>
</tr>
<tr>
<td>70 – 79 = C</td>
</tr>
<tr>
<td>60 – 69 = D</td>
</tr>
<tr>
<td>below 60 = F</td>
</tr>
</tbody>
</table>
**TENTATIVE SCHEDULE – Spring 2022**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Be ready to discuss:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T 1/18</td>
<td>Introductions, syllabus &amp; course overview</td>
<td><em>(Get the books/ materials!)</em></td>
</tr>
<tr>
<td></td>
<td>Th 1/20</td>
<td>a. Who Is a “Chicano?”</td>
<td>* Salazar: “Who is a Chicano?...” [Notes]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. And what does “Chicano” mean? Latino?</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>T 1/25</td>
<td>a. Some notes on indigenous music</td>
<td>* Gutiérrez: “Chicano Music”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Corridos and “Greater México”</td>
<td>S. Loza [BH, Ch. 1]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. The Mother of Tejano Music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Th 2/ 3</td>
<td>a. Son Jarocho from Veracruz to L.A.</td>
<td>S. Loza [BH, Ch. 3]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. [Latin Music USA, Pt. 2 (2009)]</td>
<td>[documentary film]</td>
</tr>
<tr>
<td>4</td>
<td>T 2/ 8</td>
<td>a. Mexican/Chicano Music: L. Guerrero</td>
<td>S. Loza [BH, Ch. 4]</td>
</tr>
<tr>
<td></td>
<td>Th 2/10</td>
<td><strong>QUIZ #1</strong></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>T 2/15</td>
<td>[1960s: Latin Music USA, Pt. 3 (2009)]</td>
<td>[documentary film]</td>
</tr>
<tr>
<td></td>
<td>Th 2/17</td>
<td>Assimilation, Reclamation, and Rejection...</td>
<td>S. Loza [BH, Ch. 9]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. “Mendocino,” “Chicano,” and “Ya No Llores/Chicano”'</td>
<td>Chicano” (1973)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>“Ya No Llores” (1981)</td>
</tr>
<tr>
<td>7</td>
<td>T 3/ 1</td>
<td>Singing Our Way to Freedom (2018)</td>
<td>[documentary film]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Chicano Country: Freddy Fender</td>
<td>* Vargas: “Freddy Fender’s...”</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>-------</td>
<td></td>
</tr>
</tbody>
</table>
| 8    | T 3/8 | a. Chicano Country: Johnny Rodriguez  
b. Carrie Rodriguez  
c. C. Rodriguez “Tiny Desk”  
* Vargas: “Brown Country”  
Rodríguez: “Let Me In” (2008)  
NPR “Tiny Desk Concert” (2016)  |
|     | Th 3/10 | **MID-TERM EXAM** |
| 9    | 3/14 – 3/18 | **SPRING BREAK**  
(No classes) |
[documentary film]  |
[documentary film]  |
| 11   | T 3/29 | * 1990s: Chicano Rap Music?  
* Delgado: “Chicano Ideology Revisited”  |
* “Their Charming Man” (G. Arellano)  
* “Viva Morrissey!” (C. Klosterman)  
[documentary film]  |
| 12   | T 4/5  | a. 1990s: Chicano/Latino Punk?  
b. Más Allá de los Gritos (1999)  
* Zavella: “Beyond the Screams”  
[documentary film]  |
|      | Th 4/7  | a. Mexican… Chicano… Latino Rock  
b. From *Rock en Español* to Rock Latino  
* Calderón: “Mexico City-LA Mosh Pits”  
* Kun: “File Under: Post-Mexico”  |
| 13   | T 4/12 | On Borders…  
* Kun: “The Aural Border”  |
|      | T 4/14 | **QUIZ #2**  |
| 14   | T 4/19 | Chicana/o CyberPunk after *El Movimiento*  
* Rivera, “Chicano Cyberpunk”  |
|      | Th 4/21 | Identity, Nationalism, & Aesthetics in Chicano Music  
* S. Loza *BH*, Ch. 5  |
| 15   | T 4/26 | a. Implications of Globalizing Latin Music  
b. The Many Contradictions of ‘Latin Music’  
* S. Loza *BH*, Ch. 10  
* A. Sayre: **Link to article**  |
|      | Th 4/28 | [Student presentations: Order TBD]  |
16  T  5/3  [Student presentations: Order TBD]
    Th  5/5  [Student presentations: Order TBD]

17  Thurs. Dec. 12th  FINAL EXAM  (10:00 to 12:45 pm)  As per university schedule

***  5/18  FINAL GRADES DUE
Further Reading Suggestions, Resources, and References:


Kun (19xx), “Rock’s Reconquista”


