

UNDERGRADUATE CURRICULUM CHANGE MEMO

Date: February 23, 2022

From: Dennis Bixler-Márquez, Chair, Curri Comm, Chicano Studies *OBM*

Through: Dennis Bixler-Márquez, Director, Chicano Studies *OBM*

Through: Denis O'Hearn, Dean, College of Liberal Arts

To: Associate Dean Crystal Herman, College of Liberal Arts Chair of the LA Undergraduate Curriculum Committee

Proposal Title: Addition of CHIC 3335 – Regional Mexican Music to the Chicano Studies course menus in the CHIC major and CHIC minor

CHIC 3335 will be a new course number and title. Dr. Rubio Restrepo has taught the topic Regional Mexican Music as a section of CHIC 4350, Topics in Chicano Studies. Many popular upper-level CHIC courses that are now part of the Block Electives for Fine and Performing Art began as a section of CHIC 4350, and were “spun off” after demonstrating a steady student demand. Regional Mexican Music will be such a course. CHIC 3335 will be cross-listed with MULS 3335, with the same title.

CURRICULUM PROPOSAL

APPROVAL PAGE

Proposal Title: Addition of CHIC 3335 – Regional Mexican Music to the CHIC course menus in the major and minors

College: Liberal Arts

Department: Chicano Studies

DEPARTMENT CHAIR- Dennis Bixler-Márquez

I have read the enclosed proposal and approve this proposal on behalf of the department.



Feb 23, 2022

Signature

Date

COLLEGE CURRICULUM COMMITTEE CHAIR – Crystal Herman

I have read the enclosed documents and approve the proposal on behalf of the college curriculum committee.



3/2/22

Signature

Date

COLLEGE DEAN – Denis O'Hearn

I have read the enclosed documents and approve the proposal on behalf of the college. I certify that the necessary funds will be allocated by the college in support of this proposal.



3/30/22

Signature

Date

COURSE ADD

All fields below are required

College : Liberal Arts Department : Chicano Studies

Effective Term : Spring 2023

Rationale for adding the course:

This topic has been taught as CHIC 4350, a topics course number, each fall and spring since 2020.

All fields below are required

Subject Prefix and # CHIC 3335

Title (29 characters or fewer): Regional Mexican Music

Dept. Administrative Code : 1735

CIP Code 05.0203.00

Departmental Approval Required Yes No

Course Level UG GR DR SP

Course will be taught: Face-to-Face Online Hybrid

Course minimum grade: if N leave blank, if Y provide grade

- How many times may course be repeated to satisfy minimum grade requirement?

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" Yes No

Grading Mode: Standard Pass/Fail Audit

Description and keywords (600 characters maximum):

A critical study of musics emanating/taking place in Mexico and the U.S-Mexico borderlands. Considering issues of race, ethnicity, gender, sexuality, media, and trans/nationalism, the course emphasizes the development of critical reading and writing skills via weekly readings and semi-weekly writing assignments. The structure of the final project may take the form of scholarly writing, a podcast project, or other hybrid forms.

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

- | | | | |
|---------------------------------------|------------|----------------------------|----------------------|
| <input checked="" type="checkbox"/> A | Lecture | <input type="checkbox"/> H | Thesis |
| <input type="checkbox"/> B | Laboratory | <input type="checkbox"/> I | Dissertation |
| <input type="checkbox"/> C | Practicum | <input type="checkbox"/> K | Lecture/Lab Combined |

- D Seminar
- E Independent Study
- F Private Lesson

- O Discussion or Review (Study Skills)
- P Specialized Instruction
- Q Student Teaching

Fields below if applicable

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks): 8 weeks; 7 weeks

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)

Corequisite Course(s):

Equivalent Course(s):

Restrictions:	
Classification	
Major	

Regional Mexican Music

The University of Texas at El Paso

CHIC 3335/MUSL 3335

Tuesdays and Thursdays 9:00-10:20 am, Fox Fine Arts Center M402

Instructor: Juan David Rubio Restrepo, Ph.D. (he/him)

jrubioest@utep.edu

Office hours: Tuesdays 2:00-4:00 pm (over Zoom until further notice).

Course description

This course considers 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 College of Liberal Arts, this course is decidedly interdisciplinary. It 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 emphasize 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 interdisciplinarily through expressive cultures
- Be able to articulate these ideas in writing and/or 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%
Short writing assignments	10%
Response papers (4)	10% (2.5% each)
Presentation	15%
Pop quizzes (4)	10% (2.5% 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 reading 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 18, the response should be uploaded by January 18, 9:00 am). The response must be 500 to 800 words, 12 font, and double-spaced. More than a summary of the reading, I expect you to engage critically with it. This may include, but is not limited to: providing salient points, expanding on issues you find interesting, problematizing some of them if you wish, and putting 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. *All materials used in the responses (and in your writing more generally), whether quoted verbatim or paraphrased, should be properly cited. This include class slides and past writings by yourself.*

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 lecture.

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, I expect to see this reflected in the quality and length of the final product. I will take this 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* (broadly speaking, musics/expressive cultures taking place in the U.S.-Mexico borderlands). 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 also 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. Regardless of the format, the final assignment is due on Blackboard May 8th by the end of the day.

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 academic sources you are using through the topic you are researching. The paper is due on Blackboard May 8th by the end of the day.

Podcast: Audio or video formats are acceptable. The length should be 15-25 min. if done individually and 25-40 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 8th by the end of the day. Upload the podcast to an online platform of your choosing (i.e., YouTube, Vimeo, Spotify, SoundCloud, 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, 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. 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. 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. Presentation slots 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 March 3rd by the end of the day.

Course policies

Attendance and Participation: Attendance and participation are key in this course. These items constitute 15% 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.

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 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 referring to 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, are our main point of one-on-one communication. Feel free to reach out to me with questions or suggestions via email, during office hours, or after class. I do my best to reply to 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 next Monday.

(N)Etiquette: 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 materials: 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. You can access a wide range of databases through the library site. Be sure to be connected via VPN if you are doing so off-campus. This link offers a nice introduction to using the MinerQuest search engine.

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

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, 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.

UTEP Food Pantry: [Click here.](#)

UTEP Counseling and Psychological Services: [Click here.](#)

UTEP Technology Support: [Click here.](#)

COVID-19 precautions

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 to take care of each other is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area. For more information about the current rates, testing, and vaccinations, please visit epstrong.org

CLASS SCHEDULE (subject to change)

January 18, Greetings and introduction to the course

January 20, Thinking music, space, and power.

Read:

Madrid, Alejandro L. "Introduction." In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 2003, 1-10.

I. Music, media, and (trans)nationalisms

January 25, Mariachi and the construction of national identity

Read:

Henriques, Donald. 2011. "Mariachi Reimaginings: Encounters with Technology, Aesthetics, and Identity." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 2011, 85-110.

January 27, Identity and media in the northern border

Read:

Ragland, Cathy. 2011. "From Pistol-Packing *Pelado* to Border Crossing *Mojado*: El Piporro and the Making of a 'Mexican' Border Space." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 341-372.

February 1, Bolero, cosmopolitanisms, and the media industry

Read:

Madrid, Alejandro L. 2003. "Bolero: Cosmopolitanism and the Mexican Romantic Song Until the 1960s" In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 37-55.

Crespo, Francisco J. 2003. "The Globalization of Cuban Music through Mexican Film." In *Musical Cultures of Latin America: Global Effects, Past and Present*, edited by Steve Loza and Jack Bishop. University of California, Los Angeles, 225-231.

February 3, Sonideros, migration, and audiotopias

Read:

Ragland, Cathy. 2013. "Communicating the Collective Imagination: The Sociospatial World of the Mexican *Sonidero* in Puebla, New York, and New Jersey." In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by Héctor Fernández L'Hoeste and Pablo Vila. Duke University Press, 119-137.

II. Music, identity, and the nation-state

February 8, Son Jarocho across the border

Read:

Madrid, Alejandro L. 2003. "The Transnational Resurgence of *Son Jarocho*." In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 11-36.

February 10, Blackness and erasure

Read:

Madrid, Alejandro L. 2011. "Transnational Identity, the Singing of Spirituals, and the Performance of Blackness among Mascogos." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 171-190.

February 15, Conjunto music and nationalism(s)

Read:

Dorsey, Margaret E. and Miguel Díaz-Barriga. 2011. "Patriotic Citizenship, the Border Wall, and the 'El Veterano' Conjunto Festival." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 207-227.

February 17, "La colombia de Monterrey"

Read:

Rubio Restrepo, Juan David. 2021. "Cumbias y Rebajadas: Aurality, Race, and Class in Monterrey's 'colombia' Culture," in *Scattered Musics*, edited by David Henderson and Martha Chew Sanchez. University Press of Mississippi, 24-56.

Watch:

I'm Not Longer Here / Ya No Estoy Aquí (Dir. Fernando Frías). Available on Netflix (clips will be shown in class)

February 22, Wrap-up first half of the course

February 23, MIDTERM OPENS ON BLACKBOARD, CLOSES March 2 (NO CLASS BETWEEN THESE DATES)

III. Critical interventions: Gender, sexuality, and music across the border

March 3, Queering the accordion

Read:

Vargas, Deborah R. 2012. "Tex-Mex Conjunto Accordion Masculinity: The Queer Discord of Eva Ybarra and Ventura Alonzo." In *Dissonant Divas in Chicana Music: The Limits of La Onda*. University of Minnesota Press, 108-141.

Watch:

Chulas Fronteras (Dir. Les Blank). Accessible via YouTube in [this link](#)

March 8, Joteria: Unsettling masculinity

Read:

Madrid, Alejandro L. "Secreto a Voces: Excess, Performance, and *Jotería* in Juan Gabriel's Vocality." *GLQ: A Journal of Lesbian and Gay Studies* 24, no. 1 (2018): 85-111.

March 10, Student presentations 1

SPRING BREAK (MARCH 14-18)

March 22, Selena and the representation of the Latina body

Read:

Paredes, Deborah. 2009. "Becoming Latina, Becoming Selena." In *Selenidad: Selena, Latinos, and the Performance of Memory*. Duke University Press, 126-154.

March 24, Student Presentations 2

March 29, Feminist soundings across the border: Jenni Rivera

Guest speaker: Dr. Yessica Garcia Hernandez, Assistant Professor of Latina/Latino Studies, San Francisco State University.

Read:

TBA

March 31, Student presentations 3

IV. (Re)Performing the “regional”

April 5, Class, nation, and the Gruperero Boom

Read:

Madrid, Alejandro L. 2013. “Rigo Tovar, Cumbia, and the Transnational Gruperero Boom.” In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by Héctor Fernández L’Hoeste and Pablo Vila. Duke University Press, 105-118.

April 7, Student presentations 4

April 12, The origins of Banda

Read:

Simonett, Helena. “Strike up the Tambora: A Social History of Sinaloan Band Music.” *Latin American Music Review / Revista de Música Latinoamericana* 20, no. 1 (1999): 59–104.

April 14, Student presentations 5

April 19, Norteña and narcocorridos

Read:

Madrid, Alejandro L. 2003. “Norteña Music and Its History of Hybridization.” In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 73-89.

Madrid, Alejandro L. 2003. “Banda Music: From Village Brass Music to *Narcocorridos*.” In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 90-103.

April 21, Student presentation 6

April 26, Policing, race, immigration, and imprisonment in the U.S.: Auralities of oppression

Read:

Gilmore Wilson, Ruth. 2007. “The Prison Fix.” In *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California*. University of California Press, 87-127.

Watch:

Los Tigres del Norte at Folsom Prison (Dir. Tom Donahue). Available on Netflix (clips will be shown in class)

April 28, Student presentations 7

May 3, From the regional to the cosmopolitan

Read:

Madrid, Alejandro L. 2008. "Tradition, Style, Nostalgia, and Kitsch." In *Nor-tec Rifa!: Electronic Dance Music from Tijuana to the World*. Oxford University Press, 50-86.

May 5, Wrap-up

May 9, FINAL EXAM OPENS ON BLACKBOARD, CLOSES May 12

Degree Plan

Required Credits: 120

Code	Title	Hours
Minor Required		
This program requires the selection of a minor.		18
University Core Curriculum		
Complete the University Core Curriculum requirements.		42
Chicano Studies Major		
Required Courses:		
CHIC 3302	Chicano Cinema	3
or CHIC 3304	Chicano/Latino Music in the US	
or CHIC 3344	Chicana/o Theatre	
CHIC 3311	Chicano Studies: Societal Issu	3
ENGL 3310	Chicana/o Literature	3
HIST 3309	Mexican-American History	3
POLS 4313	Southwestern Border Politics	3
or POLS 4315	Latinos In Amer Political Syst	
Select one of the following sequences:		6
SPAN 2301 & SPAN 2302	Interm Spanish One Non-Nat Spk and Interm Spanish Two Non-Nat Spk	
SPAN 2303 & SPAN 2304	Spanish For Spanish Spkrs One and Spanish for Spanish Spkrs Two	
Select one course from the following:		3
ANTH 3325	Chicanos & Mexicans in the U.S	
CHIC 4301	Chicano Legal History	
CHIC 4304	Envir. Just. & Min. Comm U.S.	

Code	Title	Hours
CHIC 4308	Chicana/o Thought	
CHIC 4309	American Immigration & Soc Jus	
LABS 3301	The Border	
PHIL 2313	Chicanos and American Thought	
SOCL 3325	Chicanos & Mexicans in the U.S	
SPAN 3320	Culture & Civilization-Spain	
SPAN 3330	Spanish American Civilization	
Select one course from the following:		3
CHIC 3335	Regional Mexican Music	
CHIC 3343	Latino/a Voices in Perf Activi	
CHIC 3344	Chicana/o Theatre	
CHIC 3345	The Roots of Latina/o Hip Hop	
CHIC 3346	Dances of Mexico and Spain	
CHIC 3347	AmerCinema of the US-Mex Bord	
ENGL 3374	Folklore Of Mexican American	
THEA 3335	Contemp Hispanic Thea & Drama	
Select three courses from the following:		9
ANTH 3326	Migration	
BED 4340	Principles of Bilingual/ESL Ed	
CHIC 2302	Latina/o Presence in the U.S.	
CHIC 3301	La Chicana	
CHIC 3303	Border Image in Mexican Film	
CHIC 3305	Chic Ident Form:Race,Class&Gen	
CHIC 3335	Regional Mexican Music	

Code	Title	Hours
CHIC 3339	Cultural Diversity & Youth: US	
CHIC 3347	AmerCinema of the US-Mex Bord	
CHIC 4301	Chicano Legal History	
CHIC 4304	Envir. Just. & Min. Comm U.S.	
CHIC 4306	Comm Formation on US/MX Border	
CHIC 4307	Hispanic Entrepreneurship	
CHIC 4308	Chicana/o Thought	
CHIC 4309	American Immigration & Soc Jus	
CHIC 4350	Topics in Chicano Studies	
CHIC 4450	Topics in Chicano Studies	
HIST 3342	The Spanish Borderlands	
HIST 3350	Modern Mexico	
HIST 3390	History, Special Topics	
LABS 3301	The Border	
POLS 4313	Southwestern Border Politics	
POLS 4339	US-Latin American Relations	
SOCI 3326	Migration	
SPAN 3325	Confluence Mex & Chicano Lit	

Course List

Block Electives

(Core courses and courses from major or minor area cannot be counted as block electives)

Fine and Performing Arts

Code	Title	Hours
ART 3300	Art Exploration	3
ARTE 3307	Introduction to Art Education	3
ARTH 3353	Pre-Columb Art & Arch	3
CHIC 3302	Chicano Cinema	3
CHIC 3303	Border Image in Mexican Film	3
CHIC 3304	Chicano/Latino Music in the US	3
CHIC 3335	Regional Mexican Music	3
CHIC 3343	Latino/a Voices in Perf Activi	3
CHIC 3344	Chicana/o Theatre	3
CHIC 3345	The Roots of Latina/o Hip Hop	3
CHIC 3346	Dances of Mexico and Spain	3
CHIC 3347	AmerCinema of the US-Mex Bord	3
DANC 3303	History of Dance as a Perf Art	3
DANC 3322	World Dance	3
DANC 3347	Jazz & Other Stage Danc Form I	3
DANC 3348	American Dance Forms - Jazz	3
FILM 3302	Chicano Cinema	3
FILM 3303	The Border Image in Mex. Film	3
FILM 3315	Screenwriting	3

Code	Title	Hours
<u>FILM 3391</u>	African-American Filmmakers	3
<u>FILM 3394</u>	Documentary Cinema	3
<u>FILM 3395</u>	Women and Film	3
<u>FILM 4340</u>	Selected Topics/ Film Studies	3
<u>FREN 4389</u>	Acting Out:Spectacle & Stage	3
<u>MUSL 3324</u>	Music in World Cultures	3
<u>MUSL 3325</u>	Music on the Border	3
<u>MUSL 3326</u>	Social History of Rock	3
<u>MUSL 3327</u>	History of Jazz	3
<u>MUSL 3329</u>	Topics in Music Hist & Culture	3
<u>MUSL 3332</u>	Music and Film	3
<u>MUSL 3333</u>	Music of the Middle East	3
<u>MUSL 3334</u>	Intro to Ethnomusicology	3
<u>SPAN 4341</u>	Modern Drama	3
<u>THEA 3335</u>	Contemp Hispanic Thea & Drama	3
<u>THEA 3340</u>	History of Costume Design	3
<u>THEA 3341</u>	Principles of Costuming	3
<u>THEA 3342</u>	Lighting Design	3
<u>THEA 3343</u>	Scenic Painting	3
<u>THEA 3350</u>	Creative Drama	3
<u>THEA 3351</u>	Theatre Hist and Literature I	3
<u>THEA 3352</u>	Theatre Hist and Literature II	3
<u>THEA 3355</u>	Broadway Musicals-A History	3

Code	Title	Hours
<u>THEA 3356</u>	Women in Drama	3
<u>THEA 4304</u>	Theatre Pract/Non-Majors	3
<u>WS 3331</u>	Gender & Popular Culture	3
<u>WS 3335</u>	Feminist Film	3
<u>WS 3382</u>	Gender Issues in the Arts	3

Course List

Minor in Chicano Studies, Fine Arts

For students with multiple interests, a minor in Chicano Studies can be pursued with another major. Eighteen (18) hours are required to complete a minor, at least 12 of which must be upper-division courses. Students have four minors from which to choose: Social Science Minor, Humanities Minor, Fine Arts Minor, and Interdisciplinary Minor.

Degree Plan

Code	Title	Hours
Required Courses:		
CHIC 3311	Chicano Studies: Societal Issu	3
Select one of the following:		
ARTH 3353	Pre-Columb Art & Arch	3
ARTH 3355	Spanish Col Art Americas	
ARTH 3357	Art Mexico: Ancient to Modern	
Select six hours of the following: 1		
CHIC 3304	Chicano/Latino Music in the US	
CHIC 3335	Regional Mexican Music	
CHIC 3343	Latino/a Voices in Perf Activi	
CHIC 3345	The Roots of Latina/o Hip Hop	
CHIC 3346	Dances of Mexico and Spain	
MUSL 3325	Music on the Border	

Code	Title	Hours
Select two courses of the following:		6
CHIC 3302	Chicano Cinema	
CHIC 3303	Border Image in Mexican Film	
CHIC 3344	Chicana/o Theatre	
CHIC 3347	AmerCinema of the US-Mex Bord	
CHIC 4307	Hispanic Entrepreneurship	
SPAN 4390	Topics in Spanish ¹	
THEA 3335	Contemp Hispanic Thea & Drama	
Total Hours		18

Course List

Minor in Chicano Studies, Interdisciplinary

For students with multiple interests, a minor in Chicano Studies can be pursued with another major. Eighteen (18) hours are required to complete a minor, at least 12 of which must be upper-division courses. Students have four minors from which to choose: Social Science Minor, Humanities Minor, Fine Arts Minor, and Interdisciplinary Minor.

Degree Plan

Code	Title	Hours
Required Courses:		
CHIC 3311	Chicano Studies: Societal Issu	3
Select one of the following:		
ANTH 3325	Chicanos & Mexicans in the U.S	3
CHIC 3302	Chicano Cinema	
CHIC 3347	AmerCinema of the US-Mex Bord	
CHIC 4301	Chicano Legal History	
CHIC 4304	Envir. Just. & Min. Comm U.S.	
CHIC 4308	Chicana/o Thought	
LABS 3301	The Border	
PHIL 2313	Chicanos and American Thought	
POLS 4313	Southwestern Border Politics	
POLS 4315	Latinos In Amer Political Syst	

Code	Title	Hours
SOCI 3325	Chicanos & Mexicans in the U.S	
SPAN 3320	Culture & Civilization-Spain	
SPAN 3330	Spanish American Civilization	
Select four of the following:		12
ANTH 3326	Migration	
ANTH 3330	Language/Power on the Border	
BED 4340	Principles of Bilingual/ESL Ed	
CHIC 2302	Latina/o Presence in the U.S.	
CHIC 3301	La Chicana	
CHIC 3303	Border Image in Mexican Film	
CHIC 3304	Chicano/Latino Music in the US	
CHIC 3305	Chic Ident Form:Race,Class&Gen	
CHIC 3335	Regional Mexican Music	
CHIC 3339	Cultural Diversity & Youth: US	
CHIC 3343	Latino/a Voices in Perf Activi	
CHIC 3344	Chicana/o Theatre	
CHIC 3345	The Roots of Latina/o Hip Hop	
CHIC 4304	Envir. Just. & Min. Comm U.S.	
CHIC 4306	Comm Formation on US/MX Border	
CHIC 4307	Hispanic Entrepreneurship	
CHIC 4309	American Immigration & Soc Jus	
CHIC 4350	Topics in Chicano Studies	
CHIC 4450	Topics in Chicano Studies	

Code	Title	Hours
<u>ENGL 3310</u>	Chicana/o Literature	
<u>ENGL 3374</u>	Folklore Of Mexican American	
<u>HIST 3309</u>	Mexican-American History	
<u>POLS 4315</u>	Latinos In Amer Political Syst	
<u>SOCI 3326</u>	Migration	
<u>SOCI 3330</u>	Language/Power on the Border	
<u>SPAN 3325</u>	Confluence Mex & Chicano Lit	
<u>THEA 3335</u>	Contemp Hispanic Thea & Drama	
Total Hours		18

Course List

CHIC 3335 Regional Mexican Music will be added to a menu section of the Chicano Studies major and two minors. Therefore, no changes are needed to the degree flowchart since those menus are already included.

Bachelor of Arts in Chicano Studies

Required Semester Credit Hours (SCH): 120

This program requires the selection of a minor.
 See the University Catalog for all degree requirements at catalog.ucla.edu.
 The flowchart below may not reflect all student schedules; courses can be fulfilled in different semesters where applicable.

Catalog Year 2021-2022
 Sample Degree Plan

* C or better required.
 Arrow indicates a prerequisite.
 Color-coded boxes group the course subject.
 F/Sp indicates the semesters Fall/Spring.

