

MUS 155: Beats and Grooves in Hispanic and Latinx Music

REQUESTING AN MS DESIGNATION

Please complete the following chart in order for the IS/MS committee to assess how well your course addresses the student learning outcomes. Please indicate with specificity what element of the assessment addresses the SLO. You do not need to address all the assessments for each SLO. Please note that we do not require you to list ALL assignments or texts that address the SLOs, representative texts or tasks are sufficient.

For a course to be designated MS, at least **four** of these seven SLOs must be addresses in content and assessments.

MS SLO #	RESPRESENTATIVE RELEVANT TEXTS/READINGS	RESPRESENTATIVE ASSESSMENT/S
<p>SLO 1. Discuss the diversity of experiences and perspectives of individuals and groups with a wide range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) and their contributions to educational, social, legal, religious, political, and/or cultural institutions and society.</p>	<p>Carol A. Hess, <i>Experiencing Latin American Music</i> (Oakland: University of California Press, 2018)</p> <ul style="list-style-type: none"> • Chapter 9: Experiencing Latin American Music: Globalization and Transnationalism <p>Chris Donahue, "Rap vs. Reagan," <i>Carolina Political Review</i> (4 November 2017) https://www.carolinapoliticalreview.org/editorial-content/2017/11/4/rap-v-reagan</p> <p>Juan Flores, "Puerto Rocks: Rap, Roots, and Amnesia" in <i>That's the Joint: The Hip-Hop Studies Reader</i>, eds. Murray Forman and Mark Anthony Neal (New York: Routledge, 2012), 73-91.</p>	<p>Discussion-Writing Assignment in 250-300 words on Canvas- Discussion & Reply to One of the Classmates' Posts with Constructive Comments:</p> <p>Despite the origin of hip-hop from both African American and Puerto Rican American communities in South Bronx, NYC in the mid-1970s, the hip-hop has been perceived as an African American cultural movement, nationally and internationally. Explain for what reasons the awareness of Puerto Rican American contribution to hip-hop does matter in our understanding the genre as voice, expression, and identity in contemporary America.</p>

<p>SLO 2. Explain the social, political, historical, cultural, and/or economic experiences of at least one cultural group in terms of the greater "American Experience."</p>	<p>Robin Moore and Walter Aaron Clark, eds., <i>Musics of Latin America</i> (New York: W. W. Norton & Company, 2012)</p> <ul style="list-style-type: none"> • Chapter 5: Cuba and the Hispanic Caribbean <p>Musical Texts to Study:</p> <ul style="list-style-type: none"> • Chano Pozo, "Manteca" • Gloria Estefan, "Conga" • Celia Cruz, "Guantanamera" and "Bemba Colorá" • Héctor Angulo, "Cantos Yorubá de Cuba" • Tania León, <i>A La Par</i>, Mov. II: "Guaguanco" • Mellow Man Ace, "Mentirosa" 	<p>Discussion-Writing Assignment in 250-300 words on Canvas-Discussion & Reply to One of the Classmates' Posts with Constructive Comments:</p> <p>On the basis of your knowledge about Cuban Americans' cultural contributions to American music since the Cuban exodus in 1959, choose one Cuban American musician from jazz, popular, and classical music spheres and discuss his/her/their multicultural musicianship with an example of music. Make sure to articulate the following questions: how did the musician interpret the mainstream ideas, sounds, and styles of the concerned sphere from his/her/their Cuban American perspective? How did Cuban American political, social, cultural, and economic experiences have impact on the music making (sound, style, and beyond)? What is so original in his/her/their expression and work?</p>
<p>SLO 3. Recognize and explain key concepts and terms related to diversity, equity, and/or inclusion (for example, bias, implicit bias, cultural appropriation, equity, privilege, inclusion, intersectionality, structural</p>		

inequality, institutional racism, systemic racism, etc.)		
SLO 4. Explain theories and histories of marginalization, discrimination, and/or structural inequality, their effects on contemporary events, and their implications for the future.		
SLO 5. Identify and analyze systems and structures (historical, organizational, political, global) of power that create and/or perpetuate oppression, privilege, or marginalization, and describe how these systems present barriers to equity and inclusion.	<p>Carol A. Hess, <i>Experiencing Latin American Music</i> (Oakland: University of California Press, 2018)</p> <ul style="list-style-type: none"> • Chapter 7: Experiencing Latin American Music and Politics <p>Robin Moore and Walter Aaron Clark, eds., <i>Musics of Latin America</i> (New York: W. W. Norton & Company, 2012)</p> <ul style="list-style-type: none"> • Chapter 3: Mexico <p>"Corrido," "Ranchera Music," and "Mariachi" in <i>Oxford Music Online</i></p> <p>Musical Texts to Study:</p> <ul style="list-style-type: none"> • Pedro Infante, Ranchera, "Cielito Lindo" and "Yo No Fui" • Vicente Fernandez, Mariachi, "Vale Mas un Buen Amor" and "Estos Celos" • Los Infinitos, Corrido/Banda, "El Corrido del Cherokee" 	<p>Discussion-Writing Assignment in 250-300 words on Canvas-Discussion & Reply to One of the Classmates' Posts with Constructive Comments:</p> <p>Retracing the culture of vaquero and its stories and songs in U. S. history, discuss the systematic and structural problems of music and film industries in the conventional representation of "cowboy" in past and contemporary America. Then, suggest how to reconstruct our rich history of cattle driving and ranching culture, taking an example of vaquero song from contemporary popular music.</p>
SLO 6. Identify, analyze, and apply strategies for disrupting and dismantling systems that perpetuate oppression, privilege, and/or marginalization in order to promote		

<p>equity and increase access and opportunity for traditionally excluded communities.</p>		
<p>SLO 7. Assess one's own role in systems of oppression, privilege, and/or power and identify the various ways in which they have used or may use their roles to ensure equity, inclusion, and justice.</p>	<p>Carlos Santana, <i>The Universal Tone: Bringing My Story to Light</i>, with Ashley Kahn and Hal Miller (New York: Little, Brown and Company, 2014)</p>	<p>Discussion-Writing Assignment in 250-300 words on Canvas-Discussion & Reply to One of the Classmates' Posts with Constructive Comments:</p> <p>Discuss and evaluate Carlos Santana's journey in rock music from the first public appearance on the 1969 Woodstock Festival to his current diverse collaborations and philanthropic acts. How did Santana and his music challenge the norm of the 60s' rock and how has his musicianship contributed to changing the direction of rock music? How have Latin American or Mexican American audiences received him and his music as their voice and identity? And what about other groups of audiences? Investigate more about his non-profit organization Milagro and discuss in what ways you can pursue or realize a similar mission in your future career.</p>