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VOLUME XIX/FALL 2014
THE
CENTENNIAL
ISSUE

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FROM THE EDITOR

What started out as a vision to bring Spanish-language news to campus in 1994 gradually has transformed into the award-winning publication of Minero Magazine. As addressed in "Un espacio para la expresión hispana en UTEP," Minero Magazine was held under intense scrutiny as it struggled to survive alongside the university's newspaper, The Prospector. But with the constant push of students throughout the years, the magazine has blossomed and grown to become a publication that students can rely on for non-traditional, bilingual and bicultural news stories.

Now as we celebrate the centennial of the university, we have compiled profile stories about recent UTEP graduates who are trying to make a difference in the region, a look at bicultural music on the border, we look into the growth of UTEP's Chicano Studies Program and find out more information behind El Paso's battle to keep the Lincoln Center's murals alive.

Minero is celebrating its 20 years of existence as a publication that celebrates what makes our region and our community special.

Celebre y gracias por leer,

Lorain Watters, Editor-in-Chief

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MAGAZINE
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At the presidency, SE HABLA ESPAÑOL

Natalicio on bilingualism and multiculturalism at UTEP

By: Jose Soto Design: Fernando Enríquez Photography: Fernando Enríquez and Michaela Román

"Good morning. Buenos días."

That's how Diana Natalicio, president of the University of Texas at El Paso, begins every speech she delivers. "That is intentional," she says. "It is a small way in which I can communicate to people—not just to Spanish speakers, but the non-Spanish speakers—that there are people who are respected and they don't happen to speak your language. That doesn't mean that it's not important to communicate with them."

El Paso is the true definition of a melting pot—fusing the American dream with a Hispanic counterpart. The intertwining of both countries into a single community, with the sister cities of Ciudad Juárez in Mexico and El Paso, Texas, creates a unique and eclectic experience for its citizens, making the notion of bilingualism and biculturalism almost impossible to escape.

Natalicio, who's served as president for 26 years, understands the importance of bilingualism and biculturalism well. "I believe that the capacity to speak more than one language and to experience more than one culture is extremely important in today's world," she says. "It is very easy to consider one culture or language to be the right one if not exposed to other ones."

Natalicio graduated from St. Louis University with a bachelor's degree in Spanish and went on to travel to Rio de Janeiro, Brazil, as a Fulbright Scholar. She later received her Ph.D. in linguistics from UT Austin. "What most impacted me in Brazil was not only to learn the language, but to be in a place where people didn't think like the people that I had grown up with in St. Louis," Natalicio says. "I was confronted with a new language, but also with a new way of thinking. What that does is that it removes a degree or more of confidence that everything you thought, up until that point, is right. Being willing to consider that somebody else's points of view and perspectives might rival yours is a really good thing because it opens up the possibility that you can entertain many other different ideas."

"If 80 percent of the population is Latino, then that's the way we ought to look. We shouldn't be an Anglo island in a Hispanic community."

The exposure to cultural and language diversity through her studies made El Paso an attractive place to develop herself, both personally and professionally. Natalicio was hired as a visiting assistant professor at UTEP in 1971, shortly after graduating from UT Austin. "The exposure in Brazil and my studies in linguistics, particularly Spanish, made El Paso a very pleasing opportunity," she says. "What I found appealing was that you could live amongst two cultures at the same time. The idea that you could move between two languages and cultures was very compelling."

She was offered a job in New York around the same time. She says that because she was familiar with living in a Latin American society, El Paso seemed more appealing. "Coming to El Paso created a switch from speaking Portuguese to speaking Spanish, which I hadn't done much other than from my studies," she says. "I started studying Spanish in high school, but I really don't know why. I just liked it and was good at it. It interested me more than any other foreign language."

When Natalicio became president in 1988, the university's demographics were drastically different. "What bothered me the most was that we didn't look like El Paso. We were mostly an Anglo-majority university, but the community was much more heavily Hispanic," Natalicio says. "I believe that the talent is everywhere. It crosses gender, ethnicity, racial and social economic lines. We couldn't justify not looking like the community as a public university; we're here to serve the population of the region. If 80 percent of the population is Latino, then that's the way we ought to look. We shouldn't be an Anglo island in a Hispanic community."

Under Natalicio's leadership, the university began establishing collaborative relationships with neighboring public schools, including those in poorer areas with at-risk student populations, to further increase the attendance of Hispanic students. Awareness of financial aid and scholarships for those who weren't attending college for monetary reasons increased, so that more talented El Pasoans would be able to obtain a higher education. "It was an institutional value when I became president because it was so critical to our authenticity," she says. "We should educate the population that is here. We're located here, our obligation is not to serve people in Iowa or Dallas—our obligation is with the people here."

Natalicio says there is still much work to be done within the UTEP community. There are many native Spanish-speaking students enrolled at the university and this creates a language hurdle they have to overcome. "There are students who need additional support in English and so it is important to enhance students who may not have learned the language efficiently when they were younger," she says.

UTEP's student body is composed of 80 percent Hispanics and 6 percent commuting Juarenses. The university offers classes in English as a second language and certain courses in Spanish to ensure that these students don't fall too far behind in their studies. "But to be successful, it is absolutely critical that students who don't know English, well make that a part of their education because their future is going to depend on it," Natalicio says.

Last year, Natalicio became the chair of the board of directors for the American Council of Education, which advocates for the importance of higher education to federal agencies.

Natalicio hopes to also draw attention to the importance of bilingualism and biculturalism through this national platform, not just here in the borderland.

"What I want is that everybody recognize that we are in an environment where people speak more than one language," she says.

Whether exploring the exotic language and landscapes of Brazil or speaking in front of an audience for an event, Natalicio embodies bilingualism. "It is a way to open up the possibility that you can entertain many different ideas," she says. "You're not closing the door to other people's way of thinking. If we can give that opportunity to more young people, it would really do all sorts of good things to the functioning of the world."

UTEP President Diana Natalicio with Ambassador Ron Kirk, U.S. trade respresentative, left, and Rep. Ruben Hinojosa, D-Texas, at the U.S. Capitol on March 4, 2013, when she assumed the board chairmanship of the American Council on Education.
Photo by Jasmine Aguilera, Scripps Howard Foundation Wire Service.

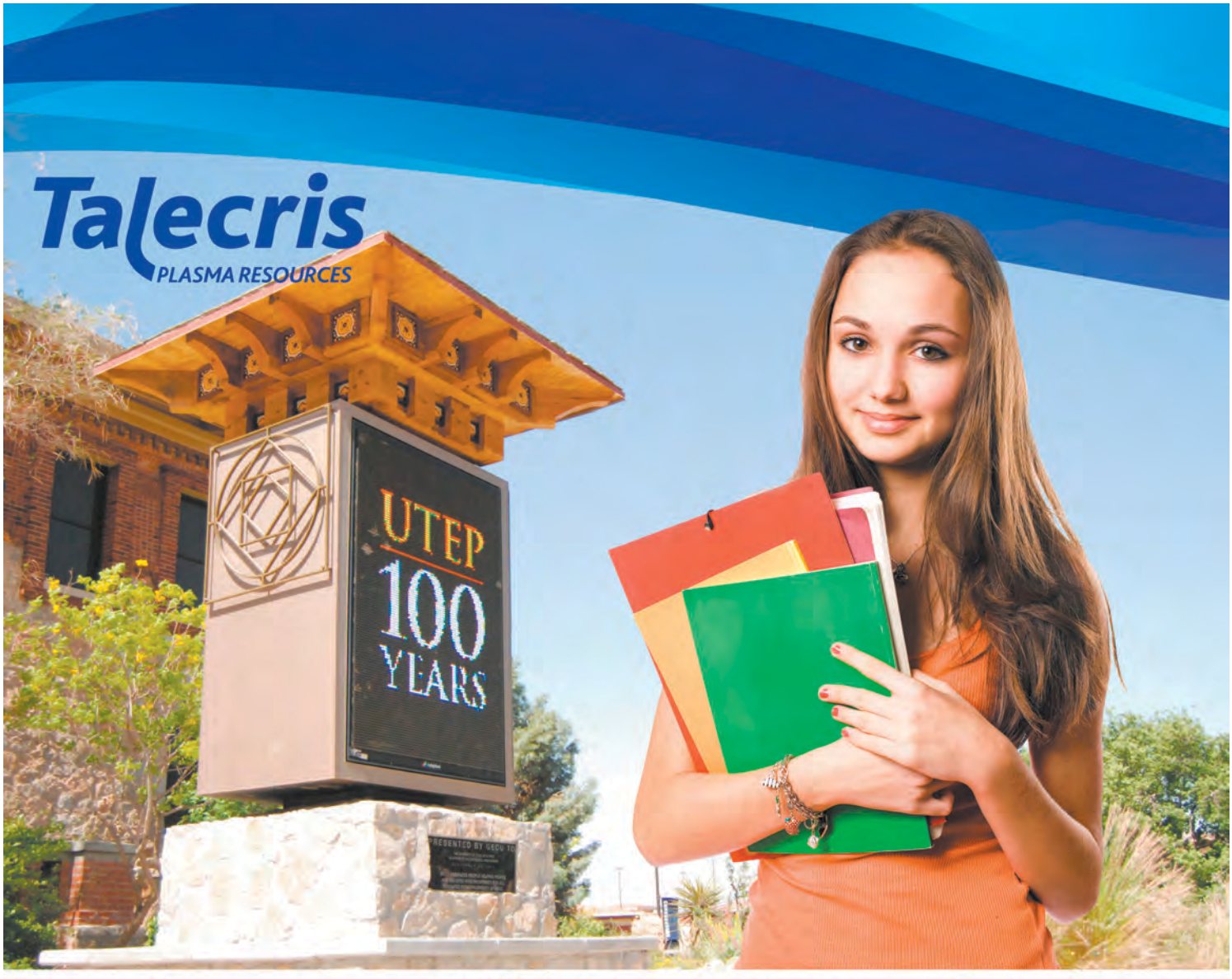
EN BREVE

Diana Natalicio, presidenta de la Universidad de Tejas en El Paso, entiende bien la importancia del bilingualismo y el multicultralismo. Natalicio viajo a Rio de Janerio bajo el programa Fulbright Scholar después de obtener su licenciatura en español en la Universidad de St. Louis. En Brazil, dice que aprendió a aceptar diferentes puntos de vista aunque a veces eran contrarios a los suyos. "Me enfrente con un nuevo idioma, pero también con un nueva manera de pensar", dice ella.

Natalicio comenzó su carrera en UTEP como profesora asistente en 1971, poco después de obtener su doctorado en lingüística en UT Austin. Decidió establecerse en El Paso porque aquí podia vivir rodeada de dos culturas a la misma vez. "La idea de que te puedes mover entre dos idiomas y culturas era irresistible", dice Natalicio.
Bajo su presidencia, la universidad ha visto cambios drásticos—en el numero de estudiantes hispanos que sirve y en la forma que les ayuda a cursar sus estudios con diversas formas de ayuda financiera. "Lo que me molestaba más era que no nos pareciamos a El Paso", dice Natalicio. "Era un valor institucional cuando empece como presidenta porque era critico para nuestra autenticidad".

Ahora, la universidad refleja mejor la población paseña—el 80 por ciento de los estudiantes son de origen hispano—y Natalico se enorgullece de eso.

A la larga, Natalicio dice que ofrecerle a jóvenes la oportunidad de estudiar en un ambiente bilingüe y bicultural, "realmente haría todo tipo de cosas buenas para el funcionamiento del mundo".



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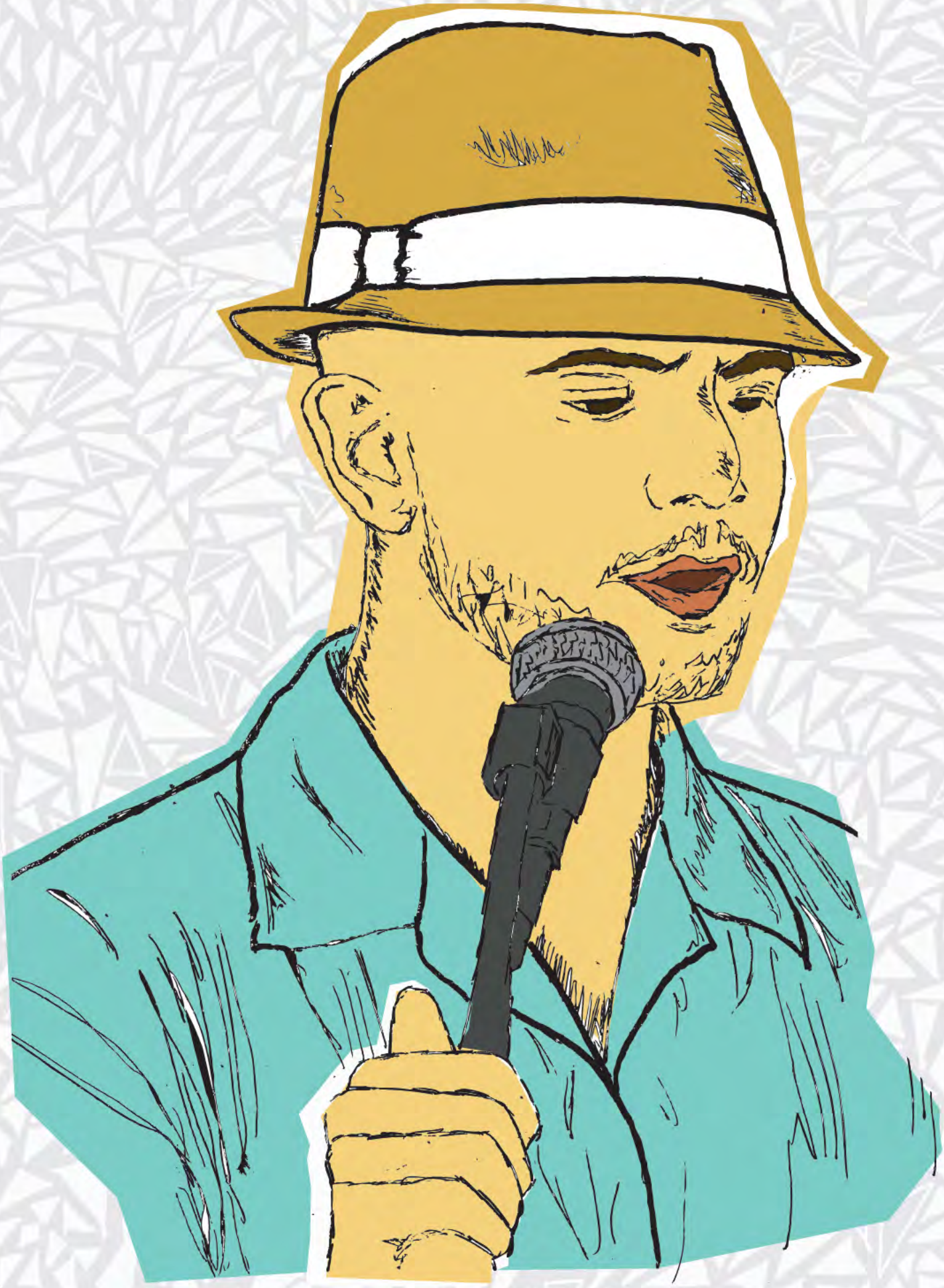


LA Música Y EL VERSO DE Roberto Santos

Por: ***Adelmar Ramirez*** *Diseño e Ilustración:* ***Gabriela Grajeda***

Una tina metálica, una vara, una cuerda; Roberto Santos acarrea esos objetos disímiles al frente del auditorio. Miembros del público que apenas llegan preguntan si han entrado en la sala incorrecta. En cuestión de segundos, Roberto Santos crea un Frankenstein musical que acompaña a los poemas que recita Richie Marrufo. Luego cambian posiciones: Richie toca el saxofón, parece bolearlo mientras inhala y exhala poesía.

Ninguno trae consigo textos apuntados; conocen lo que han escrito como la palma de su mano, como si los poemas estuvieran en braille y pudieran tocarlos con tan solo cerrar los ojos. "Sugiero que un artista debe usar sus dones artísticos para crear una cultura y comunidad a través de la colaboración y cooperación", dice Roberto, al mostrar en esta colaboración que la música y el verso no están peleados.

Junto con Verónica Guajardo y Trent Hudley, Roberto es fundador de Barbed Wire Open Mic Series, un evento que se lleva a cabo el último sábado de cada mes, desde hace ocho años, aunque llueva o truene. Al principio, BWOMS consistía en estudiantes de maestría leyendo unos a otros, pero después de un tiempo se corrió la voz acerca del evento y se comenzaron a llenar los sitios con poetas de la comunidad, intérpretes y espectadores. "Nada como ver a un chavo pararse enfrente de un micro por primera vez y que sea recibido positivamente por un cuarto lleno de personas que apoyan lo que está intentando hacer", dice Roberto.

Actualmente, Roberto es profesor asistente en el departamento de inglés de El Paso Community College. "Lo que más me gusta de mi trabajo es el potencial y la motivación de mis estudiantes", dice él. Además, como proyecto extra curricular, algunos estudiantes de EPCC decidieron hacer un grupo de Hip Hop durante el verano y trabaja con ellos con la misión de mejorar sus habilidades verbales y escritas, reforzar su memoria, e incrementar sus aptitudes para resolver problemas.

"Ambas actividades—enseñar en EPCC y el BWOMS—me permiten ayudarle a la gente a cruzar el puente desde donde están hasta donde quieren llegar, y eso es muy grato para mí", dice Roberto.

En 2010, se graduó de la maestría en escritura creativa de UTEP con una tesis que explora temas de multiculturalismo e identidad. A Roberto se le nota que ese libro lo carga dentro, no tanto por su manera de hablar, que integra tanto el inglés como el español indiscriminadamente, sino porque en esa tina metálica parecen estarse decolorando, remojando todas las fronteras.

IN BRIEF

Roberto Santos is an assistant professor of English at El Paso Community College. Roberto, who co-founded Barbed Wire Open Mic Series eight years ago, says he likes to teach English in unconventional ways including Hip Hop because "(it) allows me to help people cross that bridge from where they are to where they want to be, and that to me is satisfying."

PATRICIA
JUÁREZ
QUIERE MEJORAR EL AMBIENTE
un curso a la vez

Por: Adelmar Ramirez **Diseño:** Damian Balderrama **Fotografía:** Justin Rodríguez

La clase de Patricia Juárez-Carrillo sobre justicia ambiental era los sábados por la mañana en el sótano del edificio de Artes Liberales. Quienes asistieron el primer día, iban desvelados y hasta en pijama.

Aquella vez las cosas sucedieron como de costumbre: revisar el prontuario y presentarse. La gran diferencia es que el examen final sería catafixiado por un proyecto para mejorar el ambiente de alguna zona específica en El Paso.

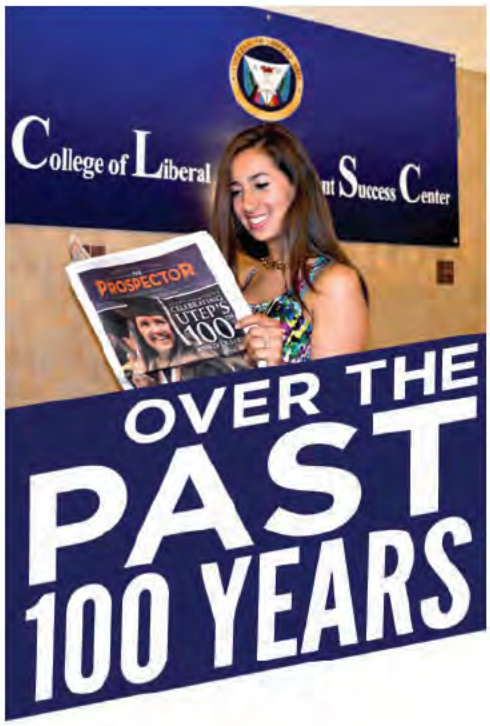
Nadie volvió a ir en pijama. Nadie sacó su celular durante la clase, ni faltó bajo la excusa de funerales falsos. Seguramente se debió a que Patricia acababa de terminar un doctorado en ciencias de la salud interdisciplinarios en UTEP en el 2011 y entendía que ser maestra requiere mucho más que presentaciones de PowerPoint y llenar burbujitas en un scantron. Las experiencias que le dejaron trabajar en el Centro para el Manejo de los Recursos Ambientales (en inglés: Center for Environmental Resource Management) en UTEP, ser asesora de varios proyectos como el Red De Clincas Para Migrantes (en inglés: Migrant Clinicians Network), la Comisón De Cooperación Ambiental Fronteriza (en inglés: Border Environment Cooperation Commission) y en el Instituto Nacional Para Salud y Seguridad de Oficio de parte de Centros del Control y la Prevención de Enfermedades (en inglés: National Institute for Occupational Safety and Health/Centers for Disease Control) las aplicó directamente a su docencia.

"Mi profesión me conecta con muchas personas, especialmente cuando ofrecemos educación sobre salud ambiental para las comunidades", dice Patricia. "Al conversar en la cocina de sus casas, en sus patios, en las escuelas y en las clínicas, invitamos a las personas a sugerir métodos para hacer el aprendizaje más efectivo y atractivo. Así fue como aprendimos a diseñar materiales que no solo transmiten información actual y correcta, sino que también se ofrece en un lenguaje sencillo y con dibujos atractivos que las anima a hacer cambios para prevenir daños a su salud".

A varios temas que se discutieron se le agregaba un visitante de alguna organización local. Ellos demostraron que lo que se aprendía en el aula tiene un impacto allá afuera. Ese era el punto de la clase; que las ideas no terminaran al borrar el pizarrón. "Por ejemplo, una estudiante de cursos anteriores ahora forma parte de Peace Corps y me contactó solicitando información porque desea implementar un proyecto acerca de los pesticidas y la salud de los niños y las mujeres en una zona rural de Paraguay. Otro está interesado en formar una organización activista en favor de un ambiente bello y saludable para la ciudad de Socorro", dice Patricia.

IN BRIEF

Patricia Juárez-Carrillo, lecturer for the Center for Inter-American Studies, teaches environmental justice for minority communities. Patricia prides herself in using unconventional teaching methods, which she learns from community members she talks to through her work with the Migrant Clinicians Network and the Border Environment Cooperation Commission. "That's how we learned to design materials that not only transmit actual and correct information, but that also encourage them to make changes to prevent harm in their health through simple language and with attractive images," she said.



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DIVISION OF STUDENT AFFAIRS LIVE THE COLLEGE EXPERIENCE

LA CRUZADA:

SER BILINGÜE EN LA ESCENA MUSICAL

The Golden Trees perform at The Lowbrow Palace.

POR: MIGUEL A. ORTA DISEÑO: LESLY LIMÓN FOTOGRAFÍA: ANDRÉS RODRÍGUEZ

Despues de que sus projectos musicales personales se desintegraron, el vocalista Eduardo Alvarez, bajista Alfonso Fernandez y baterista Rayell Abad Guangorena se integraron para crear The Golden Trees—una banda independiente y renegada de música blues-rock que atenta a innovar la escena de rock en la frontera.

Los miembros de The Golden Trees, quienes advierten que su música es influenciada por varias bandas de el rock clásico como The Doors, Led Zeppelin y The Jimi Hendrix Experience, experimentan con los sonidos más primitivos de el rock para presentar material musical moderna.

Para introducir su primer EP, la banda, formada por solo miembros mexicanos, explora nuevos territorios en ambos países. "Tocamos en inglés porque queremos una audiencia internacional, no solo compuesta de mexicanos", dice Alfonso, estudiante de ingeniería en la Universidad de Tejas en El Paso. "Inglés es uno de los lenguajes más utilizados en el mundo entero y nosotros queremos que nuestra música sea escuchada por la más gente posible".

El hecho de tocar música en inglés no es un nuevo fenómeno entre bandas latinas, aun cuando su lengua natal es español. "Es parte del cruzamiento cultural que se usa para intentar el éxito entre el mercado musical americano, pero no es necesariamente algo nuevo", dice Dennis Bixler-Marquez, director del programa de estudios chicanos en UTEP.

Bixler-Marquez compara la tendencia entre bandas de orígenes Latinos a tocar música en inglés en la manera que el rock 'n' roll flujo al mercado musical mexicano durante la decada de los años cincuenta. En ese entonces, la música de este genero fue exportada a México y fue reinterpretada por músicos locales en español.

Tal es el caso con Kabaret Kaos, una banda integrada por vocalista y bajista Roni, baterista Kike Dominguez, guitarista Ever y Irene Montes en los teclados, quien prefiere llamarse "Mo".

Kabaret Kaos se formo en el 2009 y experimento con el genero conocido como psychobilly, una forma musical generada por la fusión entre rockabilly de los años cincuenta y el sonido contra-cultural punk de los años setenta. La banda es influenciada por The Misfits, The Cramps y Elvis Presley.

"Somos la única banda que toca psychobilly en Juárez. La gente ve esto como algo raro", dice Irene, estudiante de filosofía en UTEP.

La banda toca su música en inglés porque en la frontera mexicana-americana, se encuentra la influencia anglo-sajona. "Esta es la música que escuchamos todos, nuestras favoritas bandas tocan en inglés", dice Irene. "Desde mi niñez, yo he estado escuchando las estaciones de la radio de El Paso aunque vivía en Juárez".

Eduardo dice que su preferencia por la música en inglés esta relacionada por la mayoría por la cultural musical y la historia.

"Hemos optado a escribir canciones en inglés porque es lo que conocemos", el dice. "Hemos estado escuchando música en inglés desde que lo pueda recordad—darla el favor a la música en esta lengua es algo esperado".

A pesar de ser una banda mexicana, el grupo dice que el público de El Paso los han recibido con gracia. "En El Paso, la gente actualmente se calma y nos pone atención, nos presta un oído", dice Alfonso de sus experiencias tocando en locales aquí en El Paso. La banda se ha presentado en lugares como Lowbrow Palace, The Percolator y The Black Market.

"El Paso es una gran plataforma. Nos sentimos bien cómodos tocando aquí", dice Rayell, estudiante de media digital en UTEP. Rayell también dice que esta agradecido con el publico en El Paso, quien él dice, "son gente muy amables. Aunque venimos de Juárez, a solo unos metros de distancia, nos reciben como si viniéramos de muy lejos".

Tocando música en inglés no necesariamente quiere decir que las bandas rechazan a su lengua natal. En el caso de Kabaret Kaos, ellos incluyen algunas canciones en español a su set usual y hasta han grabado algunas canciones en este lenguaje para su demo EP "Black Widow".

Aun cuando la música en inglés es bien recibida en Mexico y preferida en los Estados Unidos, algunas bandas latinas rechazan abandonar sus raíces mexicanas. Violetta, una banda de rock alternativo formada por integrantes de habla-hispana de El Paso, se integro en el 2010 y actualmente esta compuesta del vocalista Arturo Salayandia, bajista Daniel Delgadillo, guitarrista Guillermo Gallardo y bajista Raul Melendez.

Violetta ha tocado en algunos lugares en El Paso tal como Bahama Bucks y Speaking Rock Entertainment Center. Despues de tocar interpretaciones de canciones de The Strokes y Red Hot Chili Peppers, durante sus presentaciones, la banda decide dedicarle su enfoque a componer y tocar canciones en español. Aparte de esto, ellos tienen a la audiencia latino como su objetivo.

"NOSOTROS TOCAMOS EN ESPAÑOL PORQUE ES UN LENGUAJE BELLÍSIMO Y NOS PODEMOS EXPRESAR FÁCILMENTE CON EL". -ARTURO SALAYANDIA

"Nosotros tocamos en español porque es un lenguaje bellísimo y nos podemos expresar fácilmente con el", dice Arturo, estudiante de tercer año de mercadeo en UTEP.

La música latinoamericana, hoy en día, se escucha más frecuentemente en los Estados Unidos por el crecimiento de la población latino en la nación, pero la música en español aun no se consume fácilmente por nativos del lenguaje inglés. "Suele pasar más ahora que nunca, pero aun no es bien-recibida", dice Bixler-Marquez. "La influencia musical fluye con más frecuencia de norte a sur que de sur a norte".

Bixler-Marquez dice que existe algunas excepciones donde la música latinoamericana ha logrado a escucharse en el marcado americano y existe algunos casos donde artistas del lenguaje inglés han explorado el marcado latino, tal como el músico de jazz negro como Nat King Cole y Ritchie Valens, un músico de rock con raíces mexicanas, pero quien no hablaba el español.

En el 2012, Violetta viajo a la Ciudad de México para grabar su primer EP titulado "Falsas Ilusiones". "La audiencia mexicana es más abierta a diferente tipos de música. El rock en español ya no es tan popular en los Estados Unidos como lo era antes", dice Arturo, quien cuenta en promoviendo el material más recién de su banda en Latino América.

De una manera similar, The Golden Trees buscan presentar su trabajo en los Estados Unidos y posiblemente en los escenarios europeos. Esperan que su influencia de la frontera los ayudará a sobresalir las barreras de lenguajes en países donde el español no se utiliza.

Existe una tendencia entre las bandas fronterizas al intento de internacionalizar su música con incorporando canciones en ambos lenguajes, como lo han hecho bandas como Los Dependientes del Beat de Ciudad Juárez y la banda desintegrada de El Paso, The Mars Volta, quienes ganaron un Grammy por la mejor presentación de rock en el 2009.

Kabaret Kaos prefiere concentrarse en la música local y mantener su arte exclusivamente para la diversión y el amor para la música.

Como resultado de esta cruzada musical, la audiencia de El Paso tiene acceso a música de orígenes y influencias diversas. La cruzada refleja inmensas influencia cultural y crecimiento de la ciudad. Los miembros de las bandas dicen que la diferencia de lenguaje no es un obstáculo para transmitir ideas o preferencias, sino mantener la tolerancia cultural y la importancia de promover artistas locales.

IN BRIEF

The act of playing music in English is not a new phenomenon among Latino bands, even when their first language is Spanish. The Golden Trees came together in an attempt to innovate the scene of border rock. They are formed by Mexican members only. "We play in English because we want an international audience, not purely Mexican," says vocalist Alfonso Fernandez, an engineering student at UTEP.

Dennis Bixler-Marquez, director of the Chicano Studies Program at UTEP, compares the tendency of bands with Latino origins to play music in English with the way rock 'n' roll flowed into the Mexican market during the 1950s, where music from this genre was exported to Mexico and was reinterpreted by local musicians in Spanish.

Such is the case with Kabaret Kaos, which experiments with psychobilly. "We are the only band that plays psychobilly in Juárez. People see this as something unusual," says keyboardist Irene Montes.

Playing music in English does not mean these bands reject the Spanish language. In Kabaret Kaos' case, they include some songs in Spanish to their set and on their demo EP "Black Widow."

Some Latino bands refuse to leave their Spanish roots. Violetta, formed by native Spanish-speaking members from El Paso, focuses on writing and playing songs in Spanish and target their music to the Latino audience. "We play in Spanish because it is a beautiful language and we can express ourselves easier through it," says singer Arturo Salayandia.

As a result of this musical crossover, El Paso's audiences have access to music from diverse origins and influences. This crossover reflects the city's immense cultural influences and growth.

UN ESPACIO PARA LA EXPRESIÓN HISPANA EN UTEP

Former members of El Minero and Minero Magazine recount the early days of the publication

By: Alejandro Alba
Design: Diego Burciaga

Throughout the last 100 years, students have come to the University of Texas at El Paso with a purpose and a vision, and once they have accomplished all their academic goals, they have continued to pursue their dreams. Many left their legacy behind. And the publication of El Minero and Minero Magazine has captured some of that history.

The publication began production on Nov. 3, 1994, with the idea to bring diverse news content in Spanish to students and faculty at UTEP. The first issue to be printed was on Nov. 10, 1994, with the help of a grant from the Freedom Forum.

Lorena Figueroa, former editor-in-chief of El Minero, began working with the publication in the spring of 1997 and continued until December 1998, when she graduated. "It was my first real feel-like experience in a newsroom, very different from a class environment," Lorena says. "I had to learn to finish a story on time, within a few days and sometimes hours."

Lorena says that back then, El Minero was a publication that was specifically directed to UTEP's Mexican students, especially those who were from Ciudad Juárez.

At the time, the newspaper had a small fraction of reporters and editors compared to the staff of The Prospector. Lorena says they had to put in a lot of effort to publish El Minero. "I remember former editor Larry Lee—who at that time worked at the El Paso Herald Post—went to every communication class inviting future journalists to write for The Prospector and the new El Minero," Lorena says.

For Lorena, it was always a fun learning experience, especially because Lee mentored her. Her first two stories were done with his guidance, and he would take her along on his reporting assignments at the Herald Post. "I recall vividly the time when he took me to where immigrant children from Central and South America were detained back then," Lorena says. "The place was an undisclosed building in Downtown El Paso. It was like a day care center and there were dozens of children of all ages."

Lee also took Lorena to a protest in 1997, where people were outraged at the killing of a teenager in Texas by a member of the U.S. Marine, who was on a mission with the border patrol to guard the border. The teenager—a U.S. citizen—was herding goats near the border, but the Marine thought the teen was a drug smuggler.

Lorena is now a reporter at the El Paso Times, focusing on Juárez and border issues. She also collaborates with the Times' Somos Frontera, a Spanish-language news website, by writing stories in Spanish.

Ricardo Morales, former editor-in-chief of El Minero and reporter at El Diario de El Paso, began working at El Minero in September 2002 through April 2004.

Ricardo says that back then, the publication was published as a large-format tabloid and not a magazine like it is now. The only color in the publication was on the front and back pages, all the interior was black and white. "The El Minero motto was, 'Un espacio para la expresión hispana en UTEP,'" Ricardo says. In English that would read: A space for Hispanic expression at UTEP. Ricardo, as the editor-in-chief, said working for the publication was a very rewarding experience because of the variety of content he was able to cover. He says he covered several topics including tuition, student transportation, campus safety, border economy, politics, technology and cultural and historical issues. "I wrote an average of one story per issue, one every month," Ricardo says. "I was very pleased because of all the liberty that we experienced to choose our topics as a small group of reporters, editors, photographers and graphic designers, and the enthusiastic and sharp-minded participation of my staff."

Although the publication struggled to keep publishing, Ricardo says that El Minero was generally well received by the students, faculty and staff. "My vision for the newspaper was to make it a profitable product through promoting advertising sales." Ricardo says.

During Ricardo's time at El Minero, he says his staff was a unique group of intelligent and vibrant reporters, who were committed to excellence. They were also fun and joyful. He also thinks that El Minero newspaper experience could be repeated today, but even better. "The student population is bigger now and opportunities for a Spanish-only or even a bilingual publication are far more reachable today," Ricardo says.

Daniel Alvarez, former reporter for El Minero, says he began to work for The Prospector as a correspondent because of his passion and love for writing. He first began by writing a story on the Chicano movement at the university. Due to the strength of the article and the permission of his editor, Jerry "Bo" Tipton, the story was also published in El Minero in Spanish.

Daniel's time as a reporter at El Minero was from September 2003 through November 2004. He is now a project manager at Safecount, an online market research company, and lives in San Juan, Puerto Rico, with his wife.

Daniel says that each story he wrote provided him with a wonderful experience filled with knowledge and satisfaction. However, he says that publishing El Minero required a lot of time and dedication. "When I didn't cover a story, I would help with formatting—and that sometimes would take us up to 3 a.m.—and drop it off at the printers," Daniel says. "It could be exhausting, but getting up the next day to see your work in print is one of the best satisfactions you can get."

Out of all the things that Daniel did during his El Minero days, he says that meeting all types of knowledgeable people was one of the best things. He says that curiosity has fueled his career and helped him flourish at his job at The Prospector and El Minero. "It has been for me an experience that has exhorted me to keep my inquisitive journey alive, so I can keep asking the right questions, to explore, to meet new people, to know no limits, to push myself to step into other people's shoes drawing them closer, understanding and imagining new possibilities. To always be a writer," Daniel says.

In fall of 2005, El Minero changed to Minero Magazine, a bilingual, bicultural publication that is published every semester, and Cristina Ramírez Vargas spearheaded the project. "Being an editor of Minero was memorable," Cristina says. "For the first issue, all of us were learning how to produce a magazine, and not everybody outside the Student Publication's office walls understood what we were trying to do with Minero Magazine—not everybody was so accepting."

20 YEARS OF CULTURA

El Minero

Periódico de la Universidad de Texas en El Paso

olémica la nueva ley sobre se

leemos, lo escribimos, pero....

render español es un reto

Europa aún es

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1994

EL MINERO IS BORN

The publication began production on Nov. 3, 1994, with the idea to bring diverse news content to students and faculty at UTEP. The first issue to be printed was on Nov. 10, 1994, with the help of a grant from the Freedom Forum.

1997

LORENA FIGUEROA

Former editor-in-chief of El Minero, began working with the publication in the spring of 1997 and continued until December 1998, when she graduated.

2002

RICARDO MORALES

Former editor-in-chief of El Minero and reporter at El Diario de El Paso, began working at El Minero in September 2002 through April 2004.

2003

DANIEL ALVAREZ

Daniel's time at El Minero was from September 2003 through November 2004. He is now a project manager at Safecount, an online market research company, and lives in San Juan, Puerto Rico, with his wife.

2005

MINERO MAGAZINE

In fall of 2005, El Minero changed to Minero Magazine, a bilingual, bicultural publication that is published every semester, and Cristina Ramírez Vargas spearheaded the project.

2006

ADRIANA ARVISO

Adriana Arvizo, former editor-in-chief of Minero Magazine, says she picked up the reins of the magazine right after Cristina left in 2006. She helped spearhead the publication until spring 2008.

2014

MINERO TODAY

This fall 2014 publication of Minero Magazine will be the celebration of 20 years of Minero as a publication. The 10-year anniversary of Minero Magazine will follow in fall 2015.

MINERO MAGAZINE WAS SUPPOSED TO BE A CROSS BETWEEN TIME MAGAZINE MEETS LATINA. IT HAD BOTH STORIES IN ENGLISH AND SPANISH WITH POWERFUL PHOTOGRAPHY AND ART DESIGN.

-CRISTINA RAMIREZ VARGAS

Cristina was the editor-in-chief for the magazine for two semesters—fall 2005 through spring 2006. She says her favorite story was about Latin dancing. "This story was particularly fun to report on because I visited a dancing studio on Mesa Street," Cristina says. "I talked to the instructor and actually stayed for a class."

She said her experience influenced the way she wrote the story, along with the graphics and photography, which brought the story to life. "In the three years that I was part of Student Publications, I was a writer for The Prospector," Cristina says. "I had two to three stories to write each week and loved doing it. I had gotten my feet wet in the editors' pool as entertainment editor, but when the director, Kathleen Flores, offered me the editor-in-chief position for a new project. I was both excited and nervous."

Although the magazine managed to change its name and direction, the idea of it didn't captivate all of its audience.

Cristina says that there was a professor who didn't want Minero Magazine to happen. He believed that Minero Magazine cancelled out El Minero and that Cristina was the killer of the Spanish-language newspaper and was depriving the student body of a celebration of the language. She tried to defend herself and the magazine by explaining that the new magazine would actually hit a wider demographic and capture both English and Spanish-speaking students, and that the full-color magazine would have stories in both languages that dealt with border issues and the Latino culture.

After the phone conversation, Cristina says that they agreed to set up a meeting that was to take place after the first issue was released. "I remember he said, 'Good, I will bring my people,' in which I replied, 'I will bring my people, too,'" Cristina says. "A little too 'Outsiders' for my taste, but overall that was the only thing we were able to agree on. The meeting never took place as he failed to call me back. To this day, I don't know if he was happy or disappointed in Minero Magazine." Cristina, who is now a recipe developer and taster in Houston, says that while she was a Minero, her only mission was to print out a magazine with good reporting. "I really wanted the magazine to be a forum for good, solid reporting about border issues and a celebration of the Latino culture," Cristina says. "Minero Magazine was supposed to be a cross between Time Magazine meets Latina. It had both stories in English and Spanish with

powerful photography and art design."

During the first two issues of the new edition of Minero Magazine, the stories revolved around Latino culture, which helped establish the concept of the magazine. "Minero was supposed to encompass issues pertinent to the border region and Latino culture. The stories ranged from hard news to fun and trendy," Cristina says.

She said the first issues had stories that ranged from the daily student commute from Juárez to UTEP and an inside look at aromatherapy to the increase of restaurants from Juárez jumping the border to El Paso and the increased popularity in Latino dancing.

"Despite the bumps in the road, I believe Minero Magazine fulfilled its role the first time it hit newsstands around campus; it showed what a group of energetic, enthusiastic students can do when they get together and don't shy away from something new," Cristina says. "The first issue of Minero was important because it established the premise for future Minero publications, as well as introduced a modern and exciting forum for the UTEP Latino community."

Adriana Arvizo, former editor-in-chief of Minero Magazine, says she picked up the reins of the magazine right after Cristina left in 2006. She helped spearhead the publication until spring 2008. "I remember a story that I particularly enjoyed about a group of students who were artists and had designed an organic clothing line called Cartel. It was a great initiative that not only was a fashion statement, but also a way of life," Adriana says. "As a reporter, your best satisfaction is to be able to spread the word about the awesome work that others are doing."

Adriana says that working at Minero Magazine formed the pillar for her career. She is very grateful for having the opportunity to work there, otherwise she says she wouldn't know what she would be doing now. "At Minero I also learned how to work for love and not for a paycheck, which is the life of the journalist," Adriana says.

Adriana's vision for the magazine was to be a bridge between Spanish-speaking students and English-speaking people at UTEP—for those who wanted to be connected with their neighbors from across the border. She was born and raised in Chihuahua, Mexico, and moved to El Paso in 2002 to attend college at UTEP. She was an international student, who struggled with the English language and American culture.

However, through Minero Magazine, she says she found a connection and a way to be involved and informed. Since Minero helped her, she wanted that same experience for other students and that was her vision for the publication. It was to have a communication channel for those who, like her, couldn't read or write perfect English, but wanted to have a voice. "Working at (Minero Magazine) was one of the best experiences in my life as a college student," Adriana says. "Being involved at my college publication office allowed me to get a good job right out of college, and if I could give advice to any student I would say start now—the more experience you have, the more chances you have of getting a job when you graduate."

Since her days at Minero Magazine, she has worked at a newsroom at Al Día in Philadelphia. After many years as a reporter, she then decided to learn about public relations and now she is a public relations manager for Visit Philadelphia, where she oversees the Hispanic Marketing Campaign.

This fall 2014 publication of Minero Magazine will be the celebration of 20 years of Minero as a publication. The 10-year anniversary of Minero Magazine will follow in fall 2015.

EN BREVE...

Desde 1994, Minero ha proporcionado contenido diverso y con un enfoque hispano a la universidad—primero con El Minero, un periódico en español que se publicó hasta 2005, y después con Minero Magazine, la revista bilingüe que se sigue publicando.

Muchos de los editores y escritores de El Minero y Minero Magazine se han llevado lo que aprendieron durante su tiempo con la publicación y lo siguen aplicado en sus carreras.

Lorena Figueroa, quien fue la jefa de redacción de 1997 a 1998, dice que en ese entonces eran pocos los que trabajan en la publicación y que tomaba esfuerzo imprimirla. Sin embargo dice que aprendió mucho. "Fue muy diferente al ambiente que vez en una clase. Tuve que aprender a acabar mis artículos a tiempo, en algunos días y a veces en algunas horas", dice Lorena, quien ahora trabaja para El Paso Times.

De 2002 a 2005, Ricardo Morales fue jefe de redacción de El Minero. Ricardo dice que valora su tiempo en El Minero porque llegó a cubrir una variedad de temas, como transporte, seguridad, economía y política. "Estaba muy satisfecho porque nos daban mucha libertad para escoger lo que queríamos escribir", dice Ricardo, quien ahora es reportero para El Diario de El Paso.

En 2005, El Minero abrió paso a Minero Magazine, bajo el liderazgo de Cristina Ramírez Vargas. No todos estaban de acuerdo en cambiar el formato de la publicación, pero Cristina dice que cumplio su meta para la revista. "Quería que la revista fuera un medio para reportajes fuertes sobre temas fronterizos y también celebrar la cultura latina", dice ella.

Adriana Arvizo, quien fue jefe de redacción de 2006 a 2008, dice que la revista la ha formado como periodista. Trabajó para Al Día en Filadelfia y ahora es parte del equipo de relaciones publicas en Visit Philadelphia. "Trabajando (en Minero Magazine) fue una de las mejores experiencias de mi vida como estudiante de universidad", dice Adriana.

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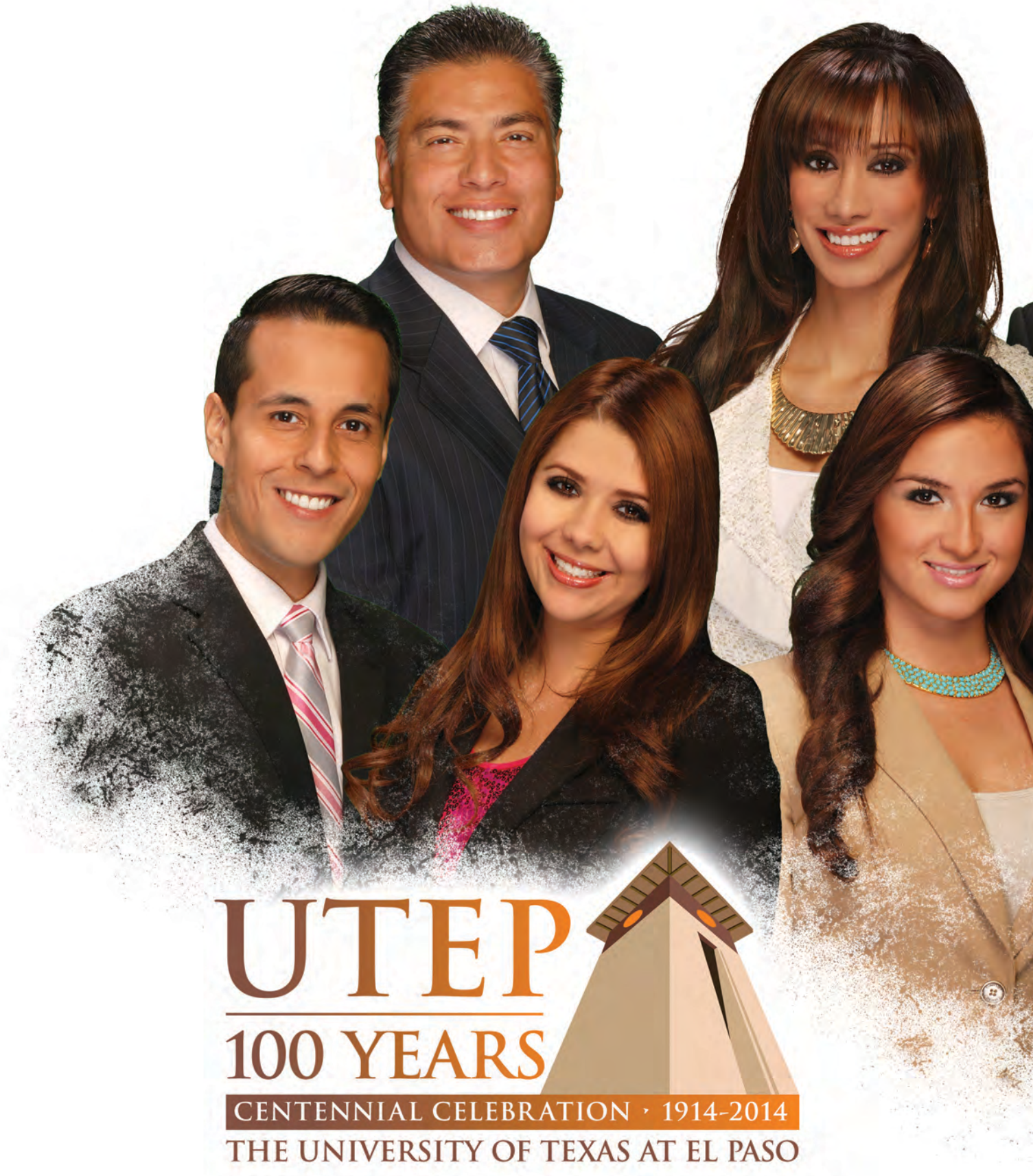
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A SLICE OF HOME

For a student athlete coming from a Hispanic or Latin American country. There is no better place to be than UTEP. Even for the typical international student, UTEP caters to and assimilates that student into college life in the United States.

UTEP ranks first in bachelor degrees awarded to Hispanics in education, engineering and mathematics and statistics, according to the National Center for Education Statistics. It doesn't seem like such of a surprise considering that ethnically the city of El Paso is 80 percent Hispanic, according to most recent census data.

For a Hispanic-serving institution that touts diversity and inclusivity, few student athletes come from Spanish-speaking countries. The 11 that do, however, are finding assimilation much easier than they would elsewhere, they say.

During the 2014 sports year, UTEP had 52 international students. Sports like football and men's basketball do not have that many Hispanic athletes. The small percentage of Hispanic athletes is surprising considering UTEP's geographical location and what the university can provide to those athletes.

Junior volleyball player Dayana Acevedo Rios, from Naranjito, Puerto Rico, knows first hand how hard adapting to a new city, people and culture can be. "I feel like moving to another country, no matter where you are, is hard," Dayana says. "You are changing everything, you are by yourself and you don't have family. The culture is different and you need to adapt to the people around you and you need to know that you are not home anymore, so you have to take care of yourself."

UTEP is Dayana's second stop in her college career. Dayana says that during her time at Iowa Western she felt like a complete outsider at times. "At Iowa Western I was seen like an alien," Dayana says. "There is no Spanish speaking over there, it was just English, it was hard to learn English by myself. You do not have anyone there to help and it's just you learning to survive."

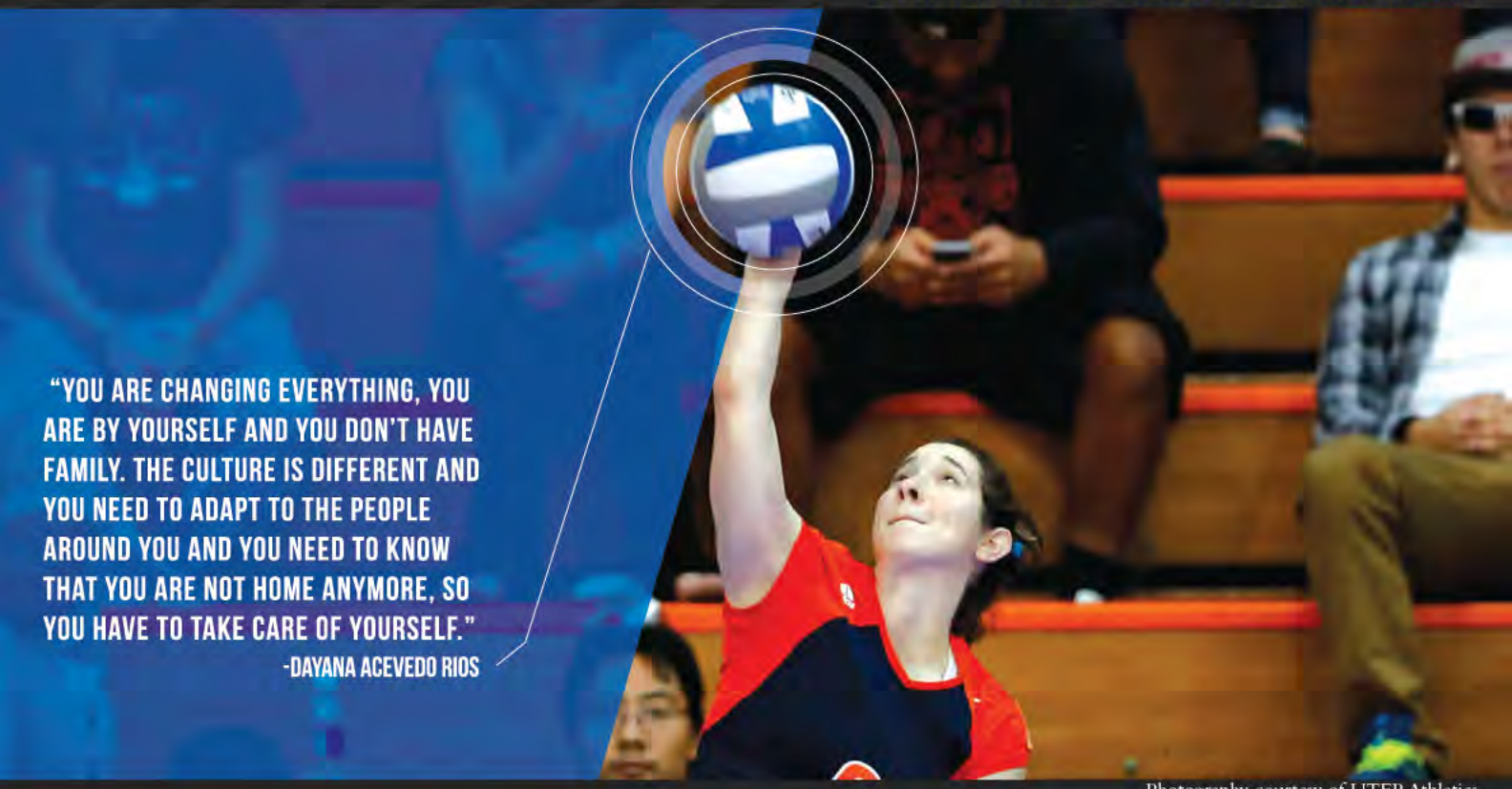
But in Dayana's two years at UTEP that has not been the case. She has come to see that the professors and the university are there to lend a helping hand. Knowing that El Paso and UTEP are filled with Spanish speakers made adapting that much easier for Dayana when she came from Iowa Western. "I think UTEP has been really helpful and patient," Dayana says. "They really understand. For example, my English is not that good, I can speak it, but I have trouble writing it. So when I had one of my final papers I asked my professor if I could write it in Spanish and he said yes. They understand and they help you."

UTEP does not have a stated goal to help Spanish-speakers, but anyone who has attended the university within recent memory knows that helping an outsider adapt is on the agenda.

"It is not a stated goal of UTEP to bend over backwards for Spanish speakers, but

FOR SPANISH-SPEAKING INTERNATIONAL ATHLETES, EL PASO OFFERS A SIMILAR CULTURE

BY: JAVIER CORTES DESIGN: DAMIAN BALDERRAMA



"YOU ARE CHANGING EVERYTHING, YOU ARE BY YOURSELF AND YOU DON'T HAVE FAMILY. THE CULTURE IS DIFFERENT AND YOU NEED TO ADAPT TO THE PEOPLE AROUND YOU AND YOU NEED TO KNOW THAT YOU ARE NOT HOME ANYMORE, SO YOU HAVE TO TAKE CARE OF YOURSELF."
-DAYANA ACEVEDO RIOS

Photography courtesy of UTEP Athletics.

our mission is to serve the community," says professor of borderland studies Joanna Kropp. "I have not taught anywhere else, so I cannot speak for any other institution from a teaching standpoint. But as a student, it was sink or swim in every regard. If you didn't know the language—too bad, if you didn't know how to study—too bad, if you didn't know where things were—too bad. We are not like that at UTEP."

Junior women's basketball player Irene Gari, from Spain, lists the lack of a language barrier as one of the reasons why she came to UTEP. "I knew that this would be an advantage for me when it came to adapt, Irene says. Also, the fact that there are three other Spanish girls in the golf team helped me a lot."

The city of El Paso and its people tend to put Hispanic athletes at ease. "What is really neat about El Paso is that people who live here have family on the other side," Kropp says. "So we do see ourselves as Mexicans, there are a lot of literal families. It is a shared environment—we watch the same television stations, listen to the same radio, we read the same newspaper, and we celebrate the same holidays. It is very different from the interior United States and interior Mexico. We are very unique."

Irene says she feels closer to Spain because of the language similarities. "The most similar thing is the people of Mexico that speak Spanish," Irene says. "That makes me feel closer to Spain and the people of Mexico, and the way they are is what I find similar to Spain."

With all that UTEP has to offer in assisting Spanish speakers, the support from spanish-speaking professors is the biggest help to Hispanic international students.

"We do have people, who know Spanish as their first language, who feel comfortable here even if they do not speak English," Kropp says. "So many of our professors do speak Spanish, so many of our teaching assistants speak Spanish and most of the computers are bilingual as well. We all take that into consideration that some students' first language is not English."

Knowing that El Paso and UTEP are filled with Spanish speakers made adapting that much easier for Dayana when she came from Iowa Western. "I didn't know English at all when I came to the United States," Dayana says. "Being in El Paso, it was easy to adapt to a new culture. When I came to El Paso I was able to learn English, while still using Spanish."

Kropp believes UTEP is a perfect fit for Hispanic athletes, more so than any other university.

"If I have a student from anywhere and they're having any difficulties, I call their advisers and ask them what can we do and then they step in with resources," Kropp says. "With the athletes in particular, they get a lot of extra attention because they are transferring and they are away from friends and family. UTEP goes the extra mile to become that student's family or resource center so they do not feel so isolated."

Dayana says the similarities go beyond entertainment, food and celebrations—the culture of El Paso and how people interact with each other is what takes her back to her hometown of Naranjito. "It's similar to how people behave," Dayana says. "You feel like more of a family, everyone is really friendly and they worry about you. The culture, the food and just the people are similar. The United States is nothing like Puerto Rico, but I didn't know that there was so much Hispanic culture here. I feel at home."

EN BREVE

Mientras que UTEP presume servir a una demografía estudiantil mayormente hispana, pocos estudiantes atletas vienen de países hispanohablantes. En 2014, 52 estudiantes atletas en UTEP eran extranjeros, 11 de ellos originarios de países hispanohablantes.

Algunos de ellos dicen que dada la locación de la universidad y la presencia de la cultura mexicana, su estancia en la frontera no ha sido tan difícil, "Te sientes como en familia, todos son amigables y se preocupan por ti", dice Dayana Acevedo Rios, de Naranjito, Puerto Rico, y estudiante de tercer año juega en el equipo de volleyball. "La cultura, la comida y la gente son muy parecidas. Estados Unidos no es nada como Puerto Rico, pero no sabia que había tanta cultura hispana aquí. Me siento como en casa".

Ademas de las semejanzas culturales, estudiantes atletas se encuentran rodeados de gente que habla su mismo idioma. "Muchos de nuestros profesores hablan español, así es que muchos de nuestro asistentes hablan español y la mayoría de nuestras computadoras son bilingües. Tomamos en cuenta el echo, de que algunos estudiantes no hablen ingles como primer idioma", dice Joanne Kropp, profesora de estudios de frontera.

Esto les ayuda a asimilarse mejor, asegura Kropp, y dice que UTEP es la mejor opción para atletas hispanos.

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Go to utep.edu/union/reel to view our fall 2014 movie lineup and schedule! Films are every Thursday & Friday at 7:00 p.m., 1st floor of the Union Bldg. East.

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High Noon brings FREE outdoor* performances by local artists for students to enjoy between classes or during lunch. Weekly performances take place at noon at the UTEP Union Plaza Stage.

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*Subject to change due to weather.

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PERSIGUIENDO GLOBOS AEROSTÁTICOS

Por: Adelmar Ramírez
Diseño y Fotografía: Gabriela Grajeda

Sentado al pie de una fogata, Daniel Ríos cuenta la historia de un doblador de voces que ha perdido su propia voz. Daniel mismo habla diferente, no con la velocidad acostumbrada de un paisa; no con ese apuro por quitarle las riendas a la historia que cuenta. Parece que ha venido desde Colombia para contar esta historia, con trasfondo de música salsa en la radio. Ha causado que su público suspenda el comer y beber, aunque confiesa que vino a El Paso para conocer qué había más allá de las montañas de Medellín, expandir sus horizontes y aprender más sobre su oficio. "El hecho de ser una ciudad de la cual no sabía nada y no conocía a nadie se hizo bastante atractiva", él dice.

En 2012, a los 27 años, Daniel graduó de la maestría en escritura creativa de UTEP con el compendio de relatos: "Frases que se escriben en la nevera", donde se incluyen, además de la historia del doblador de voces, un payaso triste que no puede dejar de sonreír, rinocerontes que comen galletas de soda y niños que le recortan los ojos a las fotos de sus vecinos.

Durante su estadía en UTEP, participó como editor de la revista Rio Grade Review, siendo ésta la semilla para la creación de la revista Coroto, la cual fundó acompañado de Daniel Centeno, Diego Bustos y Lourdes Cárdenas.

Ahora, Daniel dirige un proyecto en BorderSenses llamado "Memorias del Silencio". Se trata de impartir talleres de creación literaria a inmigrantes trabajadores del campo que se encuentran cursando sus estudios de GED. Por medio de cuentos, poemas y ensayos refuerzan el pensamiento crítico y al final, los mejores textos son publicados en un libro que se edita anualmente.

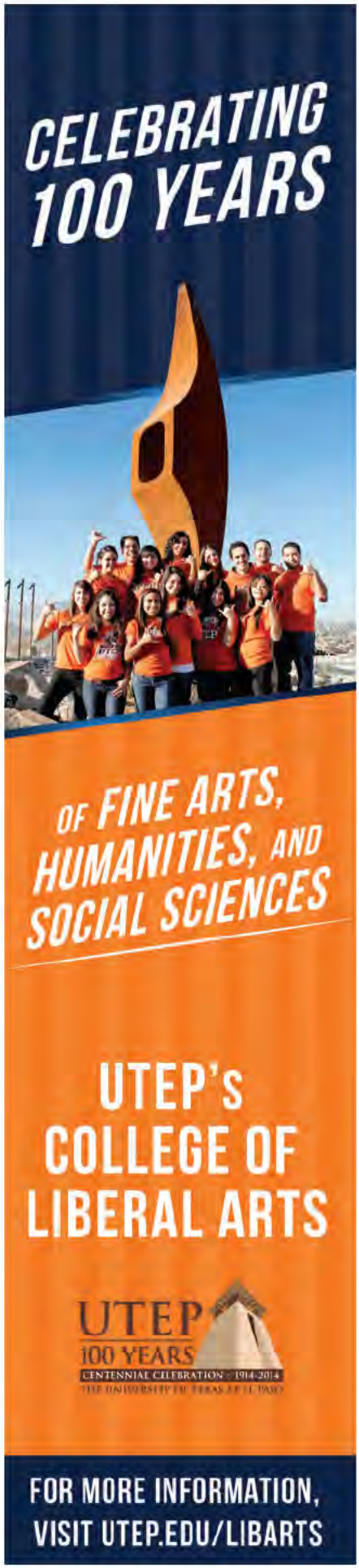
Lo más gratificante del proyecto es, según comparte Daniel, que sus estudiantes son en su mayoría personas mayores que habían abandonado la escuela y ahora están retomando sus estudios, aunado al hecho de que frecuentemente se sorprenden ellos mismos al descubrir un talento que no sabían que tenían.

"Eso, sin duda, no tiene precio", dice Daniel y sonríe como si los estuviera viendo. "Lo otro es verlos reaccionar cuando encuentran sus nombres en un libro y se los muestran a sus familias. Ahí es cuando todo adquiere sentido".

Antes de comenzar la entrevista, Daniel contó que de niño, en año nuevo, solía perseguir por toda la ciudad globos aerostáticos caseros con un espejo, con la esperanza de atraerlos. "Memorias del Silencio" ha logrado impregnar estas ansias de alcanzar lo lejano, lo que parece inalcanzable para los inmigrantes y personas adultas, usando este otro tipo de espejos.

IN BRIEF

Daniel Ríos is the director and editor of "*Memorias del Silencio,*" a BorderSenses project that provides creative writing workshops for migrant farm workers. Daniel co-founded the literary magazine Coroto after editing the Rio Grande Review while working on his MFA at UTEP.



EQUALITY &

REPRESENTATION

RENOWNED PROGRAM INSPIRED BY CHICANO MOVEMENT

BY: LORAIN WATTERS | DESIGN BY: DAMIAN BALDERRAMA

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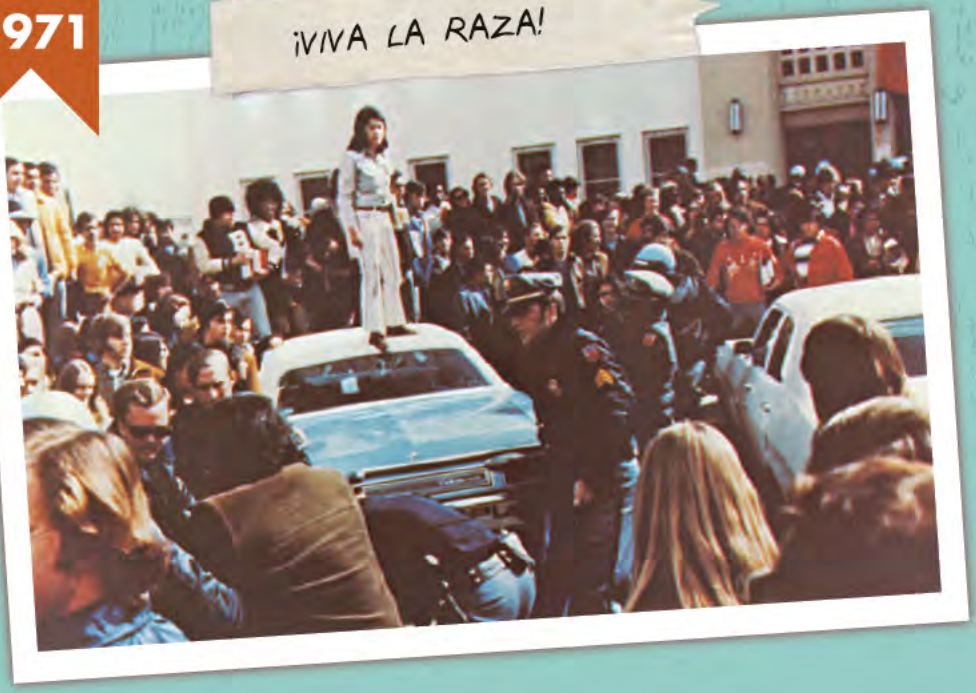
UTEP 1971



Classrooms are empty and the halls are eerily silent on Friday, Dec. 3,1971. Professors stay in their offices as the shouting in the distance grows louder. Outside, the sun beats down on the backs of more than 3,000 students crowded around the Administration Building at UTEP, textbooks and brown handbags in one hand while the other hand forms a fist in the air. Sirens wail off the stucco walls as police officers try to arrest the students. A school bus arrives to escort these students down to the city jail, but a group pops the tires and they begin climbing to the top of the bus, their voices getting louder. Snipers are in the ready position, taking aim from atop the building at the protestors down below, waiting for the signal to begin shooting. Despite this impending danger, students continue to shout, "Viva la raza! Viva la raza!" (Long live the people).

The stirrings for this protest began on March 6, 1970, when students at Roosevelt High School in Los Angeles walked out of their classrooms to protest educational inequalities among Chicanos, a trend that would continue throughout the country, including at the University of Texas at El Paso.

By June 1970, a group of students at the University of California in Santa Barbara drafted the Plan de Santa Barbara, which is considered the manifesto of Chicano studies, and called for equality and representation at the higher education level.

"They made a blueprint and essentially developed how a Chicano studies program would develop at other universities throughout the nation. Students, in particular those involved with Movimiento Estudiantil Chicano de Aztlan, were involved in this model by developing courses and eventually developing the program," says Dennis Bixler-Marquez, professor and director of the Chicano Studies Program at UTEP. "The university here was very reticent. We started the program in 1970, the same time that UT Austin did, so we both are the oldest Chicano programs."

Felipe Ortego, a teacher at Jefferson High School, came on board with the movement and was the founding director of the program. "The program was not getting support from the administration, and eventually that led to the takeover of the Administration Building by the students," Bixler-Marquez says. "Part of it had to do with the fact that this was during the '60s and '70s—the Vietnam War was happening—and situations like these were happening at other universities. It was a very turbulent period."

Students were demanding better support for Chicano studies because they felt they were not getting proper representation. "The UT System, under the leadership at that time, was very wary because of La Raza Unida Party, which was seen as a threat coming from the left," Bixler-Marquez says. "Some of the attorneys and businessmen who supported La Raza were protesting at the front and relaying stories, but no one was paying attention to who was on the roof of the Administration Building. There were snipers, the Texas Rangers, ready to shoot students down. This was happening right after the National Guard shot at the students in Ohio at Kent University. This was very, very real, the violence that accompanied some of these demonstrations and protests, not to mention city riots. They had no problem whatsoever shooting the students when someone gave them the green light."

Bixler-Marquez was an undergraduate student at UTEP from 1968-1971 and worked as a graduate student between 1971-1973 with the National Teacher Corps. "We didn't have an educational arm in this kind of movement. This was part of the war on poverty by LBJ (President Lyndon Baines Johnson). Various programs that sought to improve communities in terms of economic development, educational development, social services, better police services, etc., were all based right here in the college of education," he says.

Before Chicano studies became a program, courses on the subject were offered in other academic departments. If a student wanted to take Chicano history, they had to go through the history department. "We had that situation here. I was director of Chicano studies in '78-'79. I had gone to school in Stanford and came back. When I came back here, the program was still very much the same—the same bare

"THERE WAS ONE COURSE THAT WAS BEING OFFERED WHEN I CAME, AND ONLY OFFERED ONCE IN A WHILE. NOW, WE OFFER MORE THAN 80 SECTIONS FROM THIS PROGRAM." -DENNIS BIXLER-MARQUEZ

bones," Bixler-Marquez says. "There was a secretary, but there was no operational budget to do much, but most of all we didn't have any courses."

Before Bixler-Marquez took over the program, then political science professor Roberto Villarreal was in charge and he created the Chicano studies major along with three to four academic minors. However, courses were still missing from the program itself. "There was one course that was being offered when I came, and only offered once in a while. Bixler-Marquez says "We never had the budget to hire someone to teach part time. Now, we offer more than 80 sections from this program," Bixler-Marquez says.

As the program grew, so did the number of Chicanos being hired to teach the classes, and eventually, a more diverse pool of individuals were becoming involved with the program.

"You can take a course in Chicano studies in English from an Austrian professor—which shows you how much the discipline has grown worldwide, but it is just as important that we have in the same department a Chicano teaching Shakespeare. I consider that a tremendous level of development," Bixler-Marquez says. "Not all departments can be like that, but it has helped in some degree that we have also gotten people who are not Chicano, Latino or Mexican, who are interested in the discipline and have been hired—like doing Chicano art. We don't want the doors closed."

The program currently offers 22 sections of Chicano studies courses online, which were developed within the past two years. Eventually, the program will offer a Chicano studies major online. "Now, many of our graduates are in key positions—attorneys and judges. We have student organizations like the Chicano Pre-Law Society to help students into law school," Bixler-Marquez says.

The Chicano Pre-Law Society was formed to cater to a specific group of individuals entering law school, who were not being represented in the work force. "These groups were to get people educated, take the right courses that would get them into law school, medical school, etc. We also have the Mexican Civil Engineering Society—they recruit at high schools and make sure that those who want to be engineers look like the recruiters," Bixler-Marquez says.

For Bixler-Marquez, the engineering college has been responsive and was a key group during the Chicano rights movement. "We wanted to open doors that were not open before. Many of them were not open because of the quality of education that was being offered at the public schools, the counseling that was done late in students' high school years," he says.

This initiated the formation of a tutorial center on campus. "We recognized the problem, and eventually the state voted to allocate funds and acknowledge that students needed these tutorial sources. It wasn't until the mid '70s that we had a community college," he says.

Ricardo Cortez graduated from UTEP in 2009 with a double major in Chicano studies and political science. "I wanted to learn more about my culture, that was the foundation. I wanted to learn about who I am," Cortez says. "We grow up in El Paso and it seems homogenous. The concept of being Mexican-American, Latino or Chicano is based on living the music and food, that is the extent of their knowledge of being Mexican. I wanted to learn more about it besides everyday life."

Being interested in the history of his people and becoming familiar with ideologies and the philosophies with other countries led Cortez to pursue his double major. "When I graduated there were only two other people who were also political science and Chicano studies majors. It's not your traditional type of study," Cortez says.

After graduating from law school in 2013, Cortez took the bar exam in February and received his results in May, allowing him to begin the process of applying to law offices. "My girlfriend was already a practicing attorney when we met in law school. So while we were dating, she got a job in New York and invited me to come with her. I moved up here because of her and the work she was already doing.

—Dr. Dennis Bixler-Marquez

Eventually I sent my resume to an office in New Jersey and they called me back within two days," Cortez says.

As Cortez has progressed in his legal career, he has encountered instances where his Chicano studies degree plays a part. "There was a case, where the person's defense attorney did not inform him of the collateral consequences while pleading guilty, especially in relation to his immigration status," Cortez says. When the individual wanted to apply for citizenship or receive the equal rights of a citizen in the United States, he was denied because he had pled guilty. "Everything is tied together in the sense of how Chicanos have affected the landscapes of the law or how it has affected us because of the particular circumstances they are in," Cortez says.

The Chicano Studies Program has two major events in public programming—the Hispanic Heritage Celebration, which begins in September, that works with other departments on campus to provide events and opportunities for students to see Hispanics who are successful in the variety of departments, and the Cesar Chavez celebration that takes place every spring. One of the dimensions of the Chicano Studies Program is civic engagement. Students are encouraged to give back to the community and that, in whatever they may do, they are meeting the needs in the community. "We work with the local farmers and do fundraisers like the sock drives. Of course, we accept canned goods, but the reason we do the sock drives is because that is the one thing farmers ask for. When you're out in the field, you want clean socks," Bixler-Marquez says.

Bixler-Marquez says UTEP's Chicano Studies Program is at the forefront of the nation, and offers research fellow programs, where social scientists come from other countries to study.

The Chicano Studies Program has welcomed scholars from El Colegio de la Frontera Norte (Tijuana, Mexico) and the Instituto Nacional de Antropología e Historia in Mexico City, universities in Slovakia, Hungary and Cuba, as well as Dr. Sang-Rae Lim from the University of Pusan in South Korea, who just published a book about Chicano studies in Korean for the program there. "Now, word has gone around that we are the place to do this—they don't go to UT Austin or San Antonio to learn about Chicano studies. There was a high school in L.A. that approached us to help them with their program," Bixler-Marquez says. "It is a big dimension that no other Chicano studies program has in the country."

The Chicano Studies Program has also established The Mexico Research Network, which funds faculty from both the U.S. and Mexico. "If someone from here needed to go to Puebla, Mexico, to do research or have someone from there come here and do research at our library, such as on the Bracero program, they can," Bixler-Marquez says. "They will receive grants for the various projects that they set out to do."

The Bracero program began in the 1940s to bring in manual laborers from Mexico to address labor shortages that were happening in the U.S. due to World War II. "We found the files in a small town in Mexico, digitized everything and now both universities, here and in Ciudad Juárez, have access to those files. Many come and do research because their families were a part of that experience," Bixler-Marquez says.

The Chicano Studies Program at UTEP now functions like that of the UT Austin's Center for Mexican-American Studies or the UCLA Chicano Studies Research Center because of the research components. "We have a research working group, or a permanent seminar as they call it in Mexico. Experts or people who have the same area interests will come together and function like a professional organization by holding meetings. We have universities in Mexico and across Texas who will send representatives here to meet with us, but that has changed recently because of restrictions, so we meet by Skype now," Bixler-Marquez says.

The research working group began when an increased number of women were being killed or disappearing in Juárez. These scholars came to the university to find out what type of research was needed. "We offered the first certificates for faculty on both sides of the border so they could take that information, make the courses and be prepared on that subject matter when offering the class at the university," Bixler-Marquez says. "Right now we have published eight books, a journal and have produced three documentaries, which has exceeded any other department on campus." One such documentary was "Señorita

Extraviada," a 10-year follow-up on the violence in Mexico, led to another documentary on a family, whose daughter was killed and they had to flee Cd. Juárez because of the violence and the imminent threat that they were facing. "So this group deals with violence, gender and culture on the border. We look at both sides. Right now, we have a team of people who are doing research on the people who have fled northern Mexico because of the violence and seeing how they have adapted since," Bixler-Marquez says. "Some might have post-traumatic stress disorder. One of the staff members here is actually a refugee of the violence."

The program currently has 30 academic majors and minors with the end goal of getting academic departmental status. "We have already asked for permission from the administration. We need money to hire full-time faculty and that can build on making a master's program," Bixler-Marquez says. "It's time for us to move in that direction, we should be leading not following Pan Am, San Antonio or Austin. If we can't do that, what's the sense of talking about our demographic?"

Laura Bolanos, academic advisor for the College of Liberal Arts, graduated from UTEP in 2008 with a double major in Chicano studies and history. She is now working on her doctoral degree in educational administration. "The main reason I got into Chicano studies was because my own parents were born here in the states and they were teenagers in the '50s. They would go outside to play tetherball in the corner or kickball in the street, and they were chastised by immigration every day," Bolanos says. "They made it a point that whenever they did have children that they were going to assimilate us as much as they could and immerse us into this Americanized way of bringing up your kids."

Bolanos' parents did not want their children to suffer, which led to the lack of education about their ethnic background. "I chose Chicano studies so I could learn about those missing pieces. When I came to UTEP, I made it a major and I was able to fill in the blanks. It was something that I couldn't learn about in school because it wasn't there. We learned everyone else's history, but we weren't represented in that area," Bolanos says. "At the university level, I started to learn some amazing things that I couldn't learn growing up because it wasn't taught. My family was very Americanized—we went on family vacations, spoke English at home and my Spanish to this day is still pretty bad."

Bolanos acknowledges that people fought hard to change the belief system on campus. By doing so, Chicanos as a whole made a difference in the country. "It was a way to be proud to be an American without sacrificing identity. I want to teach my kids that too, because it seems like with every generation something is lost and now I am able to teach them what I was barely learning," she says.

Bolanos also volunteers during her time at UTEP, working with people in the colonias (undeveloped settlements) and Los Comadres de Las Americas, (an organization that promotes connections between Latinas). "I was able help a lot of people who weren't doing well by collecting things, like household items, for them. I think it's important to continue to do my part. I think that students are successful when they see themselves in those who are teaching them," Bolanos says. "We have to raise ourselves up and through education we can do that. We are the largest growing minority and out of that group, the biggest demographic are Mexican-Americans. So we have to do more because we are going to define the future and if we're not educated it's going to be hard to do."

As an advisor, Bolanos says she can mentor students with any problems they may encounter, some of those being cultural. "Some students have parents who are very old school. They don't see the value in education or in a degree. To them, they want their children to find a good job, get married to a good wife—there is still backward thinking," she says. "My goal is to inspire as many students as possible to go forth and prosper. Here in El Paso, it is a bit different since we are primarily Hispanic. We don't see things that other people might see in other parts of the country, but at the same time, there are a lot of needs that this particular demographic requires."

Bolanos says she believes that the program should continue to grow with an addition of newer courses on diverse topics. "There's nothing wrong with being a part of the dominant culture, so to speak, but you should never forget your roots or where you came from because we all came from somewhere," she says. "We lose that all the time, but these courses help to remind people to be mindful that we are part of this country and we did a lot to further its growth and we're going to continue on."

EN BREVE

En el 3 de diciembre de 1971, más de 3,000 estudiantes se unieron afuera del edificio administrativo de UTEP por la misma causa a gritos de "¡Viva la raza!" a pesar de los policiales que estaban preparados con armas. "Ellos hicieron la plataforma y desarrollaron como un programa de estudios chicanos de diseñara en las universidades por la nación. Estudiantes, particularmente los envueltos en el Movimiento Estudiantil Chicano de Aztlán, fueron involucrados en este modelo por desarrollando los cursos y finalmente el programa", dice Dennis Bixler-Marquez, profesor y director de Programas de Estudios Chicanos en UTEP.

Bixler-Marquez dice que Chicanos en UTEP no estaban recibiendo el apoyo de los administrativos, así que los estudiantes tomaron la situación en sus propias manos y protestaron fuera del edificio de administración.

En ese entonces, antes de que estudios chicanos se convirtió en un programa, cursos en el sujeto solo se ofrecían bajo otros departamentos académicos, como historia. Antes de Bixler-Marquez se encargo del programa, el profesor de ciencia política Roberto Villareal fue encargado y construyo el estudio como parte de los títulos ofrecidos por la universidad.

El programa actualmente ofrece 22 secciones de estudios chicanos por Internet, cuales se han desarrollado entre los últimos dos años. Bixler-Marquez considera el programa aquí en UTEP uno de los más importantes de la nación. El programa también a establecido la Red de Investigación de México que aborta fondos para que la facultad pueda hacer investigaciones en México. Actualmente, el programa funciona como el de UT Austin o UCLA por los componentes de investigación. "Tenemos un grupo de investigación permanente en México. Expertos que tienen los mismos intereses se unen y funcionan como una organización profesional. Tenemos universidades en México y otra vez de Tejas quienes mandan representantes aquí", dice Bixler-Marquez.

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UN **VENEZOLANO** CON ALMA DE **MEXICANO**

POR: **ADELMAR RAMIREZ** DISEÑO: **DAMIAN BALDERRAMA** FOTOGRAFÍA: **JUSTIN RODRÍGUEZ**

Sus amigos dicen que es un mexicano disfrazado. A sus 39 años, Daniel Centeno, ya es uno de nosotros: come todo con chile y habla a trote. Luego de haber creado en Venezuela y haber atravesado el Atlántico para recibir un doctorado en periodismo en la Universidad Complutense de Madrid, vino a El Paso sin saber que este desierto le deparaba su oasis.

En el 2012, presentó su tesis para la maestría de escritura creativa en UTEP, "A petición del público", una novela donde narra las experiencias de un bolerista Venezolano en decadencia. Igual, "Periodismo a ras del boom: otra pasión latinoamericana de narrar", es obvio el interés que tiene por la manera en que la música, el periodismo y la literatura convergen, mismo que traduce en sus textos en sonatas, incluyendo temas que inevitablemente terminan en contraste.

En la infancia, su libro de cabecera fue "Don Quijote de la Mancha". Detrás de un aparador, vio los varios tomos de pasta dura y le pidió a su papá que lo comprara. Esto le costó. Durante varias sesiones de tardes calurosas, mientras su papá se mecía en una hamaca, Daniel le leyo en voz alta. Así, sin darse cuenta, estaba dictando su primera clase de literatura.

Durante su carrera como profesor, ha impartido clases de periodismo, literatura y, actualmente, de español en el departamento de lingüística en UTEP.

Más afin de sus intereses literarios y editoriales, coordina la Revista de Literatura Mexicana Contemporánea y el congreso de mismo nombre, ambas referencias obligadas en el brazo mexicanista de la academia, donde se ha dedicado a bajar los costos totales del encuentro y al mismo tiempo ha conseguido las mejores críticas nacionales e internacionales. "Sólo basta darle un repaso a los medios y blogs de la red para comprobarlo", dice Daniel. "Puedo asegurar que esto no es un rasgo del que puedan presumir otros congresos".

Trayendo especialistas y visitantes de universidades sobresalientes en Estados Unidos y México, afirma: "Es una manera de poner a la ciudad en el mapa, en este caso, desde el punto de la alta calidad académica y cultural que El Paso puede ofrecer".

Daniel menciona que UTEP lo ha ayudado a crecer; que se siente paisano al caminar los pasillos del departamento de lingüística, ya que los doctores María Socorro Tabuenca, Fernando García Núñez y Luis Arturo Ramos, lo han tratado como si estuviera en su propia casa. Sí, Daniel Centeno es la cara mexicana de Caracas.

IN **BRIEF**

Originally from Venezuela, Daniel Centeno now considers himself a part of the border community—a Mexican in disguise as his friends call him. Centeno, Spanish professor at UTEP, manages the literary magazine Revista de Literatura Mexicana Contemporánea, along with the yearly conference that brings scholars from all over the world to the university to discuss contemporary Mexican literature. "It's a way to put the city on the map, in this case, to highlight the quality of scholarly work and culture El Paso has to offer," he says.

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Diarios de Motocicleta

Por: Adelmar Ramirez * Diseño e Ilustración: Damian Balderrama

"El motivo del viaje fue la inquietud de saber qué es lo que la vida y el mundo tenía que ofrecernos". -Ulises García Soto

Hay una cita de Miguel de Unamuno que dice: "Se viaja, no para buscar el destino, sino para huir de donde se parte". Pareciera que Ulises García Soto va en contra de esto, haciendo del acto de viajar su propio destino. En 2010, emprendió un viaje desde Ciudad Juárez hasta Bolivia, en motocicleta. Este viaje, con una casa de acampar, escaso dinero y un acompañante—Alejandro Salazar—fue inspirado por la lectura del Che Guevara, Giuseppe Garibaldi, John Reed y Alexander Humboldt. Definitivamente no se trataba de huir.

"El motivo del viaje fue la inquietud de saber qué es lo que la vida y el mundo tenía que ofrecernos. Sabíamos que la vida tiene algo más interesante que nacer, crecer, reproducirse y morir. Queríamos salir de la repetición eterna de un ciclo monótono. Queríamos aventuras, vivir la vida, hacer realidad las aventuras de los libros", dice Ulises.

Ulises obtuvo en 2012, a sus 25 años, una doble licenciatura en psicología e historia en UTEP, y ahora es docente en escuelas primarias, pero sin duda el ha hecho historia. No solo por un viaje que implicó pasar hambre, dormir a la intemperie—en gasolineras, centrales de autobuses, plazas públicas—y decirle adiós a su motocicleta para poder cruzar el golfo del Darién y seguir a pie. El viaje despertó en él, quizás al ver la pobreza extrema de Nicaragua, adentrarse en la cultura nativa de Guna Yala en Panamá, al trabajar cortando y cargando fierros para pagar hospedaje, una sed de cambio que trajo hasta El Paso, donde se hizo parte del Movimiento de Regeneración, con la esperanza de cambiar a México a través de la participación ciudadana.

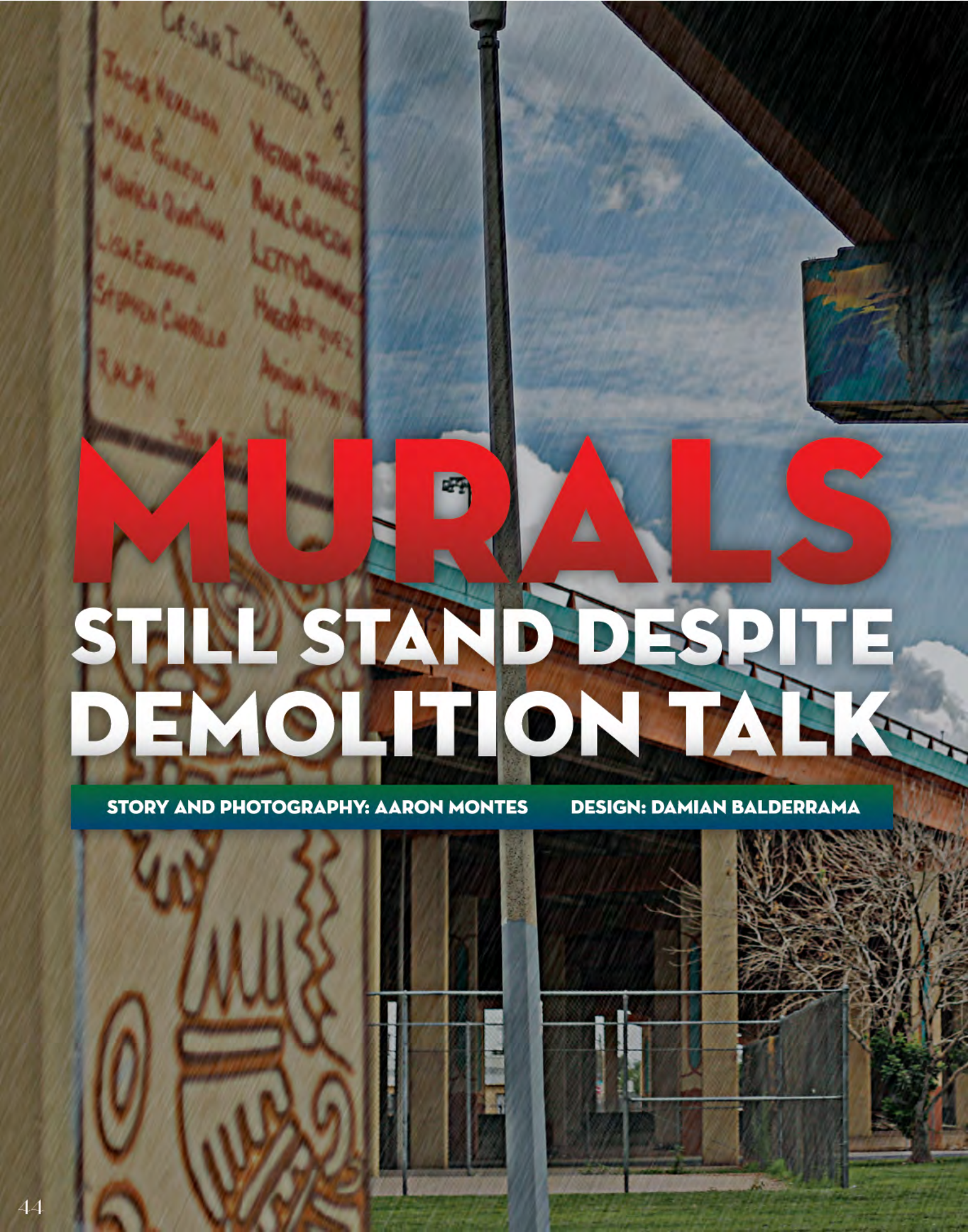
"Dentro de MORENA hay una secretaría de mexicanos en el Exterior y Política Internacional. Yo trabajo en esa secretaría y nos encargamos de internacionalizar nuestro movimiento, de hacer contacto con otras organizaciones que comparten nuestros ideales en todo el mundo", dice Ulises.

Ulises entiende que es inevitable ha preguntar cómo es que se puede cambiar un país estando en otro, pero él dice que es lógico que los que tuvieron que emigrar por falta de oportunidades se organicen y busquen mejorar las condiciones de vida en México. "Hay también otras ventajas de organizar comités en Estados Unidos pues algunos mexicanos han logrando una posición económica mejor, tienen acceso a educación y a la cultura y sobre todo están mejor informados que muchos en México sobre lo que pasa en el país. En México, se vive un cerco informativo a la población increíble", dice Ulises.

En una de esas fotografías que las mamás tienden a sacar en las reuniones familiares, Ulises, de bebé, aparece dormido en lo que podría ser un terreno baldío. Junto a él, solo una barda y esbozos de árboles. Ese, sin duda, es el resumen de Ulises hasta el día de hoy: alguien tan pegado a la tierra que parece brotar de ella.

In Briefs

Ulises García Soto is a 2012 UTEP graduate in psychology and history. He traveled from Ciudad Juárez to Bolivia by motorcycle, and after coming back, he set about trying to help change his community. Through the political movement of MORENA, he sets out to internationalize their ideals through citizen engagement outside of Mexico. He is currently an elementary school teacher.



MURALS STILL STAND DESPITE DEMOLITION TALK

STORY AND PHOTOGRAPHY: AARON MONTES DESIGN: DAMIAN BALDERRAMA

Since 2008, the murals that lie beneath the Spaghetti Bowl in South Central El Paso have been considered for removal due to the Texas Department of Transportation's intent to build two new ramps between Interstate 10 and U. S. Highway 54 to alleviate traffic between the interstate and the Cesar Chavez Border Highway.

Muralists and the Lincoln Park Conservation Committee have battled with TxDOT to prevent the demolition of the Lincoln Center and the area around it.

On October 1, 2013, TxDOT, who owns the Lincoln Center and the right of way underneath the interstate, agreed with local preservation leaders that it would postpone the demolition for one year. The agency asked only that the preservation leaders find a government entity to own and manage the center.

On May 20, TxDOT hired contractors, who then setup a chain-link fence around the center, which spurred a dispute between the community and TxDOT. Since that incident, the city has stepped in and out of the disagreement, but has acknowledged its capacity to aid the conservation committee.

Miguel Juarez, a doctoral student in borderlands history who is on the Lincoln Park Conservation Committee, says members will continue to protect the center and all that is in the area. "It's an entire community that wants this," he says. "It's a lot of people who are taking it upon themselves to do what they can with who they know to make this change."

Local artist Lupe Casillas, who has painted murals for the Ysleta Independent School District, says that the area and the history of the center, which includes the murals, are a reflection of Mexican-American history. "This was the first place Mexican-American artists could showcase their art," she says. "If they tear this center and area down, it would be a tragedy for our history." Casillas also says that such action would send a message that El Paso does not respect its history.

The earliest mural dates back to 1981, when Bobby Adauto, the director of the Lincoln Center at the time, asked an artist named Felipe Adame to paint a mural on what would be the first column under the freeway.

There are 42 murals located in the Lincoln Park area that were painted in the early and late '80s. More were added in the late '90s and early 2000s. There have also been some added recently between 2007-2011.

Most of the murals are aligned with a theme, says local artist Gabriel S. Gaytan, who has painted the four latest murals. He said that in the first columns, the theme is the Chicano and Civil Rights movements, and the other columns depict Mexican-American culture. Gaytan says the Lincoln Center, a 100-year-old building that has been around since the beginning of the 20th century, is the perfect place to have a Mexican-American cultural center. "It can become a cultural center as it was for the community," Gaytan says. "It's good because it's central. People from the north, east, west and south can come and there's plenty of parking."

According to Gaytan, the murals are stories, ideas and carry many symbols that viewers need to consider to understand the work. "That's what I try to teach people, see the whole picture, then make your own decision," he says. One of his murals depicts a heart with its arteries extending all throughout the mural and below the heart it says: "Lincoln Park/El Corazon de El Paso/Chicano Park." Gaytan says that the extended arteries represent the lanes on the freeway and highway and how they all lead to the center.

He also says that had TxDOT been able to demolish the area, it would have had a bad effect on the community. The threat of demolition is what brought people together to stand for the center. "It would have been devastating to the community around the park and a lot of groups around El Paso," he says. "I think that had to happen for people to get off their couches and go out there to do something."

EN BREVE

Desde el 2008, los murales debajo el Spaghetti Bowl en el sud-centro de El Paso ha sido sujetos de eliminación con el intento del departamento de transportación de construir nuevas rampas que se conectaran a Autopista Interestatal 10. TxDot igual quiere de construir el Lincoln Center, el edificio de 100 años que antes era una centro recreativo.

Muralistas tanto como el Lincoln Park Conservación Comité se han puesto a contra de TxDot para preservar lo que algunos dicen es una reflexión de la cultura mexicana-americana. "Este fue el primer lugar donde artistas mexicano-americanos podrían exhibir su arte", dice Lupe Casillas, una artista local. "Si destruyen el centro y la área alrededor, seria una tragedia para la comunidad". Casillas dice que esto mandaría el mensaje que El Paso no respeta su historia.

Gabriel S. Gaytan, un artista local, piensa que el centro y los murales se pueden utilizar como un centro cultural. Los primeros de 42 murales se diseñaron en 1981. Los más recientes de colocaron durante 2007-2011.

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