



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course Information:

Copy and paste current course information from Class Search/Course Catalog.

Table with 4 columns: College/School, Department, Prefix, Title, Units. Values: Herberger Institute for Design and the Arts, Music, MHL, Music and Politics at the U.S.-Mex Border, 394, 3.

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials (Required)

Course description: Examines the role of music in mediating the consequences of the U.S.-Mexico encounter, especially at the border, and in the creation and mediation of personal, ethnic, regional, national and transnational identities.

Requested designation: Mandatory Review: (Choose one)

Cultural Diversity in the United States-C

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact Information:

Name Adriana Martinez Figueroa E-mail amart157@asu.edu Phone 443-350-5818

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Heather Landes Date:

Chair/Director (Signature):

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA		
CULTURAL DIVERSITY IN THE UNITED STATES		
YES	NO	Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

Course Prefix	Number	Title	General Studies Designation
MHL	394	Music and Politics at the U.S.-Mexico Border	C

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1. The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	The course examines the historical development of the U.S-Mexico border region and its musical cultures. It examines Mexican and Mexican-American cultures and their impact on the border region as well as mainstream U.S. culture.	Course objectives include: a) Know the main historical events, political and cultural issues that affect the U.S-Mexico border. b) Know some of the principal musical cultures of the U.S.-Mexico border, including genres, stylistic features, representative performers and composers, and specific works. c) Understand how music articulates issues of belonging, ownership, and identity. e) Think critically about music and its place in culture, and articulate your thoughts clearly in oral and written form. (Syllabus, p. 1) Weeks 1 and 2 examine the history of the border region starting with colonial history, and including the Mexican War and modern history (See p. 5 course schedule); Weeks 11-13 examine Mexican migration to the U.S. including history, economic issues, and cultural impact (See p. 6 course schedule); reading list, p. 8-9

<p>2a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p>	<p>The course is focused on Mexican and Mexican-American music and culture and their impact on both sides of the border region and beyond. The course compares Mexican, Mexican-American, and mainstream U.S. cultures and their reactions to important economic and political issues as seen through music. All genres examined compare the development of the genre on both sides of the border.</p>	<p>See Syllabus, p. 1, course objectives, a) and b) Week 5 examines conjunto tejano and then conjunto norteño; Week 6 examines the history of mariachi in Mexico and then its expansion in the U.S.; Week 7 examines the history of corrido in Mexico and then its use in the U.S.; Week 10 examines the issue of the drug trade in Mexico and its cultural manifestation in narcocorrido, and the popularity of the genre on both sides of the border; Weeks 11-13 examine the economic and social issues motivating immigration from Mexico to the U.S. and its impact including musical examples; Weeks 13 and 14 examine views of the other in popular music of both sides of the border; Week 15 examines binational artists (See course schedule, p. 5-7).</p>

MHL394**Music and Politics at the U.S.-Mexico
Border**

MW 10:30-11:45

Music W121

Spring 2016

Dr. Adriana Martínez
(443) 350-5818 (Cell/Home)
Office hours: By appointment
amart157@asu.edu

Course Description

As one of the primary means through which identities are constructed, mediated and performed, music plays a crucial role in mediating the consequences of the U.S.-Mexico encounter, especially at the border. This course will examine how music participates in the creation and mediation of personal, ethnic, regional, national and transnational identities.

Course Objectives

By the end of this course, you will:

- a) Know the main historical events, political and cultural issues that affect the U.S.-Mexico border.
- b) Know some of the principal musical cultures of the U.S.-Mexico border, including genres, stylistic features, representative performers and composers, and specific works.
- c) Understand how music articulates issues of belonging, ownership, and identity.
- d) Listen to music of all periods and styles with greater insight and appreciation.
- e) Think critically about music and its place in culture, and articulate your thoughts clearly in oral and written form.
- f) Understand and effectively use music terminology.
- g) Become aware of the function of music in its social and historical context.

Blackboard and E-mail Policy

- a) This class has a site in the Blackboard system. Important announcements, procedures, assignments and materials will be available only through this site. You must register on the site as soon as possible and check it regularly for updates.
- b) I will use your asu.edu e-mail for important announcements and other information, unless you specify another address I should use. You are responsible for checking your e-mail periodically.

Textbook

There is no textbook for this class. We will rely instead on the readings listed in pp. 8-9, which are available in the library or will be provided to you via Blackboard.

PLEASE NOTE THAT ALL OF THE FOLLOWING MUST BE COMPLETED IN ORDER TO OBTAIN A PASSING GRADE IN THIS CLASS.

Classwork and Participation (200 points)

- a) The course is designed to be a collaborative learning experience. There will be group projects and discussions as well as individual work during class sessions. Your participation in these will be graded daily when you are present; therefore it is in your best interest to complete such assignments promptly and diligently.

- b) All work assigned during class will be graded for completeness, thoroughness, and mastery of the concepts and skills we will be learning. Graded work will be returned to you for study purposes; therefore, it is highly recommended that you use a folder or binder exclusively for this class to store all pertinent materials.
- c) Make-ups for class assignments will be given in case of an approved absence (see below), ONLY when the nature of the assignment allows it. Alternative assignments may be given to make up for a class activity. Please contact me in advance if you know you will be absent from class.
- d) Please note that cellphones, 2-way pagers, electronic games, calculators, mp3 players, and other such electronic devices cannot be used in this class and must be completely turned off. Only exceptions are laptops and tablets ONLY if used for note-taking. You will be asked to leave if you are seen using such a device or otherwise disrupting class, and the Office of the Dean of Students will be notified.

Assignments (300 points)

Homework (100 points)

- a) Short homework assignments will be given as necessary. Your knowledge of the assigned reading and musical excerpts will be essential to class activities and discussions. Late assignments will be penalized.

Content and Listening Quizzes (3, 25 points each)

- a) Two in-class quizzes and one take-home listening quiz will be given in class during the semester (see schedule below).
- b) You will not be allowed to use class notes or other outside materials to complete the quiz.
- c) Make-up quizzes will be given ONLY if you have advised me in advance that you will be missing from class or in case of a University-approved emergency.

Short Presentation (50 points)

- a) Every class there will be an opportunity for a class member to present a short (8-10 min) presentation on a key performer or composer, or on a short reading about the topic to be covered. Presentations on a composer/performer must include:

- Short biography
- Most important musical contribution(s)
- A musical example (45-90 seconds long)
- Bibliography of sources you consulted

Presentations on a reading must include:

- The author's main thesis or argument
- Summary of key points

- b) Multimedia to support your presentation (Powerpoint, Prezi, videos, etc.) are required. 3-4 slides of Powerpoint will suffice.
- c) You will submit a paper or electronic copy of your presentation for grading. Presentations will not receive a grade until this has been submitted.
- d) For biographical presentations, your sources must include: one internet source that is NOT Wikipedia, and at least one printed book.

Concert Report (75 points)

- a) You will attend (1) live performance of music that reflects the border experience. Please contact me IN ADVANCE of attending the performance to make sure it is suitable for this assignment.

- b) Submit the program and/or ticket stubs (if available).
- c) Submit typed, two-to-three page papers concerning the program attended. Your comments concerning the concert should incorporate professional terms and historical information you have learned in class. If you quote others, you must give the source in footnotes. There should be a balance of description and critique in these papers.
- d) The report will be due no later than a week after the event. Late papers will be penalized unless previously cleared by me.
- e) You may attend concerts with other classmates; however, each person must prepare and turn in his or her own report.

Exams (2, 100 points each)

- a) There will be 2 exams during the semester (see schedule below).
- b) Exams will contain multiple choice questions, short free-response questions, listening identification questions, and essay questions.
- c) If you have an excused absence on the day of the exam, you will be allowed to make it up, preferably in advance. However, make-ups will only be given within one week of the original exam date. Please contact me in advance if you know you will be absent during an exam day.

Final Project (300 points)

- 1) For your final project you will have three choices:
 - a) A written analytical research paper (5-8 pages, double spaced) on a musical topic of your choice; however, biographies are not accepted.
 - b) A lecture-performance (10-15 minutes). The musical work(s) to be performed (whether they are original or not) must be placed within their historical and social contexts during the presentation and through the use of program (or album liner) notes (1-2 pages). Programs will be handed in on the day of the performance. No late programs will be accepted.
 - c) An oral presentation (10-15 minutes) on a musical topic of your choice. Multimedia presentations (Powerpoint, videos, etc.) are strongly encouraged.
- 2) You may work individually or in teams. Teams must have no more than four individuals, all of whom must participate actively in the project. Please be advised that all team members will receive the same grade.
- 3) A typed, one-page project proposal will be due to me by the second month of class (see calendar below). Proposals will include names of all team members, a description of the project, topic, repertoire, and, a preliminary bibliography. I will meet with individuals or teams to refine the ideas and offer help.
- 4) A typed, minimum one-page progress report will be due to me one month before projects are due (see calendar below). Progress reports will include a revised description of the project, early drafts of written papers or program notes, and/or describe any problems or issues that have come up during your work. I will meet with individual teams if necessary to offer advice and revisions.
- 5) All written elements of the project must use MLA- or Chicago-style citations and bibliographies.
- 6) Projects will be graded for:

- a) Content: 70% (The relevance and focus of the thesis statement, how well it was researched and documented, and the degree to which original ideas and analysis are presented).
- b) Presentation: 30% (This includes spelling, grammar, visual presentation, organization, effectiveness, accurate and complete citations and bibliography, and overall quality).
- 7) A date will be assigned for each paper or presentation. Late projects will be penalized for every calendar day they are overdue. You are advised to switch with a classmate in advance if you know you will not be able to present on your assigned date.

Attendance Policy

- a) Because of the collaborative nature of the course, your regular attendance is essential to your success in this class. It is NOT possible to obtain a good grade in this class without regular attendance.
- b) Class will start and end promptly at the specified times. An official sign-in sheet for attendance will be provided; you will be counted absent if you do not sign in. You may not enter late or leave early unless cleared by me in advance. You will be counted absent if you leave early.
- c) You will be counted absent if you arrive more than 10 minutes late.
- d) Only University-approved absences are allowed. Please see the Academic Affairs Manual. <http://www.asu.edu/aad/manuals/acd/acd304-02.html> and <http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>
- e) You must contact me in advance if you know you will be absent from class. In case of emergency, call or email me as soon as possible.
- f) If you are absent, you are responsible for contacting me or a classmate to obtain class and homework assignments, and for checking the Blackboard site for announcements. All assignments will be due as soon as you return to class. Otherwise, the late penalty will apply.

Grading Policy

Classwork and participation:	200 points
Assignments:	300 points
Exams:	200 points
Final Project:	
Proposal (50 points),	
Progress Report (50 points),	
Finished Project (200 points)	<u>300 points</u>
	Total: 1000 points

A+: >969
A: 930-969
A-: 900-929
B+: 870-899
B: 830-869
B-: 800-829
C+: 770-799
C: 700-769
D: 600-699
E: 599 or less

Academic Honesty Policy

- a) You are expected to know and uphold the University’s policies on cheating and plagiarism. Please see the Student Academic Integrity Policy at <https://provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf> Academic dishonesty of any type will not be tolerated.
- b) Unless otherwise noted, all assignments are to be completed, prepared and turned in by you individually with no outside help or sources. Working in groups will be encouraged explicitly throughout the semester in certain circumstances. When in doubt about whether outside help or sources are allowed, contact me IN ADVANCE.

- c) Group projects that are designated as such will be completed in collaboration with and to the satisfaction of all the group members involved. All members must share a reasonable and equal part of the project. In case of a dispute amongst team members that may affect the final outcome of the project, please contact me as soon as possible BEFORE the project is due.
- d) In assignments where outside sources are allowed, teams or individuals (depending on the project) will not present other people's work or ideas as their own without proper acknowledgement in the form of footnotes and bibliographies. No exceptions.
- e) In case of academic dishonesty, the assignment will receive a grade of zero and the appropriate offices within the University will be notified.

Disability Support Services

It is a University policy to provide reasonable accommodations to students with disabilities. If you would like to request accommodations due to a physical, mental, or learning disability, please contact the Disability Resource Center office, Matthews Center building, 1st floor, phone 480-965-1234

Course Schedule

*PLEASE NOTE: I reserve the right to make changes to this schedule to accommodate unforeseen circumstances. Additional assignments may be given in class.

(See Blackboard for full citations of readings).

Week	Date	In Class	Short Presentation Topics
1	Jan 11	Class Policies; Elements of Music	
	Jan 13	U.S.-Mexico borderlands history and issues: pre-1900	Barrera, "U.S.-Mexico Border."
2	Jan 19	MLK DAY – NO CLASS	
	Jan 20	U.S-Mexico borderlands history and issues, cont. 1900-present	Porfirio Díaz
3	Jan 25	Music and Politics: theoretical considerations. Cultural ownership, identity, nationalism	Limón, "Introduction," <i>American Encounters</i>
	Jan 27	Music and Politics: continued	Pike, "Introduction," <i>The United States and Latin America</i> . Pachter, "American Identity." Kaufmann, "'Naturalizing the Nation'."
4	Feb 1	NO CLASS	
	Feb 3	Quiz #1 Research methods	
5	Feb 8	Conjunto norteño: Texas conjunto	Narciso Martinez Santiago Almeida Lydia Mendoza Valerio Longoria
	Feb 10	Modern conjunto norteño, conjunto influence	Conjunto Bernal The Texas Tornados

			Laura Canales Los Alegres de Terán Los Tigres del Norte Ragland, <i>Música Norteña</i> .
6	Feb 15	Mariachi: History, mariachi and Mexican identity Final Project Proposal Due	Mariachi Vargas José Alfredo Jiménez Jorge Negrete Pedro Infante
	Feb 17	Mariachi on both sides of the border	Lucha Reyes Lola Beltrán Nati Cano Linda Ronstadt Jauregui, “El mariachi.”
7	Feb 22	Corrido: History	Paredes, “Songs of border conflict.”
	Feb 24	Corrido influence	Cesar Chavez Agustín Lira Lalo Guerrero Martinez, “Tigers in a Gold Cage.”
8	Feb 29	Catch-up and review	
	Mar 2	Exam # 1 (Mid-term)	
9	Mar 7	SPRING BREAK – no class	
	Mar 9		
10	Mar 14	Narcocorridos: Drug trade issues	Chalino Sanchez
	Mar 16	Narcocorrido, cont.	Los Tucanes de Tijuana Jenni Rivera Valentin Elizalde
11	Mar 21	Immigration: History and issues	Johnson, “Immigration.”
	Mar 23	Listening assignment due Final Project Workshop	
12	Mar 28	Immigration: cont. Final Project Progress Report Due.	Maciel and Herrera-Sobek, “Introduction,” <i>Culture Across Borders</i> .
	Mar 30	Immigration in U.S. popular music	Woody Guthrie Red Hot Chili Peppers
13	Apr 4	Immigration in Mexican popular music	Paulino Vargas Juan Gabriel Maldita Vecindad Maná Molotov
	Apr 6	U.S. views of Mexico	Morris, “Exploring Mexican Images.”

14	Apr 11	Quiz #2 Final Project Workshop	
	Apr 13	Mexican Views of the U.S.; Binational artists	Santana Calexico Lila Downs Pepe Mogt
15	Apr 18	Binational artists	Madrid, "Navigating Ideologies." Hicks, "Transnationalism and Rights."
	Apr 20	Final Presentations	
16	Apr 25	Final Presentations	
	Apr 27	Catch-up and Final Review Research Papers Due	
17	May 2 9:50- 11:40 am	Exam #2 (Final, non-cumulative)	

Reading list

Note: Items in **bold** will be required reading for all students; other items are supplementary and include the short presentation topics.

Week 1 and 2: U.S.-Mexico borderlands history and issues

Ganster, Paul and Lorey, David. *The U.S.-Mexican Border in The Twenty-First Century*. Wilmington, Delaware: SR Books, 2007. 2nd Edition.

Barrera, Eduardo. "U.S.-Mexico Border as Post-NAFTA Mexico." In *Mass Media and Free Trade*. Edited by Emile McAnany and Kenton Wilkinson, 187-220. Austin: University of Texas Press, 1996.

Culture y Cultura: Consequences of the U.S.-Mexican War, 1846-1848, edited by Engstrand, Richard Griswold del Castillo, and Elena Poniatowska. Los Angeles: Autry Museum of Western Heritage, 1998.

Week 3 and 4: Music and politics theoretical considerations

Stokes, Martin. "Introduction: Ethnicity, Identity and Music." In *Ethnicity, Identity and Music: The Musical Construction of Place*, edited by Martin Stokes et al, 1-28. Oxford: Berg, 1994.

Limón, José Eduardo. *American Encounters: Greater México, the United States, and the Erotics of Culture*. Boston: Beacon, 1998.

Pachter, Marc. "American Identity: A Political Compact." In *Identities in North America: The Search for Community*, edited by Robert L. Earle and John D. Wirth, 29-30. Stanford: Stanford University Press, 1995.

Pike, Frederick B. *The United States and Latin America: Myths and Stereotypes of Civilization and Nature*. Austin: University of Texas Press, 1992.

Kaufmann, Eric. "'Naturalizing the Nation': The Rise of Naturalistic Nationalism in the United States and Canada." *Comparative Studies in Society and History* 40, No. 4 (Oct 1998): 667-678.

Week 5: Conjunto

Peña, Manuel. "Música fronteriza/Border Music." *Aztlán: A Journal of Chicano Studies* 21, nos. 1-2 (1992): 191-225.

Peña, Manuel. *The Texas-Mexican Conjunto: History of a Working-Class Music*. Austin: University of Texas Press, 1985.

Ragland, Cathy. *Música norteña : Mexican migrants creating a nation between nations*. Philadelphia, PA : Temple Univ. Press, 2009.

Ragland, Cathy. *The parallel evolution and cross cultural impact of Tejano conjunto and Mexican norteño music*. San Antonio, Tex. : Guadalupe Cultural Arts Center, [1998]

Week 6: Mariachi

Sheehy, Daniel. "Mexican Mariachi Music: Made in the U.S.A." *Musics of Multicultural America: A Study of Twelve Musical Communities*. New York: Schirmer, 1997: 131-154.

Jauregui, Jesús. "El mariachi como elemento de la cultura nacional." In *El mariachi: Símbolo musical de México*. México, DF: Instituto Nacional de Antropología e Historia, 1991: 73-91.

Week 7: Corrido

Heau, Catherine. "The musical expression of social justice: Mexican *corridos* at the end of the nineteenth century." In *Struggles for social rights in Latin America*, ed. Susan Eva Eckstein and Timothy P. Wickham-Crowley. New York: Routledge, 2003.

Paredes, Americo. "Songs of border conflict." In *A Texas Mexican cancionero: Folksongs of the lower border*. Austin: University of Texas Press, 1995 [1976]: 19-45.

Paredes, Américo. *With His Pistol in His Hand*. Austin: University of Texas Press, 1958.

Martinez, Jesus. "Tigers in a Gold Cage: Binationalism and Politics in the Songs of Mexican Immigrants in Silicon Valley." In *Ballads and Boundaries: Narrative Singing in an Intercultural Context*, 325-338. Los Angeles: University of California Department of Ethnomusicology and Systematic Musicology, 1995.

Week 10: Narcocorrido

Wald, Elijah. *Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas*. New York: Rayo, 2001.

Heau, Catherine. "The musical expression of social justice: Mexican *corridos* at the end of the nineteenth century." In *Struggles for social rights in Latin America*, ed. Susan Eva Eckstein and Timothy P. Wickham-Crowley. New York: Routledge, 2003.

Week 11-13: Immigration in U.S. and Mexican popular music

Gonzalez, Gilbert G. and Raul Fernandez. "Empire and the Origins of Twentieth-Century Migration from Mexico to the United States." *Pacific Historical Review* 71 (Feb 2002): 19-60.

Johnson, Kevin R. "Immigration, Citizenship, and U.S./Mexico Relations." *Bilingual Review* 25 (Jan-April 2000): 23-38.

Morris, Stephen D. "Exploring Mexican Images of the United States." *Mexican Studies-Estudios Mexicanos* 16 (Winter 2000): 105-139.

Maciel, David and María Herrera-Sobek, eds. *Culture Across Borders: Mexican Immigration and Popular Culture*. Tucson: University of Arizona Press, 1998.

Week 14 and 15: Binationalism, Binational artists

Madrid, Alejandro L. "Navigating Ideologies in „In-between“ Cultures: Signifying Practices in Nor-Tec Music." *Latin American Music Review* 24, no. 2 (2003): 270-286.

Hicks, D. Emily. "Transnationalism and Rights in the Age of Empire: Spoken Word, Music, and Digital Culture in the Borderlands." *Aztlán: A Journal of Chicano Studies* 29, no. 1 (2004): 165-174.