



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course Information:

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

Table with columns: College/School, Herberger Institute for Design and the Arts, Department, Music, Prefix, MHL, Number, 394, Title, Music and Politics at the U.S.-Mex Border, Units: 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: Humanities, Arts and Design-HU Mandatory Review: (Choose one)

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**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria <b>A CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus, reading list, Final Review
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus, reading list, Final Review
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, Final Review
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

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

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)
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	The course examines the historical development of the U.S-Mexico border region and its musical cultures. The bulk of the course consists of students being introduced to genres and analyzing specific works in their cultural context.	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. (Syllabus, p. 1) -Topics include: Week 5 (Conjunto), and p. 6, Weeks 6 (Mariachi), 7 (Corrido), 10 (Narcocorrido), 12-15 (Syllabus p. 5); reading list, p. 8-9 -Final review, p. 1, item I (Listening Identification), and p. 2, (Essay questions).
3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	The course approaches music making from an ethnomusicological/anthropological standpoint; that is, music is viewed not only as a text but also as a cultural practice. The course examines how the making and consumption of music has helped to mediate conflict and identity in the border region and beyond.	Course objectives include: 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; and g) Become aware of the function of music in its social and historical context.(Syllbus, p. 1) Week 3 examines how music helps to articulate political issues and identities in general; Week 4 examines music and politics in the Americas in particular (See p. 5, course schedule) and the remaining weeks examine this issue in specific genres (p. 6, course schedule); reading list, p. 8-9. Final review, p. 2, (Essay questions).
4c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Throughout the course, students listen to and watch videos of songs, dances, and musical performances of various genres. They explore the musical elements of each genre and discover why and how an artist might use a specific musical element for both musical and cultural/political reasons. They also examine their own aesthetic reactions and preferences. Students have the option to present a	Course objectives include 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; d) Listen to music of all periods and styles with greater insight and appreciation; and f) Understand and effectively use music terminology. (Syllabus p. 1) p. 3, Final Project, 1.b: "A lecture-performance (10-15 minutes). The musical work(s) to be performed (whether they are original or not)

**Humanities and Fine Arts [HU]**

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	performance as their final project.	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)."; p. 5-6 course schedule. Final review, p. 1, item I (Listening Identification).

**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, 1<sup>st</sup> 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	<b>MLK DAY – NO CLASS</b>	
	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	<b>NO CLASS</b>	
	Feb 3	<b>Quiz #1</b> 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 <b>Final Project Proposal Due</b>	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	<b>Exam # 1 (Mid-term)</b>	
9	Mar 7	<b>SPRING BREAK – no class</b>	
	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	<b>Listening assignment due</b> Final Project Workshop	
12	Mar 28	Immigration: cont. <b>Final Project Progress Report Due.</b>	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	<b>Quiz #2</b> 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 <b>Research Papers Due</b>	
17	May 2 9:50- 11:40 am	<b>Exam #2 (Final, non-cumulative)</b>	

## 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. 2<sup>nd</sup> 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.

## Exam Format:

- I. Listening Identification: Identify title and composer of 5 listening excerpts. (3pts ea., 15 pts)
- II. Terms:
  - a. Fill in the blank questions about the terms. (7 terms, 2 pts. ea., 14 pts)
  - b. Write a short definition of each term (8 terms, 2 pts. ea., 16 pts). To receive full credit, you must accurately define the term, and where applicable, include the time period when it was most relevant and describe its importance for the music of the borderlands.
- III. Key Figures: Answer multiple choice questions about composers, performers, etc. (15 terms, 1 pts. ea., 15 pts)
- IV. Essay question: Pick TWO out of four possible questions and write 1-2 paragraph about each. Make sure it includes: a) historical/cultural context; b) mentions key people; c) gives specific musical examples. (20 pts each, 40 pts). To receive full credit, a response will show engagement with the question and will bring in as many strands from class discussions as possible.

Pool of possible questions (Note: items in **bold** are new since Quiz no. 2):

## Listening:

- |                     |                            |                                |
|---------------------|----------------------------|--------------------------------|
| • Carga blanca      | • <b>Frijolero</b>         | • <b>Oye como va</b>           |
| • Mis tres animales | • <b>Hey Joe</b>           | • <b>Tijuana Sound Machine</b> |
| • La jaula de oro   | • <b>Mexico</b>            |                                |
| • <b>Mojado</b>     | • <b>Cortez The Killer</b> |                                |

## Terms

- |                             |                              |                                 |
|-----------------------------|------------------------------|---------------------------------|
| • Narcocorrido              | • Remittances                | • <b>Binational artists</b>     |
| • Immigration               | • Bilingualism               | • <b>Binational imagination</b> |
| • Border Industrial Program | • Assimilation               | • <b>Musica tropical</b>        |
| • Maquiladora               | • Proposition 187            | • <b>Habanera</b>               |
| • Operation Wetback         | • <b>Mexico as an escape</b> | • <b>Clave</b>                  |
| • Immigration Act of 1965   | • <b>Mexican señorita</b>    | • <b>Salsa</b>                  |
|                             | • <b>Mexicans as victims</b> | • <b>Cumbia</b>                 |
|                             | • <b>The Great House</b>     |                                 |

## Key Figures

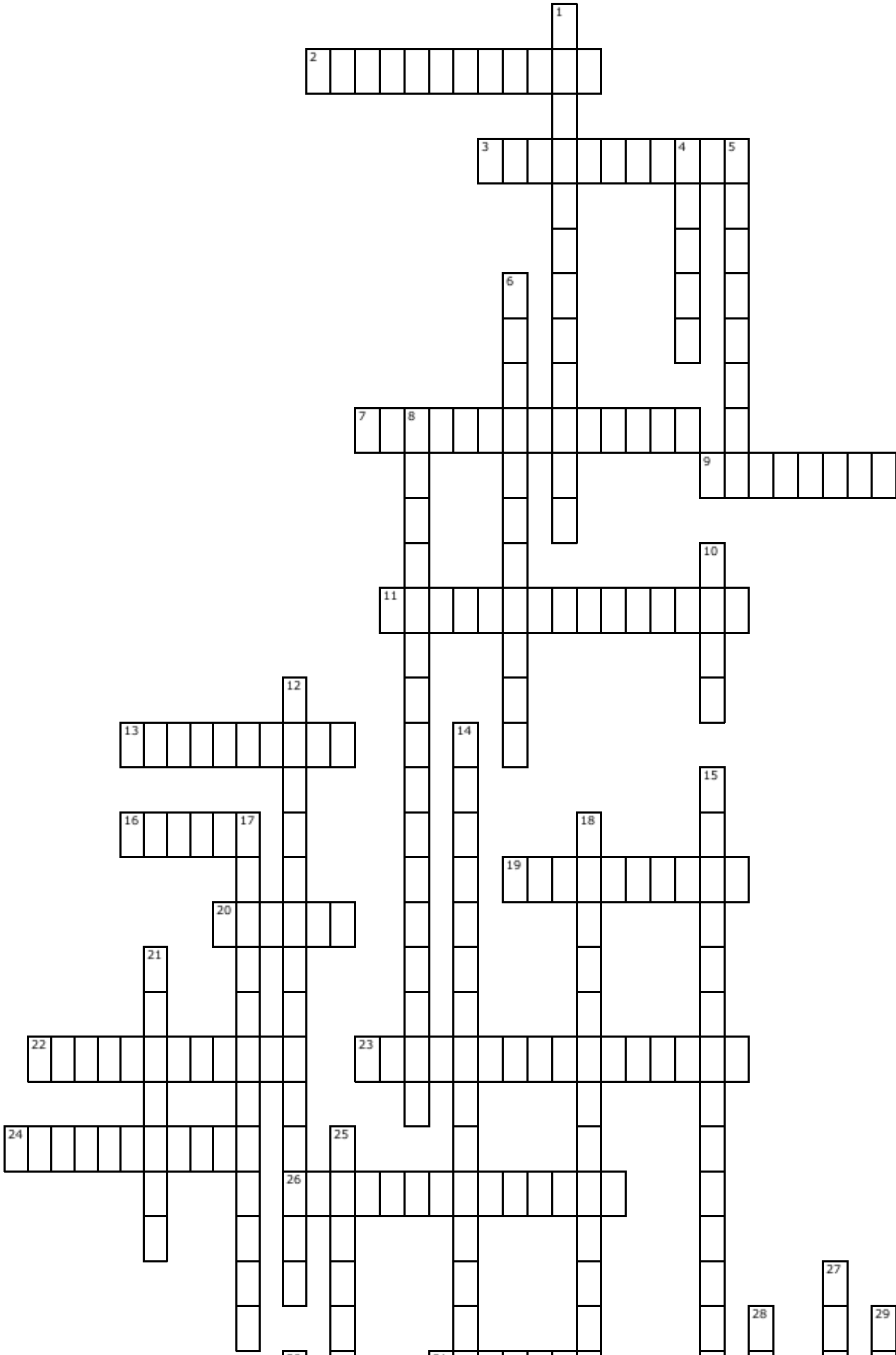
- |                          |                           |                         |
|--------------------------|---------------------------|-------------------------|
| • Chalino Sanchez        | • Woody Guthrie           | • <b>Carlos Santana</b> |
| • Los Tucanes de Tijuana | • Paulino Vargas          | • <b>Lila Downs</b>     |
| • Jenni Rivera           | • Juan Gabriel            | • <b>Calexico</b>       |
| • Valentín Elizalde      | • <b>Maldita Vecindad</b> | • <b>Pepe Mogt</b>      |
| • Joaquín Murrieta       | • <b>Mana</b>             |                         |
|                          | • <b>Molotov</b>          |                         |

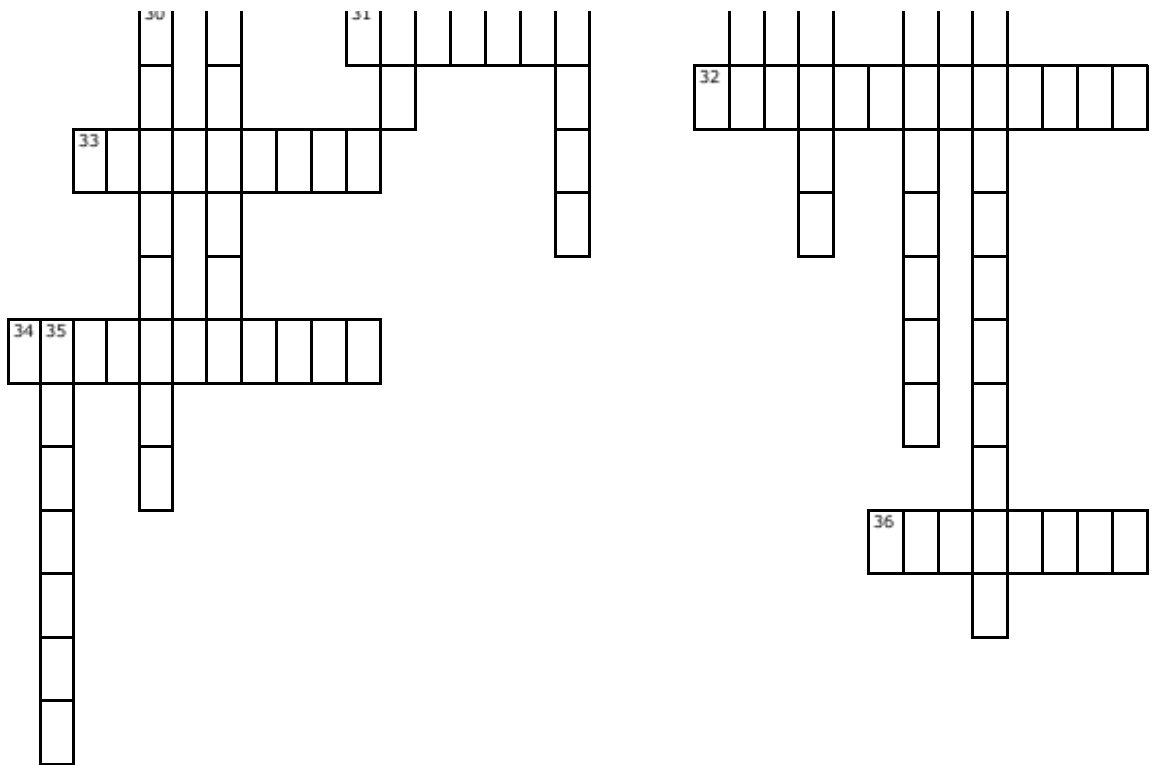
Essay questions:

- Discuss the development of the narcocorrido with emphasis on its cultural context and its use and/or transformation of traditional corrido elements.
- Discuss the cultural impact of immigration on the borderlands and its music, and explain how music reflects how different stakeholders view the immigration issue, including Mexicans in Mexico, Mexican immigrants, Chicanos/as and Anglo Americans.
- Discuss U.S. cultural responses to Mexico/Mexicans as seen in music.
- Discuss the recurring image of the Mexican immigrant as victim portrayed in U.S. and Mexican music, with emphasis on comparing these representations and placing them in the wider context of cultural reactions to the other country.
- Discuss the advent of binational artists, their use of cultural elements from both countries, and place them in the context of the wider “binational imagination”.



# Final review





### Across

- 2.** Influential American folk singer and songwriter; his “Deportee” exemplifies both his political and social activism and his knowledge and use of corrido form
- 3.** The money that immigrants send back to their communities; an estimated US \$20 billion
- 7.** Contentious 1994 California law, passed by referendum, that sought to prohibit illegal aliens’ access to health care, education and other social services. Although it was later found to be unconstitutional, it exemplified the anti-immigrant climate of U.S. politics
- 9.** rhythmic pattern of Latin origin featuring a dotted quarter and an eighth note followed by two quarters
- 11.** Mexican alternative rock band, formed in Mexico City in 1985, that combines elements of ska, rock, and traditional Mexican music in a celebration of street culture but also criticism of social issues; their song “Mojado” is a classic example of mainstream Mexican views of immigration
- 13.** A symbol and metaphor for the decline of the Spanish/Mexican order in the U.S. Southwest after the U.S.-Mexican War, it appeared often in romance novels of the post-war period
- 16.** Afro-Caribbean dance genre of Colombian origin, but which has become so entrenched in Mexican culture that many Mexicans consider it to be a Mexican genre and is therefore featured in conjunto repertoire
- 19.** \_\_\_\_\_ Artists: those who, culturally, feel equally at home in both countries and therefore create eclectic musics that reflect these allegiances, without feeling that they must compromise or choose one over the other
- 20.** Mexico as an \_\_\_\_\_, one of the three main ways in which Mexico is represented in U.S. popular music/culture: the notion that Mexico offers a respite from the law, the social mores, etc. of mainstream U.S. society
- 22.** A corrido relating to the drug traffic; while controversial and often banned, they are extremely

### Down

- 1.** The use and knowledge of both English and Spanish; it is an increasing feature of the border region and beyond
- 4.** rhythmic pattern of Cuban origin featuring a series of eighth notes arranged in irregular groups of 2 and 3; a fundamental element of Afro-Cuban musics
- 5.** The Mexican \_\_\_\_\_, one of the three main ways in which Mexico is represented in U.S. popular music/culture, this seductive or seduced woman represents both the ambivalent desire the U.S. persona feels towards Mexico but also the subjugated position of Mexico vis-a-vis the U.S.
- 6.** One of the most pressing issues of the U.S.-Mexico relationship, it can be said to have transformed the demographics of the border region as well as the U.S. at large over the past 70 years
- 8.** A repatriation program that operated from 1953-1955, during which undocumented workers but also many American citizens were deported to Mexico
- 10.** Mexican pop rock band, formed in Guadalajara in 1986, that often incorporates elements of música tropical to comment on social issues; their song “Pobre Juan” exemplifies mainstream Mexican views of immigration
- 12.** Term that applies to many hybrid genres of Afro-Caribbean origin or influence; in Mexican rock, its elements are often used to deliver a political message or social commentary
- 14.** \_\_\_\_\_ Program, a program designed by the Mexican government to encourage foreign investment in the manufacturing sector and to provide employment for the workers now unemployed due to the end of the Bracero program
- 15.** Legendary Mexican bandit whose exploits during the California Gold Rush were immortalized in a corrido; this represents an early example of an immigrant narrative
- 17.** The process whereby a minority group, such as

popular on both sides of the border

**23.** Conjunto norteño known for their romantic music, dance music as well as narcocorridos; their lyrics often use code words to refer to drug lore, such as in “Mis tres animales”

**24.** Mexican-American singer, known as “La Diva de la Banda”, who became successful in the male-dominated banda and narcocorrido scene until her death in a plane crash in 2012

**26.** Mexican singer and songwriter who wrote many narcocorridos on commission, cultivated a bandit persona and reached fame after being assassinated while on tour in his home state of Sinaloa in 1992; he sparked a revival in the corrido genre

**31.** Carlos \_\_\_\_\_, Mexican-born guitar virtuoso who pioneered Latin rock fusion and has collaborated with many other notable musicians from both sides of the border

**32.** Mexican singer and songwriter, known as “El amo del corrido,” who primarily wrote narcocorridos, many of them made famous by Los Tigres del Norte, but also wrote some corridos addressing immigration, such as “El Vagón de la Muerte”

**33.** Mexican-born singer, composer, and anthropologist who grew up traveling back and forth between the U.S. and Mexico and mixes Mexican folk music, blues, jazz and rock among others; she is the quintessential binational artist

**34.** Binational \_\_\_\_\_: a metaphor for the cultural manifestations of the U.S.-Mexico encounter; the impact of a shared experience and representations of Self and Other that both countries participate in creating

**36.** Mexican DJ and electronic artist based in Tijuana who was among the founders of Nortec Collective and mixes norteño samples with electronica to create a distinctive sound

immigrants, gradually adapts to the customs and attitudes of the prevailing culture. Historically, Mexican immigrants have shown a tendency to resist it

**18.** Mexican singer, known as “El Gallo de Oro”, who won fame posthumously after being assassinated in Reynosa

**21.** Mexicans as \_\_\_\_\_, this view emerges in sympathetic representations of Mexico in U.S. popular music/culture, but also in mainstream Mexican responses to the immigration issue, in which the wronged immigrant is symbolic of Mexico vis-a-vis the U.S.

**25.** An assembly plant in Mexico, usually in the border area, where U.S. goods are assembled while taking advantage of lower Mexican wages

**27.** Immigration \_\_\_\_\_: U.S. legislation that eliminated national origin quotas, resulting in a decline of the proportion of Western European immigration to the U.S. (vs. Latin American immigration)

**28.** Latin dance genre developed by Cuban and Puerto Rican immigrants in New York, featuring elements from Cuban son, percussion and jazz improvisation

**29.** Influential Mexican singer and songwriter, his song “Canción 187” exemplifies the mainstream Mexican view of immigration

**30.** U.S. alternative band, formed in California but based in Tucson, whose eclectic mix of genres including mariachi, surf, jazz, pop, and country among others defies categorization

**35.** Mexican rap-metal band, formed in Mexico City in 1995, famous for their irreverent take on social issues and their extensive use of bilingual lyrics, which results partly from drummer Randy Ebright being American

To help you remember the listening examples, complete the following table, as much as possible:

Title	Composer/Artist	Genre (Type of song)	Instruments/voices	Texture	Form	Other features
Carga blanca						
Mis tres animales						
La Jaula de Oro						
Mojado						
Frijolero						
Hey Joe						
Mexico						
Cortez The Killer						
Oye como va						
Tijuana Sound Machine						