

Fall 2020

Professor: Dr. Cathy Ragland

Online Class time: T/R 9:30am – 10:50pm

Email: catherine.ragland@unt.edu

Contact me for an appointment

MUET 3080/5080 – Mexican Musical Life Across Borders

This class explores the history and evolution of regional Mexican, Border and Mexican American/Chicano/a music in relation to Mexico's post-Revolutionary nationalist agenda, rural to urban migration, modernization, border crossings and the transnational connections and life experiences that inform the music and support a dynamic transnational music industry. We will study music traditions that cross regional and historically indigenous boundaries within Mexico and across the border into what folklorist and Chicano scholar Américo Paredes has described as "Mexico de afuera" (Mexico outside), a place where new concerns, new lives and hybrid musics have emerged from what is considered traditional and familiar as well as that which is new and modern. One of the important challenges in this study will be to unpack the notion of "Mexicanidad" on both sides of the border and the crucial role music plays in the history, expression and transnational understanding of this concept. Likewise, we will examine the border as both fluid and contradictory, which has historically fostered expressions of music and performance by individuals in Texas, Mexico, the American Southwest and still migrating Mexican communities across the U.S. and which supports the navigation and negotiation of a cross-cultural and cross-experiential identity that is shaped by combined local, regional, and transnational allegiances amid challenging pressures of globalization.

Class Objectives

By the end of the course, students will be able to:

- identify and describe several forms of Mexican, Border and Mexican American traditional and popular music/dance styles
- understand the historical background and politics of Mexican nationalism and nation-building since the Mexican Revolution and the role of music in this process
- think critically about the connections between music, national identity, migration/immigration and transnational communities, political mobilization
- evaluate the importance of music to historical and modern social movements

>Books:

You are not required to purchase books for this class. I will post readings on Canvas from the following books along with other selected book chapters and articles:

Madrid, Alejandro L. (2013). *Music in Mexico: Experiencing Music, Expressing Culture* ([Global Music Series](#)). New York: Oxford University Press.

Nájera-Ramírez, Olga Norma E. Cantú, and Brenda M. Romero, eds. (2009). *Dancing Across Borders: Danzas y Bailes Mexicanas*. Champaign: University of Illinois Press.

Pedelty, Mark. (2004) *Musical Ritual in Mexico City*. Austin: University of Texas Press.

Ragland, Cathy. (2009) *Música Norteña: Mexican Migrants Creating a Nation between Nations*. Philadelphia: Temple University Press.

Ramos-Kittrell, Jesús A (ed.). *Decentering the Nation: Music, Mexicanidad, and Globalization*. Lanham, MD: Lexington Books.

Sturman, Janet L. (2016). *The Course of Mexican Music*. New York: Routledge.

>Course Requirements & Activities:

Weekly readings, discussions, assignments, exams

1. This course requires active participation from all students via Zoom meetings, activities, and assignments. Attendance and participation are **crucial** to the success of this class. My hope is that the material and assignments will inspire lively and stimulating discussions essential to learning.
2. Students must complete all required readings for each class meeting and participate fully in class discussions and activities.
3. Each week, you will be given questions on readings, videos, or a topic to complete and have available for Zoom discussions. I will ask you to upload some of these via Canvas as an assignment and, in other cases, I will ask you to comment in discussion posts. In some cases, these will be group assignments.

All students in the class should actively engage in the weekly discussions and have prepared questions, comments and ideas to share as well. The primary purpose for these assignments and activities is not only to be familiar with the readings, but to learn to read them critically, understanding and evaluating the author's argument, and in facilitating lively, intellectual discussions and learning opportunities.

Unit Exams (Canvas)

You will be given three (3) exams via Canvas covering listening examples, identification of key terms, ideas, important people, instruments, and essay questions related to topical discussions involving social, cultural and/or political issues. Questions will be a combination of matching multiple choice, short answer and one to two short essay questions. Exams will open in Canvas at 9am on the last Thursday of each Unit and will close by end of day the following Monday (see Course Schedule below). On this final Thursday, there will be a short review and a study guide will be available as well. **You'll have 1hr 15 minutes to complete.**

Final Article Essay-Response paper (Due in Canvas by midnight (12am) Friday, Nov

4) The final Unit 4 will be will have fewer weeks than the others. In lieu of an exam, I will ask you to submit an essay-response paper to an article/book chapter we have not read,

but relates to this Unit's topic **or** you can choose an article/chapter we have not read on a topic we covered in previous Units. If there is a topic/genre(?) that we did not cover in this class, but you think we should have and you want to propose an article/chapter to write about, I am happy to consider this as well. Let's talk! If time allows, I'd like everyone to give a 5-8 minute synopsis on what you learned from the article/chapter. **Please get my approval of the article/chapter you will write about no later than Tuesday, November 17. (Undergraduates only, Graduates see below)**

Regarding written essays and assignments

All submissions should use collegiate-level vocabulary, employ a scholarly literary style, and should not include language or style of a colloquial nature (i.e., no incomplete or run-on sentences, misspellings, slang, etc.). All quotations, references, examples, illustrations, tables, etc. must be properly and consistently formatted.

Students will be graded on English language usage, originality of ideas, organization, neatness, rigor of thought, and the extent to which reference is made to concepts discussed in class. This applies to both oral and written presentations. Remember that in general, we write more formally than we speak.

Important statement about

Evaluation (Undergraduates only)

All students will be required to attend Zoom sessions to keep up with the required reading and listening, to participate in discussions, to submit exams on the assigned date/time, and to complete and submit weekly assignments. Grades for undergraduates determined based on the following:

Attendance/Participation in Zoom discussions/activities	10%
Assignments and discussion postings (individual and group)	40%
Three Unit exams	30%
Final essay-response assignment on article/book chapter (Unit 4)	20%

****Assignments and Grading for Graduate Students in MUET 5080****

Graduate students should expect to write a research paper on a topic of their choice that relates to the focus of the course or prepare a lecture on an approved topic by me. If you have another project in mind, please speak with me about it as soon as possible. Individual written papers/projects should be approximately 12-15 pp. in length, double-spaced. Additionally, graduates will take the lead on occasional group assignments and work with an undergraduate student in leading a discussion on an assigned article.

A two-page description/outline for the individual paper/project (and an accompanying bibliography, if appropriate) is due no later than Friday, October 2. If you wish, you may turn in a draft of the paper/project for comments no later than Friday, November 13. **The final version of the paper/project will be due by end of day Monday, December 7.**

For graduate students, attendance/participation/assignments/mentoring activities will count 30%; unit exams will count 30%; and the final paper will count 40% of the grade.

>Course Schedule:

Subject to change, if needed. All readings and listening examples available in Canvas.

I. Indigenous Music and Dance; Colonial Legacies; Regional Sones across Borders

Week One / Aug 25&27: Introduction to course; Indigenous Music and Dance, Past and Present.

Week Two / Sept 1&3: Religious and Regional Folk Music (Sones de Mexico)

Week Three / Sept 8&10: Regional Sones (cont.) and Mariachi across Borders

Week Four / Sept 15& 17 (review): Son Jarocho/Son Huasteco across Borders

Unit Exam #1 (open on Canvas 9am Thursday, Sept 17 and closed by end of day Monday, Sept 21)

II. Mexican Revolution, the *Porfiriato* and the Role of Music in Creating a Modern Mexican Nation (1910s -1940s)

Week Five / Sept 22&24: Revolutionary/Post-Revolutionary Corridos and their Legacies

Week Six / Sept 29& Oct 1: Music and the Making of an Engendered Modern Nation(alism): Modern Mariachi/Ranchera and Importance of Radio and Cinema

Week Seven / Oct6&8: Music and the Making of a Modern Nation (pt 2): Bolero, Danzón, Trios Románticos , etc.

Week Eight / Oct13&15 Indigenismo, Modernism and the Mexican Avant Garde

Unit Exam #2 (open on Canvas by 9am Thursday, Oct 15 and closed by end of day Monday, Oct 19)

III. Border Music and Border Scholarship; Tejano Music; Chicano Movement and the New Chicanismo

Week Eight / Oct 20&22: The “Aural Border”: Border Corridos and Music of the Mexican Migrant Experience (Música Norteña)

Week Nine / Oct 27&29: The Sound of Two Cities: LA and Monterrey, MX: Transnational Mexicanidad, Transnational Sounds: Banda, Sierreño, Cumbia Norteña, etc.

Week Ten / Nov 3&5: The Sound of South Texas: Texas Mexican/Tejano Music, Regional Identity, and Film: *Songs of the Homeland*

Week Eleven / Nov 10&12: Music, Performance and the Chicano Movement; New (and more inclusive!) Chicanismo: Education, Community “Artivism,” and Cultural Citizenship

Unit Exam #3 (open on Canvas by 9am Thursday, Nov 12 and closed by end of day Monday, Nov 16)

IV. Performing Gender, Identity and Place: New Perspectives on Performing Mexicanidad

Week Twelve / Nov 17&19: Astrid Hadad’s “Heavy Nopal”; Remembering Selena, Remembering Latinidad; Vaquero World: Queer Mexicanidad, Trans Performance and Undoing of the Nation; Discussion.

Week Fourteen / Nov 24: Graduate Final Topic Presentations

Presentation of final projects by graduate student (12-15 minutes each with 5 minutes for questions from designated undergraduate student groups)

Week Fifteen / Dec 1&3: Graduate Final Topic Presentations (cont.)

Undergraduate Final essay-response assignment due in Canvas by end of day, Friday, Dec 4.

Graduate Final Paper/Project Due in Canvas by end of day, Monday, Dec. 7.

ACADEMIC DISHONESTY

<http://vpaa.unt.edu/dcgcover/resources/integrity>

STUDENT BEHAVIOR/STUDENT CODE OF CONDUCT

<https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward your e-mail: eagleconnect.unt.edu/

ODA STATEMENT

disability.unt.edu (Phone: (940) 565-4323)

2020-2021 Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=24&navoid=2609>

Academic Calendar at a Glance, 2020-2021

<https://www.unt.edu/catalogs/2020-21/calendar>

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

Link: <http://ferpa.unt.edu/>

COUNSELING AND TESTING

<http://studentaffairs.unt.edu/counseling-and-testing-services>

For more information on mental health issues, please visit: <https://speakout.unt.edu>

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

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