

MAS 260

University of Northern Colorado



Title: Corridos: Music, Identity, Cultural Expressions, and Social Narratives in the Borderlands

Term:

Credit Hours: 3

Model Syllabus

This is one example of how an individual instructor might develop a teaching syllabus. Guidelines for instructors are highlighted in grey. Variations are acceptable so long as the sections and/or content highlighted in yellow appear on all teaching syllabi. If, in the future, the wording of required sections such as the Liberal Arts Curriculum & GT Pathways is changed by the LAC committee or others, the updated language will replace that shown here.

Instructor Name:

Instructor Contact Information:

Instructor Office Location and Drop-in Hours:

Class Meeting Time and Place:

Course Catalog Description: A study of corridos, mariachi, and norteño music's evolution, cultural impact, and social significance in Mexican and Mexican American communities.

Course Description: Through an interdisciplinary approach, this course examines the roots, evolution, and impact of *corridos* through popular musical genres in Mexico and among Mexican American communities. The course explores how these musical narratives document lived experiences, serve as historical records, and reflect critical social, political, and cultural

issues. Students will analyze the role of these genres in identity formation, cultural resistance, and collective memory while considering their influence on contemporary struggles and movements. Through comparative analysis of historical and socio-political contexts and cultural criticism, students will engage with these musical traditions as dynamic forms of storytelling that challenge dominant narratives and amplify marginalized voices.

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

1. **Analyze** the historical development of mariachi, corridos, and norteño music and their cultural significance.
2. **Identify** key musical and lyrical characteristics that distinguish each genre.
3. **Critique** the social, political, and economic factors influencing the themes and evolution of these genres through different theoretical frameworks.
4. **Articulate** the importance of these musical forms in Mexican and Mexican American identity and resistance.
5. **Demonstrate** cultural responsiveness by recognizing the relevance of music in bridging communities and addressing social issues.

Important Dates:

Liberal Arts Curriculum & GT Pathways

The course mapping provided here is just one example. An individual instructor may develop different assignments and content to meet the course learning outcomes and competencies. The instructor should edit the columns “relevant assignments” and “explanations” as necessary.

Liberal Arts Curriculum & GT Pathways

This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3 credit hours of the Social & Behavioral Sciences: Human Behavior, Culture, or Social Frameworks category. The Colorado Commission on Higher Education has approved **MAS 260** for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT-SS3 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://highered.colorado.gov/academics/transfers/gtpathways/curriculum.html>

UNC’s LAC outcomes in Social & Behavioral Sciences: Human Behavior, Culture, or Social Frameworks are aligned with the State of Colorado’s GT Pathways student learning outcomes, competencies, and content criteria for SS3. This includes CDHE competencies and student learning outcomes in Critical Thinking and Diversity & Global Learning.

LAC Human Behavior, Culture, or Social Frameworks Learning Outcomes + GTP Competencies & SLOs	Course Mapping
<p>Critical Thinking: Competency in critical thinking addresses a student’s ability to analyze information and ideas from multiple perspectives and articulate an argument or an opinion or a conclusion based on their analysis.</p> <p>Student Learning Outcomes (SLOs) <i>Students should be able to:</i></p> <ol style="list-style-type: none"> 1. Explain an Issue. <ol style="list-style-type: none"> a. Use information to describe a problem or issue and/or articulate a question related to the topic. 2. Utilize Context <ol style="list-style-type: none"> a. Evaluate the relevance of context when presenting a position. b. Identify assumptions. c. Analyze one’s own and others’ assumptions. 5. Understand Implications and Make Conclusions <ol style="list-style-type: none"> a. Establish a conclusion that is tied to the range of information presented. b. Reflect on implications and consequences of stated conclusion. 	<p>1. Rationale: Students develop the ability to identify cultural, political, and historical issues by engaging with corrido and mariachi lyrics as primary texts. By articulating questions about protest, identity, or nationalism, they learn to frame problems through the lens of cultural artifacts. Key Activities and Assignments: e.g., Week 1 through Week 4, Journal entries 1-3, and the Midterm exam.</p> <p>2. Rationale: Understanding music without context strips it of meaning. Students practice situating songs in historical, political, and borderlands frameworks, while also recognizing assumptions behind different interpretations. This builds nuanced, evidence-based analysis. Key Activities and Assignments: e.g., Week 6, 7, and 9. In-class assignments in these weeks, and the Final Exam.</p> <p>5. Rationale: Music often reflects larger social consequences. By drawing conclusions about how genres shape resistance, migration narratives, or nationalism, students practice evaluating cultural implications and articulating reasoned arguments. Key Activities and Assignments: e.g., Final Project and Final presentations.</p>

<p>Diversity & Global Learning: Competency in diversity and global learning refers to a student’s ability to critically analyze and engage complex, interdependent structures and constructs (such as natural, physical, social, cultural, economic, or political) and their implications for individuals, groups, communities, or cultures. This competency will introduce students to various concepts toward building their awareness of diversity and</p>	<p>1. Rationale: Students begin by reflecting on their own musical experiences, then compare them with traditions in Mexican and Mexican American contexts. This encourages critical self-awareness and recognition of personal bias in interpretation.</p> <p>Key Activities and Assignments: e.g., Week 5, 9, 10, 12, and Critical Journey Entries.</p>
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<p>the importance of inclusivity. Through diversity and global learning, students should seek to understand how their actions affect both local and global communities.</p> <p>Student Learning Outcomes (SLOs) <i>Students should be able to:</i></p> <ol style="list-style-type: none"> 1. Build Self-Awareness <ol style="list-style-type: none"> a. Demonstrate how their own attitudes, behaviors, or beliefs compare or relate to those of other individuals, groups, communities, or cultures. 2. Examine Perspectives <ol style="list-style-type: none"> a. Examine diverse perspectives when investigating social and behavioral topics within natural or human systems. 3. Address Diversity <ol style="list-style-type: none"> a. Make connections between the world-views, power structures, and experiences of individuals, groups, communities, or cultures, in historical or contemporary contexts. 	<ol style="list-style-type: none"> 2. Rationale: Exposure to diverse scholarship (ethnomusicology, cultural studies, anthropology) and musical voices (women, border communities, working-class musicians) requires students to recognize multiple perspectives and avoid one-dimensional interpretations. <p>Key Activities and Assignments: e.g., course readings, lectures, Week 13 (Corridos and Digital and Week 15 (Globalization and Hybridity)</p> <p>3. Rationale: Corridos, mariachi, and norteño are embedded in histories of migration, class struggle, and identity politics. Students learn to connect these genres to broader worldviews and power structures, both historically and today.</p> <p>Key Activities and Assignments: e.g., Week 1-Week 16 will address diverse experiences, topics, and frameworks to analyze corridos. Furthermore, lectures and in-class assignments will expose students to the importance of diversity in popular genres, such as corridos.</p>
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<p>Content Criteria for Human Behavior, Culture, or Social Frameworks (GT-SS3)</p>	<p>Course Mapping</p>
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<p>Students should be able to:</p> <p>a. Develop knowledge of human behavior, including learning, cognition, and human development or cultural or social frameworks/theories that explore and compare issues and characteristics of individuals, groups, communities, or cultures.</p>	<p>a. Rationale: Weekly scholarly readings will address interdisciplinary approaches to corridos, social issues, identity formation, and struggles of social justice within these musical ballads.</p> <ul style="list-style-type: none"> • Key Activities and Assignments: e.g., readings from Week 1 to Week 15; class lectures. Students will be introduced to the following theories: Max Weber’s Conflict Theory, Violence and Power Theory, Postcolonial Theory, Performative Studies, Chicana Feminism, Borderlands Theory, Canclini’s Hybrid Cultures, among others.
<p>b. Use tools, approaches, and skills from the Social & Behavioral Sciences to analyze and interpret issues.</p> <p>c. Understand diverse perspectives and groups.</p>	<p>b. Rationale: The course integrates theoretical frameworks from cultural studies, border studies, critical race theory, memory studies, and subaltern studies, training students to analyze cultural productions and social issues.</p> <p>Key Activities and Assignments: e.g., Weekly scholarly readings, Midterm, and Final Project.</p> <p>c. Rationale: By studying marginalized voices in protest corridos, gendered representation, and border culture, students critically engage with diversity across time and place.</p> <p>Key Activities and Assignments: e.g., Weeks 4 and 5, Weeks 8–15; Final Project, Final Presentation, and the Final Exam.</p>

Liberal Arts Curriculum & GT Pathways

This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3 credit hours of the Social & Behavioral Sciences: Human Behavior, Culture, or Social Frameworks and U.S. Multicultural Studies category. The Colorado Commission on Higher Education has approved **MAS 260** for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT-SS3 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://higher.ed.colorado.gov/academics/transfers/gtpathways/curriculum.html>

LAC U.S. Multicultural Studies Competency & SLOs	Course Mapping
<p>U.S. Multicultural Studies Competency:</p> <p>As part of a Liberal Arts Curriculum, the U.S. Multicultural Studies (MS) competency refers to students’ ability to recognize the perspectives of individuals and groups with a range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) in terms of the greater “American Experience.” Courses designated MS introduce students to concepts, theories, and histories of marginalization and inequity and systemic impacts on individuals, groups, and events. By building an awareness of the possibilities and challenges of diversity and inclusivity, courses with the MS designation reveal to students their historically rooted roles in communities and their potential as agents of change.</p> <p><i>(Choose at least four of the seven SLOs for inclusion and delete any unused SLOs. Please preserve the original numbers, e.g., if 1, 3, 5, and 6 are used, do not renumber as 1, 2, 3, and 4.)</i></p> <p>Student Learning Outcomes (SLOs) <i>Students should be able to:</i></p> <ol style="list-style-type: none"> 1. Discuss the diversity of experiences and perspectives of individuals and groups with a wide range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) and their contributions to educational, social, legal, religious, political, and/or cultural institutions and society. 2. Explain the social, political, historical, cultural, and/or economic experiences of at least one cultural group in terms of the greater “American Experience.” 4. Explain theories and histories of marginalization, discrimination, and/or structural inequality, their effects on contemporary events, and their implications for the future. 	<p>1. Rationale: Music provides an accessible entry point to explore intersecting identities—race, class, gender, migration status, and nationality—within Mexican and Mexican American contexts. Students analyze how these identities shape cultural contributions to U.S. society. Key Activities and Assignments: Week 5 Assignment (Gender in Music) – Students analyze how women’s experiences shape and are represented in mariachi, corridos, and norteño.</p> <p>Week 11 and 12 (Corridos, Race, and Indigeneity, and LGBTQ+ Corridos and the Queering of the Tradition) – Students consider how regional and diasporic identities shape Mexican American musical expressions through the intersection of race, gender, and sexuality.</p> <p>Weekly Readings (Week 1 through Week 15).</p> <p>2. Rationale: The course foregrounds Mexican and Mexican American communities, situating their cultural practices within broader U.S. struggles over labor, migration, race, and belonging. Key Activities and Assignments: Week 1-Week 4 – Students will be introduced to corridos. They will examine popular corridos narrating migration, revolution, or labor struggles.</p> <p>Final Project – Students situate a genre, theme, or artist within the American experience of identity and cultural survival.</p> <p>4. Rationale: Corridos, narcocorridos, and mariachi not only document social inequalities but also critique power structures. Students learn how historical marginalization informs contemporary debates on migration, violence, and representation. Key Activities and Assignments: Week 6, 7, and 9 – Students connect corridos to histories of labor, protest, and social justice.</p>

<p>5. Identify and analyze systems and structures (historical, organizational, political, global) of power that create and/or perpetuate oppression, privilege, or marginalization, and describe how these systems present barriers to equity and inclusion.</p>	<p>Critical Journal Entries</p> <p>5. Rationale: By analyzing music as a cultural response to power, students recognize how systemic forces (e.g., nationalism, immigration policy, media industries) both marginalize and empower communities.</p> <p>Key Activities and Assignments: Weeks 4, 5, 6, 7, 9, 10, 11, 12, and 15 will examine the intersection between race, immigration status, gender, sexuality, and socioeconomic class in corridos and how they resist and critique systems of oppression.</p> <p>Final Project & Presentation – Require students to analyze structures of power and the ways music resists or reproduces them.</p>
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Liberal Arts Curriculum & GT Pathways

This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3 credit hours of the Social & Behavioral Sciences: Human Behavior, Culture, or Social Frameworks and International Studies category. The Colorado Commission on Higher Education has approved **MAS 260** for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT-SS3 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://higher.ed.colorado.gov/academics/transfers/gtpathways/curriculum.html>

LAC International Studies Competency & SLOs	Course Mapping
<p>International Studies Competency: As part of a Liberal Arts Curriculum, the International Studies (IS) competency refers to students' ability to analyze complex, interdependent global systems (natural, physical, social, cultural, economic, technological and/or political, etc.) in order to identify sources of and strategies for addressing conflict, cooperation, inequity, and/or competition in a global context. Courses designated IS introduce students to variations in a range of human constructions including perspectives, ethics, cultures, discipline-based application of knowledge, and intellectual traditions. By building an awareness of the interconnectedness of global systems, courses with the IS designation reveal to students the impact of countries, regions, or non-state actors on global systems individual identities, communities, and the potential for planetary sustainability.</p>	<p>1. Rationale: Students critically examine border dynamics, narcoculture, and transnational migration through music that represents perspectives outside of dominant U.S. narratives. This fosters empathy and cultural awareness.</p> <p>Key Activities and Assignments: In Weeks 9, 10, 11, 12, and 15, students will analyze lyrics that narrate migration and border experiences from Mexican and borderland perspectives. Furthermore, they will be introduced to essential frameworks used to interpret these experiences (Migrations and Transnational Studies, Poscolonial Theory, Lat Critical Race Theory, Queer Theory, among others).</p> <p>Course readings and lectures will emphasize this SLO in IS.</p> <p>2. Rationale: By using ethnomusicology, cultural studies, and history, students connect musical traditions to global legacies of colonization,</p>

(Choose at least three of the six SLOs for inclusion and delete any unused SLOs. Please preserve the original numbers, e.g., if 1, 3, 5, and 6 are used, do not renumber as 1, 2, 3, and 4.)

Student Learning Outcomes (SLOs)

Students should be able to:

1. Discuss global political, economic, cultural, social, ecological, and/or technological challenges from a perspective other than their own national and/or cultural context.
2. Apply discipline-based approaches to analyze complex, interdependent global systems, and legacies (for example, natural, physical, social, cultural, economic, and/or political) and their implications for people's lives and/or the earth's sustainability.
3. Identify sources of and strategies to address conflict, cooperation, inequity, and/or competition in a global context.

cultural exchange, and migration. They analyze how these systems shape communities across time and borders.

Key Activities and Assignments: Week 1, 2, 9,10 will expose students to German musical influences on norteño and corridos, showing how global migration shaped a distinctly Mexican sound.

Critical Journal Entries will connect theories and frameworks studied (e.g. borderlands theory, poscolonial theory, Chicana feminist theory) in class with corridos.

3. Rationale: Music serves as a lens to identify and critique systems of inequality while also suggesting possibilities for cooperation and cultural resilience. Students engage music as a cultural strategy for resistance, solidarity, and dialogue.

Key Activities and Assignments: Week 4, 5, 6, and 9 – Students analyze corridos as responses to oppression and strategies for collective mobilization.

Weeks 13, 14, and 15 will concentrate on digital media, social media, globalization, and the hybridity of contemporary corridos. Students will critique how corridos emerged as a unifying tool and consider their role in international cultural diplomacy and globalized economies.

Final Project & Presentation – Students connect their chosen topic (song, artist, or genre) to broader questions of inequity and cooperation across borders.

Required Text: All readings will be available in Canvas (pdf format). No textbooks will be required.

Course Expectations:

Students are expected to attend class regularly, arrive on time, and actively engage with course materials and discussions. Attendance is essential to fostering a collaborative learning environment where students can critically analyze and reflect on *corridos* and their socio-historical significance. Excessive absences may affect students' ability to participate fully and succeed in the course. Classroom discussions should be conducted with respect, openness, and intellectual curiosity. Students are encouraged to share their perspectives while remaining attentive to diverse viewpoints. Active listening, thoughtful contributions, and constructive dialogue are key components of a productive learning environment. Disruptive behavior, including inappropriate use of technology, will not be tolerated.

You belong here. I am committed to fostering a supportive and inclusive classroom where you feel comfortable expressing your ideas and asking questions. Office hours and additional

meetings can be scheduled as needed to provide academic support, discuss course content, and assist you in developing your research and analytical skills. You are encouraged to use these opportunities to enhance your learning experience.

Assignments: All assignments can be found under the “Assignments” tab on the left-hand menu in Canvas. There, you will find instructions and rubrics.

Critical Journal Entries:

Journal entries are a crucial component of this course, allowing students to engage critically and reflectively with the themes, history, and cultural significance of *corridos*. Through regular writing, students will deepen their understanding of the genre’s role in shaping narratives of resistance, identity, and social justice. Journals provide a space for personal connections, analytical insights, and questions that arise from readings, lectures, and discussions. These reflections will help students develop critical thinking skills and enhance their ability to articulate complex ideas about *corridos* in historical and contemporary contexts. **The Critical Journal Entries will be due every week on Sunday by 11:59 PM.**

Midterm and Final Exam: The midterm and final examination critically assess students’ comprehension and analytical engagement with the themes, historical contexts, and cultural significance of *corridos* covered in the first half of the course. These exams will evaluate students’ ability to apply key concepts, critically analyze lyrical content, and demonstrate an

understanding of the socio-political influences shaping the genre, theories, and frameworks to explore them. The midterm and final exam will include a combination of multiple-choice questions, short-answer responses, and essay prompts requiring textual analysis and thematic synthesis. Students are encouraged to review course readings, lecture discussions, and their journal entries in preparation. I will share more details regarding the format and other expectations in advance. [See Final Schedule in Canvas for Specific Dates.](#)

Participation and In-class Assignments:

Active participation and engagement in class activities are essential for a meaningful learning experience in this course. *Corridos* are deeply rooted in oral tradition, storytelling, and collective memory, making discussion, analysis, and collaborative exercises key to understanding their cultural and historical significance. In-class activities may include group discussions, lyrical analysis, creative exercises, and multimedia presentations designed to deepen students' critical engagement with course materials. Participation in these activities allows students to develop analytical skills, articulate their perspectives, and learn from diverse interpretations. Consistent and thoughtful contributions will enhance individual learning and foster a dynamic and inclusive classroom environment where students collectively explore the power and impact of *corridos*.

[Grades Will Be Posted on Canvas Every Week.](#)

Final Project and Oral Presentation: The Corrido as an Ethnographic Account

The final project is a culminating assignment that requires students to compose and present an original *corrido* as an ethnographic account, demonstrating their understanding of the genre's narrative structure, historical significance, and cultural function. This project allows students to apply their knowledge by crafting a *corrido* that reflects a contemporary or historical social issue, personal experience, or community struggle. Grounded in ethnographic research, the project encourages students to engage with storytelling to document lived experiences and amplify marginalized voices. In addition to submitting a written version of their *corrido* with an accompanying analytical reflection, students will deliver an oral presentation, performing or reciting their work while explaining their creative and research process. This presentation emphasizes the performative and communal nature of *corridos*, fostering public speaking skills and a deeper appreciation for the role of oral tradition in shaping historical narratives. Through this project, students will develop critical and creative abilities while contributing to the ongoing legacy of *corridos* as a form of cultural resistance and expression. [See Final Schedule in Canvas for Specific Dates.](#)

Grading:

Critical Journey Entries 20%

Midterm and Final Exam 30%

Participation and In-class Assignments 20%

Final Project 15%

Oral Presentation 15%

Grading Scale:

A	94-100
A-	90-93.9
B+	87-89.9
B	83-86.9
B-	80-82.9
C+	77-79.9
C	73-76.9
C-	70-72.9
D+	67-69.9
D	63-66.9
D-	60-62.9
F	Below 59

ADA Statement

Attention faculty: The University of Northern Colorado values disability as an aspect of diversity and is committed to access and inclusion in our courses. Your syllabus is an important place to convey information about accessibility and inclusive teaching practices, as well as information about seeking and using disability accommodations. *The following three syllabus statements are available for you to select from to incorporate and customize in your syllabus, depending on what best fits for you.* If you are interested in further enhancing accessibility and inclusion in your course, this resource on [Teaching for Inclusion & Equity](#) may be a valuable starting place.

Disability Accommodations

At UNC, we value disability as a reflection of human diversity and are committed to creating accessible, inclusive learning environments. The Disability Resource Center (DRC) is the campus office that works with students to explore reasonable accommodation and access strategies.

If you are already registered with the DRC and have an accommodation letter, please share it with me as soon as possible so we can discuss how your accommodation will be implemented in this course. The earlier you connect with me, the better I can support your learning.

If you are not yet connected with the DRC but are experiencing disability-related barriers to learning, such as related to mental health, learning, chronic health, sensory, or physical conditions, you can reach out to them at:

Disability Resource Center | 970-351-2289 | drc@unco.edu | Michener L-80 | www.unco.edu/disability-resource-center

For short-term needs (e.g., injury or illness), I may be able to assist, or I can refer you to the DRC for additional support.

Title IX / Equal Opportunity

The University of Northern Colorado is committed to providing a safe and inclusive learning environment for all students that is free from discrimination and harassment, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Students who have experienced (or who know someone who has experienced) any of these concerns should know that they are not alone. UNC has staff members in

the University's [Office of Institutional Equity and Compliance](#) (OIEC) who are trained to support students in navigating these concerns and are able to provide on- and off-campus resources and supports, referrals to health and counseling services, academic and housing modifications, and mutual no-contact orders between individuals.

Please be aware all UNC instructors and most staff members are required to report their awareness of sexual misconduct to the OIEC. This means that if students tell an instructor about a situation involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, the instructor must share that information with the Title IX Coordinator and Equity Officer, Jimmy Kohles. Mr. Kohles or a trained staff member in OIEC will contact the reporting students to let them know about resources and support services at UNC as well as their options to pursue an investigation through OIEC, law enforcement, or both. Students who have experienced these types of incidents are not required to speak with OIEC staff regarding the incident. Students' participation in OIEC processes are entirely voluntary.

If students do not want the Title IX Coordinator notified, instead of disclosing this information to the instructor, students can speak confidentially with the following people on campus and in the community.

They can connect you with support services and help explore options now, or in the future. UNC has confidential victim advocates available 24/7 by phone – students can contact the [Assault Survivors Advocacy Program](#) (ASAP) at 970-351-1490 to seek confidential guidance and support.

Confidential Campus Resources

Assault Survivors Advocacy Program (ASAP) Office Located: 2nd floor of Cassidy Hall

Office Phone: 970-351-1490

Web: unco.edu/asap

Hours: M-F, 9am-5pm

24 Hour Hot Line: 970-351-4040

Email: advocacy@unco.edu

UNC Counseling Center

Office Located: 2nd floor of Cassidy Hall

Office Phone: 970-351-2496

Hours: M-F, 8am-12PM, 1pm-5pm

Web: unco.edu/counseling-center

Psychological Services

Office Located: McKee Hall Room 247

Office Phone: 970-351-1645

Web: <https://www.unco.edu/cebs/psychological-services-clinic/>

Hours: By Appointment

Email: ppsv.clinic@unco.edu

*Staff members at confidential campus resources are not required to automatically report incidents of sexual or relationship/dating violence or stalking to the University. There are limits to confidentiality, and before speaking with a staff member, those exceptions will be outlined.

Students who have experienced sexual or interpersonal violence, who are concerned about someone who has, who would like to learn more about sexual or interpersonal violence, or who wish to report an incident, can visit www.unco.edu/sexual-misconduct. Students may also contact OIEC at 970-351-4899 or email titleix@unco.edu.

Academic Integrity

Students are expected to practice academic honesty in every aspect of this course.

Students who engage in academic misconduct may have their grade impacted at the discretion of the instructor. Additionally, the student will be referred to university disciplinary procedures through the Dean

of Students Office.

Academic misconduct includes actions such as cheating, plagiarizing, fabricating false sources, unauthorized recording, and/or unauthorized use of artificial intelligence (AI). More information about the academic misconduct process can be found in University Regulations 3-2-203 and additional procedures outlined UNC's Student Code of Conduct.

Attendance

Students are expected to attend class regularly. Each instructor determines the relationship between class attendance, the objectives of the class, and students' grades. Instructors are responsible for articulating their attendance policies and their effect on grades to students. Students are responsible for knowing the attendance policy of each course. Only the instructor can approve students' absences. Students are responsible for requesting such approval. In an effort to create inclusive learning environments, instructors should not require doctors' notes to determine whether or not to excuse an absence.

Center for Career Readiness

Come visit us at the Center for Career Readiness to talk about resume, cover letter, interviewing, career/major exploration, job/internship search, graduate school search, and everything else career.

We are here to support your journey as you explore careers and set goals. Uncover work that inspires you, build real-world skills, and get career-ready from day one.

For more information on student *resources*, or to schedule an *appointment*, visit the website: www.unco.edu/career/students or for student *events*, visit: www.unco.edu/career/events.

We are located:

Office: Campus Commons, 2nd floor

Hours: M-F, 8am-5pm

Appointments: Virtual and In-Person

Drop-Ins: Visit our website for up-to-date information

It's never too early to talk about career!

Equity and Inclusion

The University of Northern Colorado (UNC) embraces the diversity of students, faculty, and staff. UNC honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and world views. People of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, sizes and/or shapes are strongly encouraged to share their rich array of perspectives and experiences.

Additionally, there are several cultural and resource centers across the campus that are equipped and designed to serve as caring and thoughtful centers for students, staff and faculty. All centers, and the programs and activities offered through these centers, are open to all students. You can find their information below:

Asian Pacific American Student Services (Cultural Center)

924 20th St

Greeley, CO 80639

(970) 351-1909

AsianPacificAmerican.StudentServices@unco.edu

César Chávez Cultural Center & DREAMer Engagement Program (Cultural Center)

1410 20th St

Greeley, CO 80639

(970) 351-2424

ChavezCenter@unco.edu

Center for Women's and Gender Equity (Resource Center)

1915 10th Ave

Greeley, CO 80639

970-351-1492

cwge@unco.edu

Gender and Sexuality Resource Center (Resource Center)

2215 10th Ave., Campus Box 42

Greeley, CO 80631

970-353-0191

gsrc@unco.edu

Marcus Garvey Cultural Center (Cultural Center)

928 20th St., Campus Box 41

Greeley, CO 80639

(970) 351-2351

MGCC@unco.edu

Native American Student Services (Cultural Center)

924 20th St

Greeley, CO 80639

(970) 351-1909

nativeamericanstudentservices@unco.edu

Veterans Services (Resource Center)

1815 8th Ave

Greeley, CO 80631

970-351-1403

veterans.services@unco.edu

Food Insecurity, Housing Insecurity and Other Essential Needs

Significant numbers of UNC students are challenged in getting enough food to eat. Others have difficulty finding safe and stable housing or meeting other essential needs, such as medical and mental healthcare, childcare and transportation. Still others face financial crises in the wake of unexpected emergencies. Through its [Center for Student Well-Being](#) (CSW, located on the lower floor of the UC), UNC offers personalized 1-on-1 assistance to students facing food insecurity, housing insecurity, financial emergencies or other basic needs challenges. UNC also provides students with access to several food resource programs on campus, including the [Bear Pantry](#), where students can access food and hygiene items at no cost. Resource navigators in the CSW can also help students gain access to the Supplemental Nutrition Assistance Program (SNAP) and other resources. If you or someone you know would like support navigating basic needs challenges, please contact UNC's [Center for Student Well-Being](#) to set up a meeting time with a Resource Navigator and/or visit the [Bear Pantry webpage](#).

Land Acknowledgment

The University of Northern Colorado occupies the lands in the territories of the Ute, Cheyenne, Lakota and Arapaho peoples. The University acknowledges the 48 tribes that are historically tied to the state of Colorado. Thus, the land on which UNC is situated is tied to the history and culture of our native and indigenous peoples. UNC appreciates this connection and has great respect for this land. Additionally, the University community pays its respect to Elders past, present, and future, and to those who have stewarded this land throughout the generations.

As part of the learning and reflection process please visit <https://native-land.ca/>.

Name in Use/Pronoun in Use/Name Change

Some students may have changed their names to better reflect their gender identity or for other reasons. The process to request that the University change the name that appears on Canvas and on the course roster is available here: <https://www.unco.edu/registrar/name-change.aspx>

Student Well-Being

Students often experience stressors that make it difficult for them to meet the challenges of their courses—stressors like sleep problems, financial concerns, relationship concerns, employment difficulties, feelings of anxiety, hopelessness, or depression.

- **If you are struggling with this class, please visit me during office hours or contact me via e-mail.**
- **If you're not sure where to turn, the website for [UNC's Student Outreach and Case Management](#) office lists a wide variety of resources for students. Case Managers can assist students during difficult circumstances which may include medical, mental health, personal or family crisis, and illness or injury.**
- **Mental health professionals are available on-campus and in the community. See a wide variety of on- and off-campus resources on the [Dean of Student's webpage](#).**
- **If you or someone else is experiencing a crisis or if you/they are experiencing suicidal thoughts:**
 - **On-Campus and During Business Hours: For free, confidential consultations, check out the [Counseling Center](#). To access staff in the Counseling Center, call 970-351-2496 or stop by the Center, located on the second floor of Cassidy Hall.**
 - **After Hours (including evenings, weekends, and holidays):**
 - **Contact North Range Behavioral Health by calling 844-493-TALK (8255) or text TALK to 38255**
 - **Contact the 988 Suicide and Crisis Lifeline at 988.**

Technology Support

If you need technology support, come visit us at the Tech Den located on the first floor in the Michener Library for in-person support for all your technology needs. The Tech Den supports all Faculty, Staff, and Students.

For more information on the Tech Den, including hours of operation, visit the website: <https://www.unco.edu/information-management-technology/training-support/tech-den.aspx>.

You can also call (970-351-4357), email (help@unco.edu), or visit our website (help.unco.edu). We're here to help!

Tutorial Services

Please consider including a statement about our services on your syllabus to encourage your students to take advantage of the academic support available in Tutorial Services. Below are sample statements for your use:

For all courses supported by individual tutoring:

UNC's Tutorial Services (TS) provides free academic support to UNC students enrolled in undergraduate courses. At TS, a trained peer tutor will work with you individually or in a small group to help you understand course content and be successful in this class. For more information or to make an appointment, stop by TS in the lower level of Michener Library (L-149), or visit the TS website at <http://www.unco.edu/tutoring>.

For all courses supported by Supplemental Instruction:

This course is supported by Supplemental Instruction (SI), through which a trained SI leader will offer three 1-to-2 hour study sessions each week to review course content, work through problems or activities related to this class, and help you prepare for exams. I strongly encourage you to participate in SI. For more information about the SI model, visit the TS website at <http://www.unco.edu/tutoring>.

University Libraries

The University Libraries has the spaces, resources, and support you need to help you achieve your academic goals. Visit us at Michener Library, on west campus, or at Skinner Music Library, on central campus. Check out all the resources we offer, from scholarly journal databases and streaming media to laptops and anatomical models, at our website: <https://www.unco.edu/library/>. Need research help from an expert? Ask a librarian. We offer multiple ways to get in touch: <https://www.unco.edu/library/research-help/>.

Writing Center

Strong writers seek feedback.

The UNC Writing Center is here to connect you with that feedback. Writing Center Consultants are interested readers who come from a variety of majors and backgrounds, and we are ready to talk about your writing projects. Consultants are trained to work with writing of all types, from all disciplines, and at all levels. We welcome all sessions, whether you're just getting started or are ready to hand in your final draft. You're the content expert; we're the writing experts. Let's work together!

Schedule your in-person, video, or email session today by visiting: <http://www.unco.edu/writing-center>

Final Exam Inclement Weather Policy

For asynchronous online courses, if the university closes during our final exam period, final exams and assignment schedules will not be impacted. For face-to-face or hybrid courses, if the university closes during our final exam period, the final exam will be moved to an online assessment, delivered through Canvas, due by [insert date and time]. Any student who is unable to access Canvas should contact me as soon as possible to make alternate arrangements.

Artificial Intelligence (AI) Use statement:

Intellectual honesty is vital to an academic community and for my fair evaluation of your work. All work submitted in this course must be your own, completed in accordance with the University's academic regulations. You may not engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

Tentative Schedule

The instructor reserves the right to edit the schedule and modify assignments as necessary. All dates and assignments are subject to change.

Week 1: Introduction to Corridos and Course Themes

- Américo Paredes, *With His Pistol in His Hand: A Border Ballad and Its Hero* (Introduction & Ch. 1)
- Helena Simonett, *The Accordion and the Edge of Understanding: Mapping the Musical Borderlands*
- Submit Journal Entry #1

Week 2: Origins and Evolution of the Corrido

- Elijah Wald, *Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas* (Ch. 1)
- John H. McDowell, *The Ballad of Gregorio Cortez* (Chapter 1)
- Max Weber's Conflict Theory (Selection)
- Submit Journal Entry #2

Week 3: The Corrido as an Ethnographic Account

- José Limón, *Mexican Ballads, Chicano Poems: History and Influence in Mexican-American Social Poetry* (Ch. 2)
- James Scott, *Domination and the Arts of Resistance* (Excerpt on hidden transcripts)
- Pancho McFarland, "Chicano Hip-Hop and an Interethnic Zone."
- Submit Journal Entry #3

Week 4: Borderlands and Resistance Narratives

- Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Selections)
- Catherine Ragland, *Musica Norteña: Mexican Migrants Creating a Nation Between Nations*
- Submit Journal Entry #4

Week 5: Gender and the Corrido Tradition

- María Herrera-Sobek, *The Mexican Corrido: A Feminist Analysis* (Selections)

- Stephanie Lewthwaite, *A Contested Art: Modernism and Mestizaje in New Mexico* (Ch. 5 on women in *corridos*)
- Submit Journal Entry #5

Week 6: The Role of Corridos in Social Movements

- George Lipsitz, *Footsteps in the Dark: The Hidden Histories of Popular Music* (Ch. on music and resistance)
- Mark Cameron Edberg, *El Narcotraficante: Narcocorridos and the Construction of a Cultural Persona*
- Violence and Power Theory (selections)
- Submit Journal Entry #6

Week 7: Revolutionary Corridos and Nationalism

- Armando Bartra, *Blood, Ink, and Culture: Miseries and Splendors of the Post-Mexican Condition* (selections)
- Paul Vanderwood, *Disorder and Progress: Bandits, Police, and Mexican Development* (Excerpt)
- Erick Hobswan, *Bandits* (Ch. 1)
- Submit Journal Entry #7

Week 8: Midterm Review & Theorizing Corridos as Narrative and Performance

- Richard Bauman, *Verbal Art as Performance* (Ch. on ballads and *corridos*)
- Performance Studies: Diana Taylor, *The Archive and the Repertoire* (Selections)

Week 9: Corridos, Migration, and Transnationalism

- Jorge Duany, *Blurred Borders: Transnational Migration Between the Hispanic Caribbean and the United States*
- Juan Carlos Ramírez-Pimienta, *Corrido: El canto de la Resistencia*
- Submit Journal Entry #9

Week 10: Narcocorridos and the Politics of Representation

- Elijah Wald, *Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas* (Ch. 5)
- Howard Campbell, *Drug War Zone: Frontline Dispatches from the Streets of El Paso and Juárez*
- *Postcolonial Theory* (Selection)
- Submit Journal Entry #10

Week 11: Corridos, Race, and Indigeneity

- José E. Limón, *American Encounters: Greater Mexico, the United States, and the Erotics of Culture*
- Carlos G. Vélez-Ibáñez, *Border Visions: Mexican Cultures of the Southwest United States*
- Submit Journal Entry #11

Week 12: LGBTQ+ Corridos and the Queering of the Tradition

- Deborah R. Vargas, *Dissonant Divas in Chicana Music: The Limits of La Onda* (Ch. on queer identities in music)
- Ethnomusicology Journal Articles on Queer *corridos*
- Submit Journal Entry #12

Week 13: Contemporary Corridos and Digital Media

- Alex E. Chávez, *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño*
- Online Analysis: YouTube, TikTok, and the Digital Circulation of *corridos*
- Submit Journal Entry #13

Week 14: Student Workshops – Writing and Performing Corridos

- Sample *corridos* from student-selected themes
- Review: Richard Flores, *Los Pastores and the Mexican-American Borderlands* (Performance analysis)
- Submit Journal Entry #14

Week 15: The Future of Corridos: Globalization and Hybridity

- Janice L. Tennant, *Corridos, Music, and Globalized Resistance*
- Manuel Peña, *The Texas-Mexican Conjunto: History of a Working-Class Music*
- Nestor Garcia Canclini, *Hybrid Cultures* (selections)
- Submit Journal Entry #15

Week 16: Final Project Presentations and Reflection

- No new readings—final project presentations
- Course wrap-up discussion
- See the date for Final Exam