

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department & Course Number ETHNOMU 98T  
 Course Title Cultural Boundaries and National Borders: A Transnational Study of U.S. and Mexican Musical Indigeneity  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course centers on understanding diverse interpretations of Indigeneity between Indigenous Mexican, Chicano, and Native North American communities that have developed from a combination of cultural and social factors.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Kristina Nielsen, Teaching Fellow; Professor Tara Browner, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	<u>Teaching</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>16</u>	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- |                                  |  |
|----------------------------------|--|
| ❑ General Knowledge              | Students will develop a general knowledge of diverse research methods, including ethnographic research and critical listening.   |
| ❑ Integrative Learning           | This class is highly interdisciplinary, and students will bridge multiple disciplines, including Chicano Studies, Native American Studies, and ethnomusicology. In this capacity, students will learn the applicability of rigorous research techniques across multiple disciplines.   |
| ❑ Ethical Implications           | Through discussion of topics like appropriation of Native American culture, students will explore the contemporary ethical dilemmas about ownership of cultural heritage.  |
| ❑ Cultural Diversity             | This class draws on both Chicano and Native American interpretations and experiences of Indigeneity, highlighting the fact that American Indigeneity is diverse and multifaceted.  |
| ❑ Critical Thinking              | Students will learn to analytically evaluate written and oral arguments in this seminar. This will culminate in their final presentation and paper where they will present on a contemporary Indigenous musical revitalization project.  |
| ❑ Rhetorical Effectiveness       | Students have little ethnographic research assignments throughout the quarter that require them to share their observations with their peers. The quarter will culminate with a final presentation given to the seminar.   |
| ❑ Problem-solving                | Students will contemplate ongoing problems in the course of this seminar and will explore the diverse culturally grounded interpretations of Indigeneity that result in conflicting interpretations.   |
| ❑ Library & Information Literacy | Students will learn to draw on diverse sources, including books and newspaper articles, and learn the strengths and applicability of each of these sources in ethnographic research contexts. Additionally, students will find sources for their final papers independently, and the completion of a bibliography for their project in Week 6 will permit time to evaluate strengths and weaknesses of diverse sources and assist students in utilizing library resources, including both books and databases. |

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |          |         |
|---|----------|---------|
| 1. Lecture:   | _____    | (hours) |
| 2. Discussion Section:                                  | <b>3</b> | (hours) |
| 3. Labs:  | _____    | (hours) |
| 4. Experiential (service learning, internships, other): | _____    | (hours) |
| 5. Field Trips:   | _____    | (hours) |

**(A) TOTAL Student Contact Per Week** **3** **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |          |         |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation:    | _____    | (hours) |
| 2. Reading                          | <b>5</b> | (hours) |
| 3. Group Projects:                  | _____    | (hours) |
| 4. Preparation for Quizzes & Exams: | _____    | (hours) |
| 5. Information Literacy Exercises:  | _____    | (hours) |
| 6. Written Assignments:             | <b>5</b> | (hours) |

7. Research Activity:

5 (hours)

**(B) TOTAL Out-of-class time per week**

**15** (HOURS)

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

**18** (HOURS)

## **CULTURAL BOUNDARIES AND NATIONAL BORDERS: A TRANSNATIONAL STUDY OF U.S. AND MEXICAN MUSICAL INDIGENEITY**

### **Information**

Instructor: Kristina Nielsen

Email: kristinanielsen@ucla.edu

Office: SMB 2853

### **Course Description**

This course examines the current role of music and dance in asserting an Indigenous identity in the United States through a study of the conflicting interpretations of Indigeneity among federally recognized Native North American tribes, Indigenous communities from Mexico residing in the United States, and a growing number of Chicanos seeking to re-identify with their Indigenous heritage. The course will explore how these differing conceptions of Indigeneity interact musically as a result of a growing number of Indigenous revitalization and reclamation projects. Furthermore, it will examine the role of demographic shifts resulting from migration and urbanization in shaping these interactions. Students will explore these topics through in-class discussions of readings from ethnomusicology and Indigenous studies, musical analysis, and introductory ethnomusicological research. From these sources, students will explore how music and dance serve to create desired—and increasingly contested—Indigenous identities. Ultimately, students will draw on these discussions to formulate their own research project on the performance of American Indigenous identities in the twenty-first century.

### **Course Objectives**

- 1) Students will learn about contemporary Indigeneity in the United States and Mexico.
- 2) Students will develop critical reading, thinking and listening skills.
- 3) Students will learn how to conduct ethnographic fieldwork.
- 2) Students will develop a grasp of the diverse musical traditions from communities that identify as Indigenous in the United States and Mexico.

### **Grade Breakdown**

Seminar Participation	20%
Two Ethnographic Papers	15%
Paper Proposal	10%
Paper Bibliography	10%
Final Paper	30%
Research Presentation	15%

## **Course Requirements**

### **Seminar Participation**

Students will be expected to contribute to discussion in seminars and share their observations from readings, media assignments, and listenings.

### **Ethnographic Papers**

Students are required to complete a total of two additional two-page written assignments detailing ethnographic observations of both a pow-wow and danza Azteca performance.

### **Final Paper and Presentation**

Students will write a fifteen-page research paper on the topic of contemporary musical Indigeneity in the United States. Students will be required to submit a proposal for their paper in Week 4 of the quarter stating their intended topic and the central problem they wish to investigate. Students will submit a full bibliography for their paper in Week 6. Students will give ten-minute presentations on their findings during Week 10 and Finals Week. This presentation will account for 15% of their final grade.

## **WEEK 1: INDIGENEITY NORTH AND SOUTH OF THE BORDER**

*How do definitions and notions of Indigeneity vary between Mexico and the United States?*

### **Reading**

Wearne, Phillip. 2001. "Definitions and Diversity." In *Native American Voices: A Reader*, Second Edition, edited by Susan Lobo and Steve Talbot, 13-30.

Ewen, Alexander. 2001. "Mexico: The Crisis of Identity." In *Native American Voices: A Reader*, Second Edition, edited by Susan Lobo and Steve Talbot, 113-124.

Smith, Linda Tuhiwai. 1999. "Introduction." In *Decolonizing Methodologies*, 1-18. London: Zed Books.

### **Research Assignment**

Select a federally recognized tribe in the United States and research the current criteria for membership. Be prepared to share your findings in class.

## **WEEK 2: BOUNDARIES AND BORDERS OF INDIGENEITY**

*How do conflicting interpretations of Indigeneity impact communities identifying as Indigenous?*

### **Listening**

"Prayer Loop" by Supaman

"Xochipitzahua, Flor Menudita"

"No Se Lo Digas a Ella" by Cuisillos

**Reading**

Garrouette, Eva Marie. 2003. "What if My Grandma Eats Big Macs? Culture." In *Real Indians: Identity and the Survival of Native America*, 61-81. Berkeley: University of California Press.

Castellanos, Renée de la Torre. 2009. "The Zapopan Dancers: Reinventing an Indigenous Line of Descent." In *Dancing Across Borders: Danzas y Bailes Mexicanos*, edited by Nájera-Ramírez, Olga, Norma E. Cantú, and Brenda M. Romero, 19-47. Urbana: University of Illinois Press.

**WEEK 3: INDIGENOUS REVITALIZATION PROJECTS**

*How is music being used on both Mexico and the United States for revitalization projects?*

**Listening**

Listen to approximately an hour of Indigenous radio stations broadcasting from communities in Mexico and the United States. Take notes on what you hear and be prepared to share your observations in class.

United States:

<http://projects.aljazeera.com/2014/reservation-radio/>

Mexico:

[http://www.cdi.gob.mx/index.php?option=com\\_content&task=view&id=180&Itemid=44](http://www.cdi.gob.mx/index.php?option=com_content&task=view&id=180&Itemid=44)

**Reading**

Levine, Victoria Lindsay. 1993. "Music Revitalization Among The Choctaw." *American Music* 11(4): 391-411.

Tuzi, Grazia. 2013. "The *Voladores* Dance: On the Use of Evidence from the Past to Interpret the Present." In *Flower World: Music Archaeology of the Americas*, Volume 2, edited by Matthias Stöckli and Arnd Adje Both, 159-176. Berlin: Ekho Verlag.

Ahone, Tristan. 2014. "Radio on the Reservation: Native Americans Tune In To An Old-Fashioned Technology That Keeps Languages—And Communities—Alive." *Al Jazeera*. March 1, 2014. Accessed March 2, 2015.  
<http://projects.aljazeera.com/2014/reservation-radio/>

Warren, Jennifer. 1990. "Resurrecting an Indian Tradition; Ethnic music: As a boy, Alvino Siva heard the Indian Bird Songs from Elders. Now, He is Trying to Re-Crete Melodies That Are Only a Faint Echo." *Los Angeles Times*. August 31, 1990.

**WEEK 4: NATIVE AMERICAN REIDENTIFICATION EFFORTS**

*What role does music and dance play in Native North American re-identification efforts?*

**Listening**

“Song of the Dancers” by the Porcupine Singers

**Reading**

Garrouette, Eva Marie. 2003. “If You’re Indian and You know It (but Others Don’t).” In *Real Indians: Identity and the Survival of Native America*, 82-98. Berkeley: University of California Press.

Young Bear, Severt, and R.D. Theisz. 1995. “Running on the Edge.” In *Standing in the Light: A Lakota Way of Seeing*, 106-179. Lincoln: University of Nebraska Press

**WEEK 5: NATIVE NORTH AMERICAN PAN-INDIANISM**

*Who falls under the umbrella of pan-Indianism in the United States, and what implication does this have for the performance of Indigenous music?*

**Listening**

“Custer Died for Your Sins” by Red Crow Westerman

“Run as One” by C-Weed

“Now That the Buffalo’s Gone” by Buffy Saint Marie

**Reading**

Browner, Tara. 2004. “All About Theory, Method, and Pow-wows.” In *Heartbeat of the People: Music and Dance of the Northern Pow-wow*, 1-17. Urbana: University of Illinois Press.

Samuels, David W. “Singing Indian Country.” In *Music of the First Nations: Tradition and Innovation in Native North America*, edited by Tara Browner, 141-159. Urbana: University of Illinois.

**WEEK 6: MEXICAN INDIGENOUS COMMUNITIES IN DIASPORA**

*How do Indigenous Mexican diasporic communities distinguish themselves musically from the surrounding Chicano community?*

**Listening**

Listen to an hour of the “Hora Mixteca” broadcasting from Bakersfield, California (<http://radiobilingue.org/en/rb-programas/hora-mixteca/>). Take notes on what you hear and be prepared to share your observations in class.

**Reading**

Cruz-Manjarrez, Adriana. 2009. “Dancing to the Heights: Performing Zapotec Identity, Aesthetics, and Religiosity. In *Dancing Across Borders: Danzas y Bailes Mexicanos*, edited by Nájera-Ramírez, Olga, Norma E. Cantú, and Brenda M. Romero, 116-137. Urbana: University of Illinois Press.

Archibald, Randal C. 2009. "Voice That Sounds Like Home Welcomes Mexico's Outsiders." *The New York Times*. June 9, 2009.

### **WEEK 7: CHICANO INDIGENOUS REIDENTIFICATION**

*How has migration from Mexico impacted Indigenous identity?*

#### **Reading**

Huerta, Elisa Diana. 2009. "Embodied Recuperations: Performance, Indigeneity, and Danza Azteca." In *Dancing Across Borders: Danzas y Bailes Mexicanos*. Edited by Olga Nájera-Ramírez, Norma Elia Cantú and Brenda M. Romero, 3-18. Champaign: University of Illinois Press.

Rostas, Susanna. 2009. "The Mexica and Mexicanidad." In *Carrying the Word: The Conchero Dance in Mexico City*, 191-208. Boulder: University of Colorado Press.

Decker, Geoffrey. 2011. "Hispanics Identifying Themselves as Indians." *New York Times*. July 3. [http://www.nytimes.com/2011/07/04/nyregion/more-hispanics-in-us-calling-themselves-indian.html?\\_r=0](http://www.nytimes.com/2011/07/04/nyregion/more-hispanics-in-us-calling-themselves-indian.html?_r=0) (accessed 10 April 2014).

#### **Research Assignment**

Observe a danza Azteca performance (these are available nearly every afternoon in Olvera Street or at local parades, powwows or festivals). Observe how they present an Indigenous heritage and note comments they might make to the audience. Be prepared to discuss your findings in class.

### **WEEK 8: FOLKLORIC ART**

*What relationship does folkloric art have with its Indigenous sources of material? Should these performances be considered Indigenous?*

#### **Reading**

Evers, Larry and Felipe S. Molina. 1987. "Yopo Nooki: Enchanted Talk." In *Yaqui Deer Songs, Maso Bwikam: A Native American Poetry*, 7-34. Tucson: University of Arizona Press.

Hutchinson, Sydney. 2009. "The Ballet Folklórico de México and the Construction of the Mexican Nation through Dance." In *Dancing Across Borders: Danzas y Bailes Mexicanos*, edited by Nájera-Ramírez, Olga, Norma E. Cantú, and Brenda M. Romero, 206-225. Urbana: University of Illinois Press.

#### **Media Assignment**

Compare two videos of deer dance performances noting similarities and differences.

Draw on the readings in your analysis:

Yaqui deer dance performance

Amalia Hernández interpretation of the Yaqui deer dance.



**WEEK 9: APPROPRIATION**

*What are the political ramifications of appropriation of Native North American music and culture by outsiders? Who is an “outsider”?*

**Reading**

Garner, Sandra. 2009. “Aztec Dance, Transnational Movements: Conquest of a Different Sort.” *Journal of American Folklore* 122:414-437.

Browner, Tara. 2011. “Tradition, Appropriation, and Mimesis: American Indian Style Pow-wow Singing and Dancing in Denmark.” *American Studies in Scandinavia* 43(2):71-84.

**Media Assignment**

New York Times Documentary “Native Fantasy: Germany’s Indian Heroes” Available online: <http://www.nytimes.com/video/world/europe/100000003056479/native-fantasy-germanys-indian-heroes.html?action=click&pgtype=Homepage&module=video-player-region&region=video-player-region&WT.nav=video-player-region>

**WEEK 10: COLLABORATIONS AND INDIGENOUS MODERNITIES**

*How can communities of diverse Indigenous backgrounds collaborate politically and artistically? Are the boundaries of pan-Indianism permeable?*

**Listening**

“Electric Powwow Drum” Tribe Called Red

“Woodcarver” Tribe Called Red

**Reading**

Lobo, Susan. 2001. “Is Urban a Person or a Place? Characteristics of Urban Indian Country.” In *Native American Voices: A Reader*, Second Edition, edited by Susan Lobo and Steve Talbot, 56-68.

Amsterdam, Lauren Jessica. 2013. “All the Eagles and the Ravens in the House Say *Yeah*: (Ab)original Hip-Hop, Heritage, and Love.” *American Indian Culture and Research Journal* 37(2):53-72.



## New Course Proposal

### Ethnomusicology 98T Cultural Boundaries and National Borders: A Transnational Study of U.S. and Mexican Musical Indigeneity

**Course Number** Ethnomusicology 98T

**Title** Cultural Boundaries and National Borders: A Transnational Study of U.S. and Mexican Musical Indigeneity

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** This class scrutinizes the boundaries of contemporary Indigeneity in the US through the study of diverse musical interpretations of Indigenous performances and identities. The class pairs readings from ethnomusicology and Indigenous studies with ethnographic fieldwork, musical analysis, and media research.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [Nielsen CUTF Syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Tara Browner is the faculty mentor for this course

**Grading Structure** 20% seminar participation; 15% two Ethnographic papers; 10% paper proposal; 10% paper bibliography; 30% final paper; 15% research presentation

**Effective Date** Winter 2016

**Discontinue Date** Summer 1 2016

**Instructor**

Name	Title
<b>Kristina Nielsen</b>	<b>Teaching Fellow</b>

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Ethnomusicology

**Contact**

Name	E-mail
<b>MICHELLE CHEN</b>	<b>mchen@oid.ucla.edu</b>

**Routing Help**

### ROUTING STATUS

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 6/26/2015 2:30:43 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 6/26/2015 10:40:44 AM

**Comments:** Initiated a New Course Proposal

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[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045