

SUNY-INSTITUTE OF TECHNOLOGY ☀ FALL SEMESTER 2006
THE ARTS AND CULTURAL REVOLUTION: MEXICO

ENG 211-01 MONDAY AND WEDNESDAY 12:00-1:50 PM DONOVAN 2159

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We are a product of 500 years of struggle: first against slavery, then during the War of Independence against Spain led by insurgents, then to avoid being absorbed by North American imperialism, then to promulgate our constitution and expel the French empire from our soil, and later the dictatorship of Porfirio Diaz denied us the just application of the Reform laws and the people rebelled and leaders like Villa and Zapata emerged, poor men just like us. We have been denied the most elemental preparation so they can use us as cannon fodder and pillage the wealth of our country. They don't care that we have nothing, absolutely nothing, not even a roof over our heads, no land, no work, no health care, no food nor education. Nor are we able to freely and democratically elect our political representatives, nor is there independence from foreigners, nor is there peace nor justice for ourselves and our children.

But today, we say ENOUGH IS ENOUGH.

--General Command of the Ejército Zapatista de Liberación Nacional, First Declaration from the Lacandón Jungle, 1 Jan. 1994.

Poor Mexico! So far from God, and so close to the United States.

--Porfirio Díaz

CATALOG DESCRIPTION:

A study of one non-Western culture with emphasis on how its beliefs and customs are represented in the arts, including literature and visual arts, during periods of rapid technological and cultural change. Comparisons to parallel Western worlds will be made to clarify cultural difference. *This course can be used to fulfill the Other World Civilizations OR the Humanities General Education requirement.*

FOR THIS COURSE:

It was Mexico (before Russia or China) that experienced the twentieth century's first major political revolution, and its problems and potential inspired political activists worldwide for decades afterwards. In the wake of the 2 July 2006 presidential elections, Mexico again is debating vigorously its historical legacy, as voting counts and political legitimacy are questioned. Political protest groups like the EZLN already had a head start, having risen to challenge the top-down imposition of NAFTA and the nature of political and social rule in their country over twelve years ago. Critics have scoffed at the participants since 1994, noting their being indigenous, poor, and/or lacking formal education, and thus doomed to failure — in near-perfect echoes of elite reactions to the support raised in 1910 for opposition candidate Francisco I. Madero among the Nahuatl-speaking *campesinos* of Morelos and the mining and railway workers of the Mexican north, and of subsequent movements. Though clearly outgunned militarily, the EZLN has waged another war more successfully: the war of public opinion, harnessing newspapers, video, and the emerging technology of the Internet to bring the world's condemnation down on their country's government. Today, Andres Manuel López Obrador supporters use cellphones and web cameras as an integral part of the mobilizations of thousands, even millions, in the streets, to protest fraud and demand redress. These representations and practices too echo events beginning in 1910, when popular songs and visions drowned out the Europhile culture and rule of the Mexican elite.

Subsequent transformations in the expression of revolutionary beliefs and practices through the arts, though, paralleled transformations in political and social processes in Mexico, and in this class we will study both. What happened as elite artists began to adopt the symbols, sounds, and movements of Mexico's workers and peasants? And what happened when some revolutionaries became elites? As the victorious party in Mexico's civil war began consolidating itself into a ruling government, did the cooptation of popular protests and arts into "official" revolutionary culture become their undoing and betray their spirit? Or, were revolutionary ideas and ideals able to survive these pressures, whether in the expressions of the most personal feelings and perspectives, or in Mexican geographical and cultural regions that remained isolated by poverty and lack of political capital? Can lessons be learned from the twentieth-century Mexican revolution that might be applied to the twenty-first? In this class we will explore the literature, music, visual arts, and communications technologies of twentieth- and twenty-first century Mexico to find answers to these questions.

GRADING:

Your grade in this course is based on the following (maximum points possible after each item). It is *your* responsibility to keep track of your grades — you should keep all graded assignments *at least* until you receive your final grade. **You can record your progress here as the semester progresses** — use the conversions to calculate how much each grade contributes to your total for the semester.

Attendance/max. 100 points [begin w/ A+ (100), one ½ letter grade (3.5pts) off per unexcused absence] → your grade	_____
Participation/max. 100 points [0-5 scale, see instructors website] → your score * 20 =	_____
In-class Journal, due Mon. 4 Dec./max. 200 points → your grade * 3 =	_____
Short Interpretive Paper #1, due 2 Oct./max. 400 points → your grade * 4 =	_____
Short Interpretive Paper #2, due 30 Oct./max. 400 points → your grade * 4 =	_____
Short Interpretive Paper #3, due 4 Dec./max. 400 points → your grade * 4 =	_____
In-class Final Exam, week of 11-14 Dec./max. 400 points → your grade * 4 =	_____
MY TOTAL/max. 2000 points	_____
[Extra Credit/max. 200 points]	[_____]
[MY TOTAL WITH EXTRA CREDIT/max. 2200 points]	[_____]
MY GRADE [divide total by 20, use scale on instructor's website to find letter grade]	_____

REQUIRED READING:

I. Arts

- ☼ Mariano Azuela, *The Underdogs*, transl. E. Munguía, USA: Signet Classic, 1996 [1915]. ISBN 0451526252
- ☼ Angeles Mastretta, *Tear This Heart Out*, transl. Margaret Sayers Peden, USA: Riverhead Books, 1997. ISBN 1573226025
- ☼ Timothy J. Knab, *A War of Witches: A Journey into the Underworld of the Contemporary Aztecs*, Boulder, Col.: Westview Press, 1995. ISBN 0813333873 *Note: this book is published on demand through Perseus Books; if buying new, you must order the book and pre-pay at the Bookmark by mid-September, to have the book in time for class use.
- ☼ Subcomandante Marcos, *Questions and Swords: Folktales of the Zapatista Revolution*, El Paso, Tx.: Cinco Puntos Press, 2001. ISBN 0938317539

Additional materials will be distributed in class and posted online: for an updated list, reading schedule, and links, see http://people.sunyit.edu/~boylank/eng211_resources_fs06.html

II. Context

You have two options for obtaining the material that will provide historical context for this course:

- ☼ Michael J. Gonzales, *The Mexican Revolution: 1910-1940*, Albuquerque: University of New Mexico Press, 2002. ISBN 082632780X

OR

Use these essays in *The Cambridge History of Latin America (CHLA)* — these volumes are on reserve in Cayan Library:

- ☼ Friedrich Katz, "Mexico: Restored Republic and Porfiriato," in Leslie Bethell, ed., *The Cambridge History of Latin America*, Vol. 5 (Cambridge, UK: Cambridge University Press, 1989), pp. 3-78.
- ☼ John Womack, "The Mexican Revolution, 1910-1920," in Leslie Bethell, ed., *The Cambridge History of Latin America*, Vol. 5 (Cambridge, UK: Cambridge University Press, 1989), pp. 79-154.
- ☼ Jean Meyer, "Mexico: Revolution and Reconstruction in the 1920s," in Leslie Bethell, ed., *The Cambridge History of Latin America*, Vol. 5 (Cambridge, UK: Cambridge University Press, 1989), pp. 155-194.
- ☼ Alan Knight, "Mexico c. 1930-1946," in Leslie Bethell, ed., *The Cambridge History of Latin America*, Vol. 7 (Cambridge, UK: Cambridge University Press, 1990), pp. 3-82.

Other chapters from this series may be useful as supplemental resources — please see the list on our resources page for references.

RECOMMENDED:

- ☼ **As a guide for humanities-style writing:** Gordon Harvey, *Writing with Sources: A Guide for Students* (Indianapolis and Cambridge: Hackett Publishing, 1998).

** Most books are on reserve at Cayan Library. However, you should acquire your own copies, as you will use them extensively. **

COMMUNICATIONS:

Office hours are your opportunity to get individual, face-to-face help, with or without an appointment. I may be available at other times as well; make an appointment or come by and see if my office door is open. If I am not in when you telephone, please leave a message on Voicemail. I will try to respond to phone and e-mail messages by the next business day at the latest.

Your effort to be clear and professional will contribute to a quicker, clearer, and more helpful response. On phone messages, please leave your complete name, the date and time you called, and clearly state your specific request. It is preferable for you to use your SUNY-IT account for all electronic communications and submissions. If you must use another, please be consistent! Regardless, always identify yourself by first and last name, followed by the class in which you are enrolled. Be specific in the subject line about the purpose of your message, and be specific in your message text.

This syllabus and descriptions of the assignments are posted to the Coursespace page associated with this class. Also, a PDF copy of this syllabus is available on my website under "Current Courses," so you can check our reading and test schedule and assignment descriptions without having to log on. From time to time I may post additional materials (e.g.: article links, blank copies of practice maps, class handouts, assignment details and rubrics, lists of journal entries) to the websites; I will announce their availability in class.

COURSE REQUIREMENTS:

☼ Attendance policy and class participation (max. 100 points each toward your final grade, max. 200 points total):

Regular attendance and participation is crucial to keep you up to date and to keep discussions lively. We have a lot to cover! An attendance roster will be circulated at each class meeting, and your signature on it is the official record for having attended each class. **It is your responsibility to sign the attendance roster at each class meeting.** Absences for religious observances will be excused as will be those for genuine medical reasons, family/personal emergencies, and extreme weather conditions. You must provide written notice (e-mail or note) for these absences (outside documentation is nice but not necessary); keep a record of my reply. Absences for participation in campus athletics will be excused ONLY IF I receive documentation from the Athletics Office at the beginning of the semester. Students are responsible for all missed work.

However, we are adults, things happen, and they have their reasons. I allow one unexcused absence (i.e., I receive no notification or written explanation thereof) per student per term, but then will begin counting, reducing your attendance grade, which starts out at A+, by half a letter grade for each unexcused absence (e.g. if you have 3 unexcused absences, expect a A-; six unexcused absences, a B-, etc.). Lateness and early departures are also disruptive for your peers and instructor, and complicate record-keeping. If frequent, significant departure from class times and etiquette is observed, a similar penalty will be applied to your grade.

Active **participation** in class discussions and preparation for them is required of all students. You are expected to have read the “**required reading**” prior to each class meeting and to have thought carefully about them. Your goal should not be to talk as much as possible or regurgitate facts easily figured out from the reading. Rather, you should aim to bring your insights to the attention of your peers and your instructor, and to ask critical questions regarding the readings and other materials and comments. Remember, though this material may be new to you, you also bring a new background, point of view, and intellect to it — so share your thoughts! I will keep track of students’ participation throughout the semester, and will evaluate it for points toward your final grade (see scale on my website).

Please bring your books, copies of the readings for the day, and/or *really* good notes to each class meeting — we will use them. Additional structured discussions or group activities, films, images, music, and literature will be used in class, and other material may be recommended for further reading – it is your responsibility to ask about any missed content, should you miss part or all of a class.

IN-CLASS ASSIGNMENTS:

☀ **The in-class journal (max. 300 points toward your final grade):**

Most classes will include at least one journal activity. This can consist of 10-15 minutes of individual writing or a group brainstorming topic relevant to the class reading assignment in the Course Schedule, or a quiz on reading material, a film, or material recently covered in class. **YOU are responsible for filing and retaining the writings** from each class period. Please use a binder, pocket folder, or manila envelope to collect them.

If we have a quiz or use a handout, please complete the exercise and file it in your journal (if I collect the entry, file it when it is returned; your grade will also be your journal score for the day). If the journal is an individual or group exercise, please use a piece of paper separate from what you will use to take notes during class. Be sure to write the topic and the class date clearly at the beginning of each entry. Then: set down your observations from the readings and the insights, questions, and comments that you can develop on the topic; take notes that will help your group present the information required of you; complete the map exercise, answer the questions on the quiz; and so on.

This initial writing/quizzing will serve several purposes. First, it will help you get your thoughts together in order to contribute to the class discussion or activity at hand, which we will begin by addressing the issues raised by the journal or quiz content. Second, this will serve as an indicator for you and for me of how critically you are reading the materials assigned for the class and how useful they are as a whole.

You will submit your in-class journal writings and quizzes (in that folder, binder, or otherwise reasonably held together entity) **on Monday, 4 December**. Each journal activity will be worth 5 points each; there are 27 class meetings; so with a few exceptions for all-class activities, I anticipate having 20 entries (scoring will be adjusted if a different total is reached at the end of the semester). I will distribute a list of the journal topics toward the end of the semester to help you prepare your journal. Please note — to receive credit for each entry, you **MUST** hand in the handwritten originals (or, the unedited version, if you use a laptop). Please do not re-type your journals, or submit a list with “took quiz on X date” — no credit will be given for these. I want to see your first reactions!

In almost all cases, you can make up a missed journal entry to earn the maximum number of points possible. If you have missed a class and thus a journal activity, please contact me to discuss making up the activity. Make-up quizzes and alternate assignments will be given at my convenience and discretion.

Please note: for the individual and group brainstorming, you will NOT be graded on writing style, grammar, spelling, citations, or more than minimal coherence. You can jot down words, phrases, incomplete sentences, draw pictures or diagrams – this is your opportunity to be creative, brainstorm, and experiment. However, you must produce something relevant to the question at hand in each entry to be awarded the full 5 points. I will grade and return some quizzes, while we will review others together in class.

If for some reason (e.g. a university-recognized learning disability) you feel that you cannot produce writing, however informal, on demand like this, please speak with me privately by the second week of the semester so that we can arrange an alternative.

☀ **The in-class final examination, week of 11-14 Dec. (max. 400 points toward your final grade):**

The novels, non-fiction writing, and visual and audio artwork that we will examine for this class are very rich in details — it would be understandable for the idea of a comprehensive final examination at the end of the semester to be daunting. However, you will have an advantage for the final, in that you will have seen and worked with the questions before. In the first section of the test, 75% of the questions (say, 15 out of 20) will be multiple-choice or other short-answer format questions taken directly from your film quizzes and other in-class quizzes. Similarly, for the essay section, for 75% of the questions (say, 3 out of 4) I will use journal questions verbatim or will modify them slightly to include materials we used after that journal date. I will distribute a study guide for the final during the last week of class, and we will dedicate a class period to final exam review and discussion of issues of interest or concern.

A NOTE ON PREPARED WRITING ASSIGNMENTS IN GENERAL:

Each writing assignment is listed with a due date in the Course Schedule. These due dates are real; firm due dates enable you – and me – to plan. Writing assignments prepared outside of class must be turned in using the Turnitin.com website for our class by 11:59pm on the days listed. Any paper handed in after that point (and all papers submitted by other methods without prior permission) will be counted as **late**. Without an approved extension from me **in writing**, late assignments will be penalized a half letter grade (3.5 points, e.g. from A to A-, B-

to a C+) per class overdue. I will continue to deduct 3.5 points per class from the grade the paper would receive according to its quality, even if it drops below F (=64 points).

Note: No assignments will be accepted after the week of classes (Friday 8 December) unless you have written permission from me to do so.

Accountability, represented here with good, documented writing, is what being an educated person is all about. For all writing assignments prepared outside of class you **MUST** document all information that is not your original thought, interpretation, analysis, or synthesis. This includes both direct quotes (phrases or sentences taken from another source, surrounded by quotation marks: “blah blah blah”) and paraphrases (rewordings and summaries of ideas or analyses that are not yours).

You may choose the system of citation you would like to use (Modern Language Association, American Psychological Association, University of Chicago/Turabian, etc. — while grading, I will follow the examples in Gordon Harvey’s *Writing with Sources*) as long as you are **CONSISTENT** and **THOROUGH**. All papers developed outside of class **MUST** utilize **in-text citations** (footnotes, endnotes, or parenthetical references within the text) **AND MUST** include a works cited list (a.k.a. bibliography) at the end. Any paper handed in without some form of in-text citations and Works Cited list will receive no higher grade than a D, regardless of the quality of the writing.

Plagiarism — passing off someone else’s work as your own — is not just a violation of academic integrity or ethics: *it is a crime*. The *SUNY-IT Student Handbook*, available in print and online (http://web1.sunyit.edu/pdf/student_handbook05-06.pdf), states clearly that the instructor may assess a reasonable penalty for plagiarism and other violations of the Code of Academic Conduct (pp. 18-20). Reasonable penalties can include failure for the assignment, the permanent placement of a letter describing the incident in your file, or even failure for the course (note: students may challenge these decisions before the Academic Conduct Board). To be clear, my procedure for dealing with violations of academic integrity is as follows:

1. For the first violation of academic integrity, e.g. an assignment found to contain significant amounts of copied material (more than the occasional missed quotation mark or forgotten footnote), or cheating on a test, the student will receive an F grade for that assignment, equaling 0% in the final grade tally. I will not accept rewritten assignments, or give make-up quizzes or exams.
2. If a second incident of plagiarism or violation of the Code of Academic Conduct should follow, the student will receive an F for the course, and a letter describing the incident will be sent to the student’s folder and to the Dean of Arts and Sciences.

But please do not despair — proper documentation (like ethical conduct in general) is not hard to do, and strengthens your writing! Guides for different systems can be found in the SUNY-IT library at the reference desk, and are also available online at the Learning Center’s website (http://web2.sunyit.edu/learning_center/). We’ll discuss documentation issues in class, too. I encourage you to seek advice from the campus librarians or from the Learning Center (Donovan G155, x7310) as you write your papers. Of course, I also encourage you to contact me — by e-mail or telephone call (I’ll try to respond by the next business day at the latest), or come by my office — whenever you have questions about your sources or would like to show me a draft of some writing.

For that matter, the Learning Center offers workshops on plagiarism several times throughout the semester; I will announce the dates in class. I encourage you to attend one if you are not familiar with humanities-style writing or documentation. Should you need additional assistance or support, I also encourage you to utilize the facilities at the campus counseling center (Campus Center 221, x7160, <http://web2.sunyit.edu/counseling/>). The counselors there can offer advice on dealing with the pressure of long-term and voluminous assignments along with other classes, jobs, and/or family; suspected learning disabilities, how to work with them, and how to notify your instructors about them while maintaining confidentiality; and other issues that might interfere with your studies. Official communications from the interim director, David Garrett, have official weight for faculty, including me.

USING TURNITIN.COM

All prepared writing assignments **MUST** be submitted online to the Turnitin.com website (www.turnitin.com) in MSWord or RTF format. However, you also **MUST** keep a print copy and an electronic copy of the paper for your own records (you may also be offered a bonus for turning in hard copy on the same day).

TURNITIN.COM INSTRUCTIONS:

1. When you log on to the website for the first time, click on “Create a user profile” (upper right hand corner). Select “Student.”
Make a note of the e-mail address you will use for this site (you must be consistent): _____
And your password: _____
2. Then, enroll in our class. (*If you already have a Turnitin account, skip step 1, login, and start here.*)
Our Class ID: 1586506
Write our Class Enrollment Password here (not posted online for security reasons): _____
3. You will be directed to your own “student homepage.” Click on the link for the class, and follow the instructions to submit your written work online.
4. For subsequent submissions, log in using your e-mail address and password; options will follow from your student homepage.

WRITING ASSIGNMENTS PREPARED OUTSIDE OF CLASS:

☀ Short interpretive papers: 3 @ max. 400 points each, max. 1200 points towards your final grade:

You will be assigned three papers over the course of the semester, in which you will analyze different representations of revolution in Mexico. While the first focus of these papers are the materials that we use in this class — and that is broadly defined, to include novels, short stories, articles, websites, video clips, songs and audio clips, flyers, food, etc.—you will have to conduct some research to defend your points, and you will be expected to document ALL the sources that you use for these papers, with in-text citations and a Works Cited list at the end. I will shape the paper assignments according to the areas of interest that the class demonstrates, but a general description of the paper assignments, with their due dates, follows here:

- 1) Critical analysis of representations of Mexico's armed revolution, 1910-1920 (includes novels, short stories, visuals, film, music)
Assigned 18 Sept., due 2 Oct.
- 2) Critical analysis of representations of Mexico's social and cultural revolution, 1910-1940 (includes novels, short stories, interview transcripts, visuals, film, music, etc.)
Assigned 16 Oct., due 30 Oct.
- 3) Critical analysis of representations of Mexico's marginalized peoples (indigenous, working class, etc.; includes fiction and non-fiction writing, visuals, websites, etc.)
Assigned 20 Nov., due 4 Dec.

For all papers, the approximate length should be 3-5 typed, double-spaced pages (12 point font), or about 900-1500 words, exclusive of the Works Cited List.

EXTRA CREDIT ASSIGNMENTS:

I will announce opportunities to earn extra credit points toward your final grade. Other activities may include attending an on-campus or community event or watching a documentary, and writing a short summary relating the contents to our class; these will be given 0-50 points based on their quality. You also have the option of writing an extra paper about one the films we will use in class (see below). A maximum of 200 extra credit points can be applied to your final grade.

EXTRA CREDIT FILM REVIEW (max. 200 points toward your final grade):

We will watch at three feature films in this class. I have selected them because they provide images that complement our readings and discussions — so pay attention (your next journal may be a film quiz, as well)! I will distribute a viewing guide on the same day that we watch each film. When possible, I will put copies of the films on reserve in the library as well (you must watch the films in the viewing rooms at the library). These feature films all claim to be 'based on a true story.' As you watch each film, you should consider how accurate it is, based on a comparison with available sources — do you think it is a good resource for learning about the Mexican Revolution in general, and the issues of the film's storyline in particular?

For this paper, you will write a critical, scholarly review of one of the feature films. This means that the review should consist of more than comments on the acting, scenery, costumes, writing style, etc. I have seen the films before, and do not need to read an extended summary of the events of the film. Your aim here is to evaluate the historical and artistic accuracy of the movie, and the degree to which the movie is useful and illustrative to learn about Mexican revolutionary culture. Follow these guidelines as you write your paper:

Introduction: this should include:

- Basic information about the film and its setting: you don't have to list all the characters (I'm even less concerned with the names of the actors who played them); nor do you have to summarize the whole film. Instead, explain the context—where, when, and why are these events taking place? To what larger historical issues do they relate? E.g. for *Que Viva Mexico*, explain how and why Eisenstein arrived in Mexico, what his goals for the film were, and what happened to prevent completion.
- Then, clearly introduce the issue or issues that you are going to analyze in your paper. Using *Que Viva Mexico* —you could choose to compare the depictions of women, men and marriage in 1930s Tehuantepec to primary source descriptions available on several websites, and also use some information from historical and cultural studies articles to evaluate the portrayals in the film.

Body: Make comparisons of the details you have selected and the information you have found to gauge how well the film portrays the historical issue(s) at hand. This can include:

- Identifying portrayals of characters and events that are accurate, matching the historical record and artistic scholarship closely.
- Identifying places in the film where facts, events, or characters were combined or dispensed with, or distorted, often to make for a better story line. How do you know this has happened?
- Identifying whether the movie have a clear point of view or bias about the events described. How much does that matter for the history lesson it is trying to impart? For example, *Que Viva Mexico* negatively portrays the Roman Catholic Church in late 19th and 20th century Mexico — can we learn about the issues of these periods by watching the film, despite its critical stance?

Conclusion:

- State whether you think this film is a good way (or not) to learn about the cultural and historical issue(s) you have identified. Why/why not? Would you recommend additional (or alternate) materials to learn about these issue(s)?

To write this paper, you MUST do some research: to evaluate the film as a useful piece for learning about Mexico, you MUST compare the film to other sources. Primary or secondary sources relating to the issues in the films are best. On the film guides that I will distribute as we watch the films, I will list high-quality resources (materials placed on reserve, available on our databases, or online) that can be used. Also, you MUST cite one of the sources listed on the film guide, using in-text citations and a Works Cited list to demonstrate how they prove your points. Any film review submitted without proper documentation, and any film review based solely on commercial or non-academic sources (e.g. popular press film reviews, RottenTomatoes.com, private internet postings of film reviews) **will not receive credit (i.e., a ZERO (0) grade)**. Remember, I want you to analyze the portrayal of Mexican history and culture, not just the film's story or "style." You may, of course, use more sources — just keep the quality of your sources in mind as you research and write the review.

Approximate length: 3-4 double-spaced pages (900-1200 words).

Due: In one sense, up to you. Following the viewing of each feature film, you will have a two-week 'window' to submit the first version of the paper, which I will grade. The 'first version windows' end on **27 September, 16 October, and 30 October**, respectively. Note: I will NOT accept first versions after this deadline (if you miss it, you may **hand in the paper on the last day of class**). If you are happy with the grade, great! If you would like to revise it before the end of the semester (**Wednesday, 6 December 2006**) for a higher grade, you may do that as well.

COURSE SCHEDULE: READING ASSIGNMENTS, EXAM DATES, DUE DATES:

Week	Date	Reading	In-class Activity	Assignments
1	28 Aug.	Introductions: Is revolution 'good to think' for Mexico?	Review of syllabus and policies.	Reading for 30 Aug.
	30 Aug.	More than elections: what led to revolution? <ul style="list-style-type: none"> ▪ Gonzalez, Intro and Ch. 1, pp. 1-59 <i>or</i> Katz, "Mexico: Restored Republic and Porfiriato," CHLA, vol. 5, pp. 3-78 Also, you can preview: Center for Southwest Research, University of New Mexico Library, "Mexican Popular Prints: Jose Guadalupe Posada," © 2002, at http://elibrary.unm.edu/posada/	Class lecture and discussion, including a discussion of Posada's work.	Reading for 6 Sept.
2	4 Sept.	NO CLASS — LABOR DAY — RELAX!		* Remember: Monday 11 Sept. is the last day to add or drop a course without academic record.* * W grade begins Tuesday 12 Sept.* Reading for 11 Sept.
	6 Sept.	¿ <i>Revolución?</i> Or Effective Suffrage and No Reelection? <ul style="list-style-type: none"> ▪ Gonzales ch. 2, pp. 60-91 <i>or</i> Womack, "The Mexican Revolution, 1910-1920," pp. 79-95 [up to "Feb. 1913-Aug. 1914"] ▪ Begin Azuela, pp. 1-48 		
3	11 Sept.	Counterrevolution, Countered <ul style="list-style-type: none"> ▪ Continue Azuela, pp. 49-82 ▪ Gonzales, Ch. 3, 92-111 and Ch. 4, 112-132 <i>or</i> Womack, pp. 95-110 [up to "Aug. 1914-Oct. 1915"] 		Reading for 13 Sept.
	13 Sept.	<ul style="list-style-type: none"> ▪ Contine Azuela, pp. 85-116 ▪ Gonzales, Ch. 5, 133-159 <i>or</i> Womack 110-123 [up to "Oct. 1915-May 1917"] 	Film: <i>And Starring Pancho Villa As Himself</i>	Reading for 18 Sept. <i>Happy Mexican Independence Day—16 Sept. ¡Viva Mexico!</i>
4	18 Sept.	Disillusion on the Horizon? Carranza comes to Power <ul style="list-style-type: none"> ▪ Finish Azuela, 116-161 ▪ Gonzalez, Ch. 6, pp. 160-181 <i>or</i> Womack, 123-154 [to the end] 		Paper #1 assigned
	20 Sept.	LIBRARY WORKSHOP—this has been designed to help you with your prepared writing assignments.	MEET AT LIBRARY	KEEP READING! (You may want to get a head start for next Monday, 25 Sept.)
5	25 Sept.	The 1920s—Can you consolidate a revolution? <ul style="list-style-type: none"> ▪ Juan Rulfo, "They Gave us the Land" and "The Night They Left Him Alone" from <i>The Burning Plain</i> (class copy) ▪ Gonzales ch. 7, pp. 182-202 and Gonzales ch. 8, 203-220 <i>or</i> Meyer, pp. 155-194 [to "The Presidency of Calles, 1924-1928"] 		Reading for 27 Sept.

5	27 Sept.	The 1930s, Cardenismo — Can the Revolution be Taught? <ul style="list-style-type: none"> ▪ Juan Rulfo, “Luvina” (class copy). ▪ Mary Kay Vaughan, “The Story of Reyna’s Braids,” <i>Journal of Women’s History</i>, 2: 1 (1990), 143-168 (e-reserves). ▪ Gonzales, ch. 9, pp. 221-261 <i>or</i> Knight, <i>CHLA</i>, Vol. 7, pp. 3-63 [to “Avila Camacho ran for office...”] 		Begin reading for 2 Oct. (we’ll really discuss the stories on the 4 th). 1st version of Ex. Cr. film rev. due (Villa)
6	2 Oct. 4 Oct.	<i>Extranjeros</i> and the Revolution <ul style="list-style-type: none"> ▪ Katherine Anne Porter, “Hacienda” from <i>Flowering Judas</i> (New York: Harcourt, Brace, and Company, 1935) (class copy). Artistic ruptures: The Muralists <ul style="list-style-type: none"> ▪ Katherine Anne Porter, “Flowering Judas” (class copy) Interview transcripts (class copy).	Film: <i>¡Que Viva México!</i> In-class presentation and documentary clips	Paper #1 due Reading for 4 Oct. You may want to get a head start on the reading for 11 Oct.
7	9 Oct. 11 Oct.	NO CLASS — FALL BREAK — RELAX! Wanting to Believe—Living the Revolution? <ul style="list-style-type: none"> ▪ Mastretta, <i>Tear this Heart Out</i>, 1-92 		Reading for 11 Oct. Reading for 16 Oct.
8	16 Oct. 18 Oct.	Living the Revolution, personally <ul style="list-style-type: none"> ▪ Herrera, “Beauty to His Beast: Frida Kahlo and Diego Rivera,” in Whitney Chadwick and Isabelle de Courtivron, eds., <i>Significant Others: Creativity and Intimate Partnership</i>, (London: Thames and Hudson, 1993), pp. 119-135 (Class copy). <i>*You can read this before or after the film, as you prefer*</i> <ul style="list-style-type: none"> ▪ Mastretta, <i>Tear this Heart Out</i>, 93-126 	Film: <i>Frida</i>	Paper #2 assigned 1st version of Ex. Cr. Film rev. due (Que Viva México) Reading for 18 Oct. Reading for 23 Oct.
9	23 Oct. 25 Oct.	Historical Ruptures: the end of Cardenismo and the 1940s <ul style="list-style-type: none"> ▪ Mastretta, <i>Tear this Heart Out</i>, 127-185 ▪ All can read Knight, <i>CHLA</i>, Vol. 7, pp. 63-82 [to the end] <ul style="list-style-type: none"> ▪ Mastretta 187-230 		Reading for 25 Oct. Reading for 30 Oct.
10	30 Oct. 1 Nov.	The Sinister Sides of the Institutionalized Revolution <ul style="list-style-type: none"> ▪ Mastretta, 230-292 Based on a True Story? Anthropology as Fiction, to Protect the Innocent and Survive in Postrevolutionary Mexico <ul style="list-style-type: none"> ▪ Knab, 1-47 □ For the next several classes, a good resource is Smith, “Mexico since 1946,” <i>CHLA</i>, Vol 7., pp. 83-148. 		Paper #2 Due Reading for 1 Nov. Reading for 6 Nov. 1st version of ex. cr. film rev. due today (Frida) * Note: Fri. 3 Nov. is the last day to withdraw from classes (receive W grade) *
11	6 Nov. 8 Nov.	Could the Revolution Dispense with Religion? With Indians? <ul style="list-style-type: none"> ▪ Knab, 49-93 <ul style="list-style-type: none"> ▪ Knab, 95-146 		Reading for 8 Nov. Reading for 13 Nov.
12	13 Nov. 15 Nov.	Let’s Review: What Happened During the Revolution? <ul style="list-style-type: none"> ▪ Knab, 147-184 <ul style="list-style-type: none"> ▪ Knab 185-211 ▪ Begin Womack, “Chiapas, the Bishop of San Cristobal, and the Zapatista Revolt,” pp. 3-59 (class copy) 		Reading for 15 Nov. Reading for 20 Nov.
13	20 Nov.	Can Mexico Dispense with Revolution? <ul style="list-style-type: none"> ▪ Finish Womack, “Chiapas” ▪ Viejo Antonio/Subcomandante Marcos, “The Story of The Sword,” 61-99 and “El Colectivo Callejero,” in <i>Questions and Swords</i>, 108-110 		Paper #3 assigned Reading for 27 Nov.

13	22 Nov.	NO CLASS—THANKSGIVING BREAK		
14	27 Nov.	What ‘emerged’ in 1994, continued: <ul style="list-style-type: none"> ▪ EZLN Communiques—read at least the “First Declaration from the Lacandon Jungle, 1 Jan. 1994,” at http://flag.blackened.net/revolt/mexico/ezlnco.html ▪ “Testimonies of the First Day,” from <i>The Zapatista Reader</i>, pp. 207-217 (class copy) 		Reading for 29 Nov.
	29 Nov.	Who is Zapata? Who are the Zapatistas? <ul style="list-style-type: none"> ▪ Antonio/Subcomandante Marcos, “The Story of Questions,” 9-49 ▪ Meyer, “Once Again, The Noble Savage,” <i>Zapatista Reader</i>, 367-372. 		Reading for 4 Dec.
15	4 Dec.	Modern Mexico and its Artists, EZLN and otherwise <ul style="list-style-type: none"> ▪ Poniatowska, “Can a Book Explode Like a Bomb?” in <i>Questions and Swords</i>, 100-108 	Final study guide distributed in class.	Paper #3 due Journals due
	6 Dec.	Last day of class—final discussions	Review for final.	<i>Ex. Cr. film rev. or revision due</i>
Finals	11-14 Dec.	Final		