

**DEPARTMENT OF HISTORY
UNIVERSITY OF TORONTO**

HIS389H

MEXICAN POPULAR CULTURE

Winter 2017

Instructor: Jason Dyck – jason.dyck@utoronto.ca
Lecture Hall: Sidney Smith 2125
Lecture/Seminar Times: Mondays, 1:00PM–3:00PM
Office: Sidney Smith Hall, Room 3111
Office Hours: Thursdays, 1:00PM–2:00PM (or by appointment)

**NOTE: Lecture/Seminar #8 will be held in the
Seminar Room of the Thomas Fisher Rare Book Library**

COURSE DESCRIPTION

Mexico is a country with deep local and national traditions, the result of colonial mixtures between Spanish and indigenous customs and the selective borrowing from other global cultures. This course investigates the historical development of some of these traditions by concentrating on a sampling of cultural symbols and practices that have become markers of Mexican national identity. Our goal is to analyze the ways in which major military and political events like conquest, independence, and revolution influenced cultural production in Mexico. While this course considers the role of writers, artists, and intellectuals in these historical processes, its major focus is on how ordinary Mexicans shaped national traditions in their everyday practices. Lectures and seminars follow a loose chronological sequence through Mexican history, but they concentrate primarily on the twentieth century and are organized around the following set of themes: pre-Hispanic rituals, colonial festivals, heroes, consumer goods, photography, paintings, print culture, mass media, culinary practices, sporting events, and migration to both the United States and Canada.

COURSE OBJECTIVES

This course has several objectives that deal specifically with the history of Mexico and the craft of history more generally. After having completed this course you will have learned about some of the most important events in Mexican history together with the general characteristics of Mexican popular culture. Using Mexico as a case study, you will be able to reflect on the ways in which historians study cultural themes to address societal values and other larger historical and political processes. By the end of this course you will have also obtained the following set of historical skills:

- Bibliographic knowledge to properly format both footnotes and bibliographies
- Research proficiencies to efficiently locate primary and secondary sources

- Critical reading skills to interpret a wide range of historical documents
- Writing techniques to persuasively communicate an argument about the past
- Oral skills to effectively convey your views to others with clarity and accuracy
- Cultural sensitivity to diverse interpretations and ways of viewing the world

COURSE FORMAT

I. LECTURE AND SEMINAR SCHEDULE

TYPE	DAY	TIME	LOCATION
Lectures/Seminars	Mondays	1:00PM–3:00PM	Sidney Smith Hall, Room 2125

II. LECTURES AND LECTURE READING

Every week there will be one fifty-minute lecture. It is extremely important that you attend weekly lectures and read the required readings in preparation. Since the final exam is based upon lecture material, it is imperative that you listen attentively and take appropriate notes.

III. SEMINARS AND SEMINAR READINGS

Weekly lectures are accompanied by a fifty-minute mandatory seminar in which you are responsible for the following:

- reading and reflecting upon the required readings
- attending weekly seminars
- participating generously with your seminar group

Your overall seminar grade will be evaluated based upon the following two interrelated elements:

- attendance
- participation

ATTENDANCE is mandatory for all students for every seminar and only proper excuses will be considered acceptable reasons for not attending. If you are unable to participate in a seminar you should communicate with the instructor **beforehand** and not after the fact. Please be reminded that Seminar #8 will be held in the Seminar Room of the **Thomas Fisher Rare Book Library** at the same hour as your regular seminar time.

PARTICIPATION in weekly seminars means reading the required readings and sharing what you have learned with everyone else; it does not mean giving long discourses with the aim of racking up points. You need to respect your fellow students by giving concise responses that edify the group and provide others with the opportunity to share their opinions. Remember that listening is an important skill, but one that does not help others to learn about the topic under discussion. Those who fail to attend a weekly seminar will be assigned an **automatic zero** for their participation mark for that specific seminar. For a more detailed description of how your seminar participation is evaluated see the “**Guide to HIS389H**” posted on Blackboard.

IV. LECTURE AND SEMINAR CONDUCT

You are expected to treat the instructor and your fellow students with respect. This means arriving to class on time, keeping noise levels to a minimum, turning off cell phones during both lectures and seminars, and using personal computers for note-taking only. Personal computers will not be used for surfing the web, Facebook, games, checking email, or for watching videos.

COURSE EVALUATION

COMPONENTS	VALUE	DUE DATE	MEDIUM
Seminars	20%	N/A	In-class
Ethnographic Report	10%	January 30, 2017	Blackboard
Proposal/Outline/Annotated Bibliography	5%	February 21, 2017	Blackboard
Visual Exercise	10%	March 20, 2017	Blackboard
Research Paper	25%	April 12, 2017	Blackboard
Final Exam	30%	TBD	TBD

IMPORTANT ASSIGNMENT DETAILS

- *You must hand in ALL assignments to receive a PASSING GRADE in this course.
- *All assignments must follow the CHICAGO MANUAL OF STYLE.
- *All assignments must be WORD DOCUMENTS submitted via Blackboard.
- *Page length refers to your TEXT and does not include the title page or bibliography.

I. ETHNOGRAPHIC REPORT

i. Description and Purpose

The first assignment of this course is an ethnographic report based upon your own field notes in the Kensington Market. You need to imagine that you are a Mexican from a small pueblo (town) who immigrated to Canada in 2010. After settling in, finding employment, and learning how to navigate the TTC you began to record some of your experiences of Canadian life in a weekly journal. One of your entries deals with your first impressions of El Trompo (277 Augusta Ave: www.eltrompo.ca) and Perola's (247 Augusta Ave: www.perolasupermarket.com), where you savoured some dishes from back home and stocked up your new kitchen with familiar products. In what ways did the decoration, material goods, and foods available in these places reinforce your Mexican identity? To write this assignment you need to visit El Trompo and Perola's and jot down a few notes that you can use to write your ethnographic report (which should be written as a journal entry). The purpose of this assignment is to provide you with the opportunity to develop your observation skills and to reflect upon the transnational nature of Mexican popular culture. Before writing your ethnographic report you may want to start looking at Jeffrey Pilcher's *¡Que vivan los tamales!* (a course text to be discussed in Week X) and review the "Guide to HIS389H" on Blackboard in the "Important Handouts" folder.

ii. Important Details

Due Date and Time: January 30, 2017 (before midnight)

Medium: WORD DOCUMENT on Blackboard

File Name: surname_givenname_report_HIS389 (e.g. smith_john_report_HIS389)

Length: 2 pages (double-spaced, 12-font, Times New Roman)

Sources:

- Pen, paper, and a boundless imagination

II. PROPOSAL/OUTLINE/ANNOTATED BIBLIOGRAPHY

1. Description and Purpose

The second assignment of this course is a short proposal on a research topic of your choosing together with an outline and annotated bibliography. A proposal, outline, and annotated bibliography are designed to provide you with the opportunity to do some preliminary research in preparation for writing. This will allow you to develop an initial argument, one that might change with further research. It will also provide you with the opportunity to evaluate your sources to see what is both available and useful for your particular topic. Your proposal (1 page of written text) should briefly describe your topic and general approach. What are the research questions you hope to address? Why did you choose your topic and why is it important? When you write your outline (1 page in point form), briefly address how you plan to prove your arguments. What is your evidence and what is the best way to deploy it? How do you plan to organize your paper? And when you craft your annotated bibliography, include brief descriptions (2–3 sentences) of all your sources. What is the general argument of the book or article? How is it useful for your research paper? You can modify your topic and add or remove sources from your bibliography after submitting your proposal, but if you make substantial changes you should notify the instructor. Before writing your proposal you should review the “Guide to HIS389H” posted on Blackboard in the “Important Handouts” folder.

2. Important Details

Due Date and Time: February 21, 2017 (before midnight)

Medium: WORD DOCUMENT on Blackboard

File Name: surname_givenname_proposal_HIS389 (e.g. smith_john_proposal_HIS389)

Length: 2 pages [Please note that this required amount of pages does not include the annotated bibliography.] (double-spaced, 12-font, Times New Roman)

Sources:

- At least 2 primary source
- At least 8 secondary sources (both journal articles and books)

III. VISUAL EXERCISE

1. Description and Purpose

The third assignment of this course is a visual exercise with several manuscript and printed materials in the Thomas Fisher Rare Book Library, the location for Lecture/Seminar #8. David Fernández—a rare book librarian at the Thomas Fisher—will guide you through a series of Mexica codices, devotional texts, travel narratives, broadsheets, newspapers, and other printed and manuscript works in the Seminar Room, which means you need to listen attentively and take appropriate notes (attendance will be taken). After his presentation you will have the opportunity to carefully handle, inspect, and leaf through some of these valuable treasures. Your specific task, however, is to analyze a series of lotería cards painted by the New York-based Mexican artist Patricia Espinosa that are accompanied by a series of riddles penned by the Mexican-Canadian Martha Bátiz. Describe the collection for your reader and then explain—by concentrating on a few examples—what these images teach us about Mexican popular culture. The purpose of this assignment is to learn about the various materials available to historians studying popular culture and the importance of visual sources for interpreting the past.

2. Important Details

Due Date and Time: March 20, 2017 before midnight (Blackboard)

Medium: WORD DOCUMENT on Blackboard

File Name: surname_givenname_visual_HIS389 (e.g. smith_john_visual_HIS389)

Length: 2 pages (double-spaced, 12-font, Times New Roman)

Sources:

- The lotería cards will be made available for consultation in the Thomas Fisher Rare Book Library both during seminar and after. But you can also view them at Patricia Espinosa's website: <http://www.patriciaespinosa.com/blog/loteria-hecho-en-mexico/>.

IV. RESEARCH PAPER

1. Description and Purpose

The fourth assignment of this course is a research paper based upon the theme you chose for your proposal. A research paper is designed to provide you with an opportunity to exercise your research and analytical skills and to refine your historical imagination. You need to be able to find relevant material on a topic in the library, organize your findings, and then construct an argument about what you discovered. Be passionate about the topic you have chosen by investigating a research question that matches both your intellectual interests and academic curiosity. Each essay must include **at least 2 primary sources** and **at least 8 secondary sources**. Beyond e-Books and e-Journals available through the University of Toronto Libraries, online sources are (for the most part) strictly prohibited. As you carry out your research you must look for work by reputable scholars, which means performing word searches in the library catalogue and other databases of scholarly journals. Before writing your research paper you should review the "**Guide to HIS389H**" posted on Blackboard in the "Important Handouts" folder.

2. Important Details

Due Date and Time: April 12, 2017 (before midnight)

Medium: WORD DOCUMENT on Blackboard

File Name: surname_givenname_paper_HIS389 (e.g. smith_john_paper_HIS389)

Length: 10 pages (double-spaced, 12-font, Times New Roman)

Sources:

- At least 2 primary source
- At least 8 secondary sources (both journal articles and books)

V. FINAL EXAM

1. Description and Purpose

The final exam is a series of essays based upon the entire course. You should treat a final exam as an opportunity to demonstrate what you have learned in both lectures and seminars. A successful exam is a reflection of your own personal engagement with the material covered throughout the entire course.

2. Important Details

Exam Date, Time, and Room: TBD

Sources:

- Lecture reading, material, and images
- Seminar reading and images

UNIVERSITY POLICIES

I. ACADEMIC INTEGRITY

Plagiarism—taking credit for someone else’s work, be it an idea, a citation, or an essay found on the internet—is a serious offence and will be treated accordingly. For further details on academic integrity, you should consult the Office of Student Academic Integrity (OSAI) website at <http://www.artsci.utoronto.ca/osai>. Remember that academic integrity is the foundation of learning and scholarship and essential for a degree from the University of Toronto. If you have questions or concerns about appropriate academic behaviour, research methods, or proper forms of citation, you should speak with your instructor or teaching assistant or visit the following website: http://sites.utoronto.ca/academic_integrity/resourcesforstudents.html. You are bound by the University of Toronto’s Code of Behaviour on Academic Matters available at www.governingcouncil.utoronto.ca/policies/behaveac.htm. Some of the academic offenses listed in this document are the following:

In papers and assignments:

- Using someone else’s ideas or words without appropriate acknowledgement.
- Submitting your own work in more than one course without the permission of the instructor.
- Making up sources or facts.
- Obtaining or providing unauthorized assistance on any assignment.

On tests and exams:

- Using or possessing unauthorized aids.
- Looking at someone else’s answers during an exam or test.
- Misrepresenting your identity.

In academic work:

- Falsifying institutional documents or grades.
- Falsifying or altering any documentation required by the University, including (but not limited to) doctor’s notes.

II. ACCESSIBILITY SERVICES

If you require academic accommodations related to a documented disability, you are encouraged to familiarize yourself with the services available on the Accessibility Services website at <http://www.studentlife.utoronto.ca/as>. The instructor is committed to a respectful and open learning environment, so please discuss any accommodations you might need with them **well in advance** of due dates and scheduled assessments.

III. COURSE WITHDRAWAL

If you wish to withdraw from this course without academic penalty you must do so before March 13, 2016. After this deadline a mark is recorded for this course, whether it was completed or not, and calculated into your overall GPA.

ADMINISTRATIVE/ACADEMIC MATTERS

I. EMAIL POLICY

Emails will be checked weekly between Monday and Friday and students should expect a response within 48 hours (excluding weekends). You may feel free to email the instructor about any questions you may have concerning the course, but every message should indicate in the subject line “HIS389H” or it may be placed into junk mail. Not only this, but according to the **Policy on Official Correspondence with Students** all students must use a current University of Toronto email address.

II. BLACKBOARD

The syllabus, seminar readings, important handouts, internet links, and lecture outlines will all be available for consultation on Blackboard. It should be noted, however, that you are responsible for either printing off the lecture outlines and bringing them with you to class or pulling them up on your laptops or smart phones. These documents will appear on Blackboard on the Sunday of each week before lecture on Monday.

III. SUBMISSION AND LATE POLICY

All assignments must be **word documents** and submitted via Blackboard before the established due date. Assignments that are handed in late without the instructor’s permission will be penalized 5% of the assignment’s worth per day after the due date (including weekends). When an assignment is more than five days overdue it will not receive written comments. All extensions must be approved by the instructor **beforehand** and only valid excuses will result in permission to hand in an assignment late. In order to receive an extension you need to provide a **Verification of Student Illness or Injury** form and establish a new due date in consultation with the instructor.

IV. INTELLECTUAL PROPERTY

All lectures and course materials are the intellectual property of the instructor. One must acquire written permission to tape, photograph, video-record or digitally reproduce anything from the course. Students requiring accommodations will be granted permission based upon their specific needs in consultation with the instructor.

V. ACADEMIC ASSISTANCE

There are several services available at the University of Toronto to help you with essay writing and all matters of academic life. All students are encouraged to familiarize themselves with the resources available on the Academic Success Centre (ASC) website at **<http://www.studentlife.utoronto.ca/asc>**. Also helpful for writing history papers is the Essay Writing Guide available on the Department of History website at **<http://history.utoronto.ca/undergraduate/essays/>**.

VI. GRADING

To earn a passing grade in this course you must hand in all of the writing assignments. All submitted papers that do not have a bibliography and/or are more or less than the required length (even a paragraph under or over) will be penalized accordingly. For more information on how to write an essay and on how they are evaluated see the **“Guide to HIS389H”** posted on Blackboard. Here are some of the general characteristics your papers should have:

- A title page with the title of your paper, your name, course code, instructor, and the date
- An introduction clearly stating the theme of your paper and its general argument
- A proper use of sentences, paragraphs, punctuation, spelling, and grammar
- A manageable topic and organized structure
- An intelligent use of sources and signs of original research
- A quality of analysis and a general demonstration of effort
- An informative conclusion concisely summing up your paper
- A bibliography and footnotes according to the Chicago Manual of Style
- A format using 12-font and Times New Roman letters on double-spaced pages
- A page number at the top or bottom of every page (excluding the title page)
- A total page count that is no more or no less than the requested number of pages

REQUIRED TEXTS

*Pilcher, Jeffrey M. *¡Que vivan los tamales! Food and the Making of Mexican Identity* (Albuquerque: University of New Mexico Press, 1998). [Available at the University of Toronto Bookstore: <http://uoftbookstore.com/>]

*Beezley, William H. *Judas at the Jockey Club and Other Episodes of Porfirian Mexico*. 2nd ed. (Lincoln: University of Nebraska, 2003). [Available at the University of Toronto Bookstore: <http://uoftbookstore.com/>]

*Buchenau, Jürgen. *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008). [Available at the University of Toronto Bookstore: <http://uoftbookstore.com/>]

*All other readings and images (whether scans or internet links) for this course are available on Blackboard (with the exception of e-Books available through the University of Toronto Libraries Catalogue).

LECTURE AND SEMINAR SCHEDULE

[Course Text] = Book available for sale at the University of Toronto Bookstore

[Blackboard] = Article/book chapter available on Blackboard

[e-Book] = Book available through the University of Toronto Libraries Catalogue

WEEK 1: INTRODUCTION (JANUARY 9)

LECTURE #1: REVIEW OF THE COURSE OUTLINE

SEMINAR #1: WHAT IS POPULAR CULTURE?

Seminar Readings:

- Buchenau, Jürgen. "Introduction." In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 1–8. [Course Text]
- Beezley, William H. and Linda A. Curcio-Nagy. "Introduction." In *Latin American Popular Culture: An Introduction*, eds. William H. Beezley and Linda A. Curcio-Nagy (Wilmington: Scholarly Resources, 2000): xi–xxiii. [Blackboard]

MANY MEXICOS

WEEK II: MESTIZAJE (JANUARY 16)

LECTURE #2: MEXICA RITUALS

Lecture Reading:

- Buchenau, Jürgen. "The Making of Mexico." In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 9–18. [Course Text]
- Clendinnen, Inga. "The Cost of Courage in Aztec Society." In *The Mexico Reader: History, Culture, Politics*, eds. Joseph, Gilbert M. and Timothy J. Henderson (Durham: Duke University Press, 2002): 61–78. [Blackboard]

SEMINAR #2: THE DAY OF THE DEAD

Seminar Readings and Images:

- "Popular Images of Mexican Life (the Late Nineteenth and Early Twentieth Centuries)." In *Mexican History: A Primary Source Reader*, eds. Nora E. Jaffary, Edward W. Osowski, and Susie S. Porter (Boulder: Westview Press, 2010): 280–286. [e-Book]
- Carmichael, Elizabeth and Chloë Sayer. *The Skeleton at the Feast: The Day of the Dead in Mexico* (London: British Museum Press, 1991): Plates 1–32. [Blackboard]
- Brandes, Stanley. "The Sweetness of Death" and "Skulls and Skeletons." In *Skulls to the Living, Bread to the Dead: The Day of the Dead in Mexico and Beyond* (Malden: Blackwell Publishing, 2006): 19–66. [Blackboard]

WEEK III: COLONIAL FESTIVALS (JANUARY 23)

LECTURE #3: PILGRIMAGES AND PROCESSIONS

Lecture Reading and Images:

- Buchenau, Jürgen. "The Making of Mexico." In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 18–35. [Course Text]
- Curcio-Nagy, Linda A. "Introduction." In *The Great Festivals of Colonial Mexico City: Performing Power and Identity* (Albuquerque: University of New Mexico Press, 2004): 1–13, 159–164. [Blackboard]

SEMINAR #3: THE VIRGIN OF GUADALUPE

Seminar Readings:

- Taylor, William B. "Saints and Images." In *Magistrates of the Sacred: Priests and Parishioners in Eighteenth-Century Mexico* (Stanford: Stanford University Press, 1996): 277–300. [Blackboard]
- Hall, Linda B. *Mary, Mother and Warrior: The Virgin in Spain and the Americas* (Austin: University of Texas Press, 2004): 186–198, 266–272. [Blackboard]
- Laso de la Vega, Luis. *The Story of Guadalupe: Luis Laso de la Vega's Huei tlamahuiçoltica of 1649*, trans. and eds. Lisa Sousa, Stafford Poole, and James Lockhart (Stanford: Stanford University Press, 1998): 61–93. [Blackboard]

WEEK IV: HEROES OF THE PATRIA (JANUARY 30)

LECTURE #4: INDEPENDENCE CELEBRATIONS

Lecture Readings:

- Buchenau, Jürgen. "Independence and Upheaval." In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 37–59. [Course Text]
- Beezley, William H. and David E. Lorey. "Introduction: The Functions of Patriotic Ceremony in Mexico." In *¡Viva Mexico! ¡Viva La Independencia!: Celebrations of September 16*, eds. William H. Beezley and David E. Lorey (Delaware: Scholarly Resources, 2001): ix–xviii. [Blackboard]

SEMINAR #4: LEGS AND THE LOTERÍA

Seminar Readings:

- Beezley, William H. “How El Negrito Saved Mexico from the French: The Popular Sources of National Identity” and “Tightly Knotted Nodes of Possibility: Almanacs and Lotería.” In *Mexican National Identity: Memory, Innuendo, and Popular Culture* (Tucson: University of Arizona Press, 2008): 3–52. [Blackboard]
- Baker, Shannon. “Antonio López de Santa Anna’s Search for Personalized Nationalism.” In *Heroes & Hero Cults in Latin America*, eds. Samuel Brunk and Ben Fallaw (Austin: University of Texas Press, 2006): 58–82. [Blackboard]

WEEK V: MODERNIZING GOODS (FEBRUARY 6)

LECTURE #5: PORFIRIAN CONSUMERISM

- Buchenau, Jürgen. “Liberal Modernization.” In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 60–77. [Course Text]
- Knight, Alan. “Introduction,” “The Old Regime and the Causes of the Revolution (1876–1911).” In *The Mexican Revolution: A Very Short Introduction* (Oxford: Oxford University Press, 2016): 1–26. [e-Book]

SEMINAR #5: JUDAS AT THE JOCKEY CLUB

Seminar Readings:

- Beezley, William H. *Judas at the Jockey Club and Other Episodes of Porfirian Mexico* (University of Nebraska, 1987). [Course Text]

MEXICO IN REVOLUTION

WEEK VI: MEMORIES OF REVOLUTION (FEBRUARY 13)

LECTURE #6: REVOLUTIONARY NATIONALISM

Lecture Reading:

- Buchenau, Jürgen. “Liberal Modernization” and “The Mexican Revolution.” In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 78–89. [Course Text]
- Knight, Alan. “The Madero Revolt and Regime (1910–1913), “Counter-Revolution and Constitutionalism (1913–1914),” and “The Revolution in Power (1914–1920).” In *The Mexican Revolution: A Very Short Introduction* (Oxford: Oxford University Press, 2016): 27–74. [e-Book]

SEMINAR #6: PHOTOHISTORY

Seminar Readings:

- Leighton, George R. “The Photographic History of the Mexican Revolution.” In Anita Brenner, *The Wind that Swept Mexico: The History of the Mexican Revolution, 1910–1942* (Austin: University of Texas Press, 1971): 109–292. [Library Reserves]
- Mraz, John. “The Icons of the Mexican Revolution.” In *Photographing the Mexican Revolution: Commitments, Testimonies, Icons* (Austin: University of Texas Press, 2012): 233–258. [Blackboard]
- Mraz, John. “Representing the Mexican Revolution: Bending Photographs to the Will of Historia Gráfica.” In *Photography and Writing in Latin America: Double Exposures*, eds. Marcy E. Schwartz and Mary Beth Tierney-Tello (Albuquerque: University of New Mexico Press, 2006): 21–40. [Blackboard]

*** * * WINTER READING WEEK * * ***

WEEK VII: IMAGES OF EVERYDAY LIFE (FEBRUARY 27)

LECTURE #7: FOLK ART

Lecture Reading:

- Buchenau, Jürgen. “The Mexican Revolution.” In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 89–104. [Course Text]
- Knight, Alan. “The Institutional Revolution: The Sonoran Dynasty (1920–1934)” and “The Depression, Cardenismo, and After (1930–).” In *The Mexican Revolution: A Very Short Introduction* (Oxford: Oxford University Press, 2016): 75–116. [e-Book]

SEMINAR #7: MEXICAN MURALISM

Seminar Readings:

- Rivera, Diego [Various works available for viewing at Olga’s Gallery]. [<http://www.abcgallery.com/R/rivera/rivera.html>]
- Rivera, Diego. “Pre-Conquest Art,” “The Mexican Renaissance,” “The Ministry of Education and Chapingo,” and “An Inspiration.” In *My Art, My Life: An Autobiography* (New York: Dover Publications, 1991): 19, 78–84, 94–95. [Blackboard]
- Siqueiros, David Alfaro. [Various works available for viewing at Olga’s Gallery]. [<http://www.abcgallery.com/S/siqueiros/siqueiros.html>]
- Siqueiros, David Alfaro. “Art and Corruption.” In *The Mexico Reader: History, Culture, Politics*, eds. Gilbert M. Joseph and Timothy J. Henderson (Durham: Duke University Press, 2002): 492–499. [Blackboard]
- Rochfort, Desmond. “The Sickle, the Serpent, and the Soil: History, Revolution, Nationhood, and Modernity in the Murals of Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.” In *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*, eds. Mary Kay Vaughan and Stephen E. Lewis (Durham: Duke University Press, 2006): 43–57. [e-Book]

WEEK VIII: PRINT CULTURE (MARCH 6)

NOTE: Lecture/Seminar #8 will be held in the Thomas Fisher Rare Book Library

LECTURE/SEMINAR #8: BOOKS, PRINTS, AND BROADSIDES

WEEK IX: MASS MEDIA (MARCH 13)

LECTURE #9: THE GOLDEN AGE OF CINEMA

Lecture Readings:

- Buchenau, Jürgen. “Mexico since World War II.” In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 105–116. [Course Text]
- Rubenstein, Anne. “Mass Media and Popular Culture in the Postrevolutionary Era.” In *The Oxford History of Mexico*, eds. William H. Beezley and Michael C. Meyer (Oxford: Oxford University Press, 2010): 598–633. [Blackboard]

SEMINAR #9: MARIACHIS

Seminar Readings:

- Velázquez, Marco and Mary Kay Vaughan. “*Mestizaje* and Musical Nationalism in Mexico.” In *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*, eds. Mary Kay Vaughan, Stephen E. Lewis (Durham: Duke University Press, 2006): 95–118. [e-Book]
- Toxqui, Áurea. ““That Mariachi Band and That Tequila”: Modernity, Identity, and Cultural Politics in Alcohol Songs of the Mexican Golden Age Cinema.” In *Mexico in Verse: A History of Music, Rhyme, and Power*, eds. Stephen Neufeld and Michael Matthews (Tucson: The University of Arizona Press, 2015): 257–296. [Blackboard]

WEEK X: FOOD AND IDENTITY (MARCH 20)

LECTURE #10: ABARROTES (GROCERIES)

SEMINAR #10: TORTILLAS AND TAMALES

Seminar Reading:

- Pilcher, Jeffrey M. *¡Que vivan los tamales! Food and the Making of Mexican Identity* (Albuquerque: University of New Mexico Press, 1998). [Course Text]

WEEK XI: SPORTS AND POLITICS (MARCH 27)

LECTURE #11: LA LUCHA LIBRE (MEXICAN WRESTLING)

Lecture Readings:

- Buchenau, Jürgen. “Mexico since World War II.” In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 116–121. [Course Text]
- Rubenstein, Anne. “El Santo’s Strange Career.” In *The Mexico Reader: History, Culture, Politics*, edited by Gilbert M. Joseph and Timothy J. Henderson (Durham: Duke University Press, 2002): 570–578. [Blackboard]

SEMINAR #11: THE TLATELOLCO MASSACRE

Seminar Readings:

- 1968 Mexican Student Protest Posters. Victoria University, Library and Archives, Digital Collections. [<http://digitalcollections.vicu.utoronto.ca/RS/pages/search.php>]
- Zolov, Eric. “The Harmonizing Nation: Mexico and the 1968 Olympics.” In *In the Game: Race, Identity, and Sports in the Twentieth Century*, ed. Amy Bass (New York: Palgrave Macmillan, 2005): 191–217. [Blackboard]
- Paz, Octavio. “Olympics and Tlatelolco.” In *The Labyrinth of Solitude and Other Writings*, trans. Lysander Kemp (New York: Grove Press, 1985): 221–237 [Blackboard]
- Poniatowska, Elena. “The Student Movement of 1968.” In *The Mexico Reader: History, Culture, Politics*, eds. Gilbert M. Joseph and Timothy J. Henderson (Durham: Duke University Press, 2002): 555–569. [Blackboard]

GREATER MEXICO

WEEK XII: EL NORTE (APRIL 3)

LECTURE #12: EL OTRO LADO (THE OTHER SIDE)

Lecture Readings:

- Buchenau, Jürgen. “Mexico since World War II.” In *Mexican Mosaic: A Brief History of Mexico* (Wheeling: Harlan Davidson, 2008): 121–129. [Course Text]
- Beezley, William H. and Colin M. MacLachlan. “Migration Realities: Crossing the Border.” In *Mexico: The Essentials* (Oxford: Oxford University Press, 2016): 164–186. [Blackboard]

SEMINAR #12: MEXICAN FARM WORKERS IN ONTARIO

Seminar Readings, Images, and Documentary:

- Pietropaolo, Vincenzo. “Introduction,” “An Imaginary Letter to a Migrant Farm Worker,” and “Harvest Pilgrims.” In *Harvest Pilgrims: Mexican and Caribbean Migrant Farm Workers in Canada* (Toronto: Between the Lines, 2009): 5–7, 25–27, 32, 33, 58, 60, 64, 67, 69, 73, 105, 116. [Blackboard]
- Lee, Min-Sook. *El Contrato* (Documentary Film, National Film Board of Canada, 2003). [https://www.nfb.ca/film/el_contrato/]

- Basok, Tanya. “From Mexico with Two Hands” and “Captive Labour.” In *Tortillas and Tomatoes: Transmigrant Mexican Harvesters in Canada* (Montreal: McGill-Queen’s University Press, 2002): 89–138. [e-Book]

LECTURE/SEMINAR OVERVIEW

WINTER TERM (2016)			
WEEK	LECTURE	SEMINAR	DATE
1	#1: Review of the Course Outline	#1: What is Popular Culture?	January 9
2	#2: Mexica Rituals	#2: The Day of the Dead	January 16
3	#3: Pilgrimages and Processions	#3: The Virgin of Guadalupe	January 23
4	#4: Independence Celebrations	#4: Legs and the Lotería	January 30
5	#5: Porfirian Consumerism	#5: Judas at the Jockey Club	February 6
6	#6: Revolutionary Nationalism	#6: Photohistory	February 13
7	#7: Folk Art	#7: Mexican Muralism	February 27
8	#8: Books, Prints, and Broadsides	#8: Books, Prints, and Broadsides	March 6
9	#9: The Golden Age of Cinema	#9: Mariachis	March 13
10	#10: Abarrotos (Groceries)	#10: Tortillas and Tamales	March 20
11	#11: La Lucha Libre (Mexican Wrestling)	#11: The Tlatelolco Massacre	March 27
12	#12: El Otro Lado (The Other Side)	#12: Mexican Farm Workers in Ontario	April 3