

SPANISH 150 Voces Campesinas: Intensive Survey of the Mexican Rural Social Landscape
Tuesday and Thursday 2-4:00pm

Professor: Eduardo Díaz

vloski@g.ucla.edu

Office hours: Tuesday 12:30pm- 1:30pm or by appointment

Course Description

The rural landscape and its peoples tend to be seen as one entity, a monolithic and passive agent in history. It is overshadowed by the urban elite and the social tendencies of Latin America where *ciudad y barbarie* dominate the cultural zeitgeist, barbarie being the rural countryside. The voice of the campesino is ignored. The countryside, however, is a dynamic and ever-changing place - it is one of the faces of Mexico, even while often forgotten.

Through a focus on social landscape, this survey course seeks to discuss and cover difficult periods in Mexico's history: from Independence to the social upheaval of the late 1960's. The goal is to highlight the rural people and their social relations within the context of greater Mexico. The course will dive into topics such as the creation of the Mexican identity and the assimilationist and land dispossession policies of the Porfirian regime towards indigenous and mestizo peoples and its colonial impact. We will discuss the distinctly rural nature of the Mexican revolution, the Cristero War - an often-forgotten moment in Mexican history that decimated Western Mexico's countryside, and engage with the ethnopolitics at the root of the conflict. The course will end with a discussion of the legacy of land reform and its effects on the peoples that depended on those changes, including Mexico's treatment of indigenous peoples in the second half of the 20th century.

The end goal of the course is to demonstrate that campesinos live in a dynamic environment and are a motor for change using literary texts in conjunction with Digital Humanities tools. Furthermore, this course attempts to put into perspective the (sometimes) brutal reality and history in Mexico to elucidate the complex nature of this diverse country. The selected novels cover different time periods in Mexican history and a diverse set of topics from throughout the republic; but they are all united under one common theme - they are all tales that center on the campesino experience. The goal is to offer both a panorama of experiences that deal with specific problems during each time period, but that nonetheless impact each successive time period and how they are reflected in the social landscape of the countryside and its literature. ¡Bienvenidos!

Format and requirements

The readings for the course are in Spanish but English translations will be available if possible. Discussion will be led in Spanish, but English is welcome. If you feel uncomfortable participating in Spanish, please don't hesitate to use English.

Participation is extremely important; students are expected to participate in the discussion. All readings should be completed before class.

Every Tuesday, a group will be in charge of preparing a brief introduction of the assigned digital humanities readings. The introduction should not be a summary of the readings or an in-depth analysis of the readings as our class discussions will focus on that together. The presentations must outline the main ideas from the articles and general background information about the author. Additionally, you must provide questions and offer some initial remarks to commence a fruitful conversation on how this tool or concept can be used to understand the literary context of the course. Presentations are maximum of 30 minutes in length and can be in any format you wish to present - be creative!

Short responses

All participants must write **three** responses throughout the course, choose a novel or topic that interests you the most. Responses are to be a minimum of one page and a maximum of three. These short responses are not to be summaries, they must be a short analysis about an idea or topic that interested you that week. These responses are to be emailed directly to the instructor or posted onto CCLE **the night before Thursday's class**. Late responses will be accepted for partial credit. If this were to happen, the student will be allowed to submit another response for another week and receive full credit for that second one.

Final Digital Storytelling Project

Students are required to create a digital storytelling project using one of the tools discussed in class ([ArcGis Story Maps](#), Flourish, Tableau) to create a digital narrative related to the campesinado or to themes of the rural context of the course. Digital narrative can cover any time period we have covered in this course **but must center on rural themes**. Student may research time periods outside those covered in class with prior approval. During weeks 5-8 students should inform the instructor about their research topics for the final project via office hours or email. During week 10, students are to present their digital stories in class. Digital storytelling projects are not required to be finished at the time of presentation but rather to present the state of the project to the class and get feedback on how to improve. Student will email the final digital project in the format of their choosing- if ArcGIS Story Maps is used, Student can email the link directly, all other digital story telling tools will require a secondary platform (Github Pages, WordPress, Google Sites, etc). Projects must be received by Friday of finals week.

Projects are to include at least 1 map and at least 2 graph/digital visualizations.

In all cases, students must comply with standard academic writing rules and honesty policies. Proper and explicit references for sources are mandatory.

Grading

Class Presentations

10%

Participation	30%
Discussion Responses	30%
Digital Storytelling	30%

Required Readings

Please note that PDF versions of readings will be uploaded into CCLE. However, it is recommend for students to have a physical copy of the novels as it might be easier to read in physical form. For books that are either too expensive or hard to find, a PDF or a scanned copy of the book will be provided. All articles will be posted onto CCLE. Readings are to be completed before each class. **Tuesdays**, we will discuss the article(s) and the first half of the book. This will be done as in a seminar style discussion; general background of the text will provide and then we as a class will discuss what we think of the text(s). **Thursdays**, discussion will focus on the second half of the novel. Synthesis of articles and the novel is very important. Course readings are divided this way in order to have articles provide context to our readings and project and in order to be efficient with time. For this reason, I ask that you come prepared with the completed readings.

Novels

- Azuela, Mariano. *Los De Abajo*. Fondo De Cultura Economica / Mexico, 2015.
- Castellanos, Rosario. *Oficio De Tinieblas*. Joaquín Mortiz, 2012.
- Goytortúa Jesús. *Pensativa*. Editorial Porrúa, 2017.
- Inclán Luis G. *Astucia: El Jefe De Los Hermanos De La Hoja o Los Charros Contrabandistas De La Rama*. Porrúa, 2006.
- Lydia Oseguera Mejía Eva. *J.J. Fernández De Lizardi: El Periquillo Sarmiento*. Fernández, 1987.
- Rulfo Juan, *Pedro Páramo*. Vintage Español, 2019.
- Suárez Nicolás Pizarro. *El Monedero. Novela, Etc.* 1861.
- Yáñez Agustín. *Al Filo Del Agua*. Editorial Porrúa, 1977.

Digital Humanities Articles

- Chambers, David Wade, et al. “MAPS ARE TERRITORIES.” *Home · Maps Are Territories*, territories.indigenousknowledge.org/.
- Charles Parrott. “On *Telling Tales* and *The Art of Storytelling*.” *Storytelling, Self, Society*, vol. 10, no. 2, 2014, pp. 258–262. *JSTOR*, www.jstor.org/stable/10.13110/storselvesoci.10.2.0258.
- Coomans, Thomas, et al. *Mapping Landscapes in Transformation: Multidisciplinary Methods for Historical Analysis*, edited by Thomas Coomans et al., Leuven University Press, Leuven (Belgium), 2019, pp. 9–14. *JSTOR*, www.jstor.org/stable/j.ctvjsf4w6.3.
- “Critical Cartography.” *Free, Non-Profit Newspaper Dedicated to Social, Economic and Environmental Justice.*, theoccupiedtimes.org/?p=13771.
- McLellan, Hilary. “Digital Storytelling: Bridging Old and New.” *Educational Technology*, vol. 46, no. 5, 2006, pp. 26–31. *JSTOR*, www.jstor.org/stable/44429328.
- Paju, Petri, et al. “Digital and Distant Histories: Emergent Approaches within the New Digital History.” *Digital Histories: Emergent Approaches within the New Digital History*, edited by Petri Paju et al., Helsinki University Press, Mountain View, California, 2020, pp. 3–18. *JSTOR*, www.jstor.org/stable/j.ctv1c9hpt8.6.
- Rojas Rabiela , Teresa, and Ignacio Gutiérrez Ruvalcaba. “Indígenas y Campesinos En Las Imágenes De Dos Acervos Históricos Mexicanos: El Instituto Nacional Indigenista y El Archivo General Agrario .” *Gente De Campo: Patrimonio y Dinámicas Rurales En México*, Edited by Estaban Barragán López, vol. 1, 2005.
- Tolbert, Jeffrey A., and Eric D. M. Johnson. “Digital Folkloristics: Text, Ethnography, and Interdisciplinarity.” *Western Folklore*, vol. 78, no. 4, 2019, pp. 327–356. *JSTOR*, www.jstor.org/stable/26864167.

Historical Context Articles (Optional)

- Anna, Timothy E. “Demystifying Early Nineteenth-Century Mexico.” *Mexican Studies/Estudios Mexicanos*, vol. 9, no. 1, 1993, pp. 119–137. *JSTOR*, www.jstor.org/stable/1052103.
- Arias, Patricia. “El Mundo Rural, Diverso y Cambiante.” *Gente Del Campo: Patrimonios y Dinámicas Rurales En México*, Edited by Esteban Barragán López, vol. 1, 2005.
- Dabove, Juan Pablo. “El Bandido Social Mexicano, Entre El Bárbaro y El Soberano Ilustrado: El Caso De ‘Astucia,’ De Luis Inclán (México, 1865).” *Latin American Literary Review*, vol. 33, no. 65, 2005, pp. 47–72.
- Hall, Linda B. “Alvaro Obregón and the Politics of Mexican Land Reform, 1920-1924.” *The Hispanic American Historical Review*, vol. 60, no. 2, 1980, pp. 213–238. *JSTOR*, www.jstor.org/stable/2513216.
- Hölz, Karl. “Emancipación mantal y reflexión nacional.: La situación conflictiva prerrevolucionaria en *Al filo del agua*.” *Memoria e Interpretación De Al Filo Del Agua*, edited by Yvette Jiménez De Báez and Rafael Olea Franco, by Ana Laura Zavala Díaz, 1st ed., vol. 5, El Colegio De Mexico, México, D. F., 2000, pp. 323–358.
- Illades, Carlos, and Adriana Sandoval. “Nicolás Pizarro: Literatura y Utopía En El Siglo XIX.” *Iberoamericana (1977-2000)*, vol. 22, no. 1 (69), 1998, pp. 26–40.
- Sommers, Joseph. “Forma e Ideología En ‘Oficio De Tinieblas’ De Rosario Castellanos.” *Revista De Crítica Literaria Latinoamericana*, vol. 4, no. 7/8, 1978, pp. 73–91.
- Vaughan, Mary Kay. “Cultural Approaches to Peasant Politics in the Mexican Revolution.” *The Hispanic American Historical Review*, vol. 79, no. 2, 1999, pp. 269–305.

Films:

- Velo, Carlos, director. *Pedro Páramo*.

Course Schedule

Week 1: Introduction- *Nacimiento de la nación:* Beginnings of the Mexican Identity

Tuesday: Introductions, breakdown of course syllabus and what is expected. Discuss general information about what we know about Mexico within the rural context.

Readings: Arias, Patricia. "El Mundo Rural, Diverso y Cambiante."

Thursday: *¿Nueva España o México?* / What is Digital Storytelling?

Readings- sections of: *El periquillo sarmiento* (Tomo I: Chapters I, VII, VII. Tomo II: Chapters I, II. Tomo III, Chapters I, II, III) *The select readings will be uploaded onto CCLE. You are not expected to have all the readings complete.

Article- "Digital Storytelling: Bridging Old and New."

Week 2: *Convulsiones en los campos- Décadas de incertidumbre: Mexico after Independence / How to approach story telling in our understanding of time and space.*

Reading: *Astucia: El jefe de los hermanos de la hoja o los charros contrabandistas* (To be completed by Thursday)

Tuesday: First half of the book and read articles: "On Telling Tales and The Art of Storytelling." and "Demystifying Early Nineteenth-Century Mexico."

Thursday: Second half of book and read article: "El Bandido Social Mexicano, Entre El Bárbaro y El Soberano Ilustrado: El Caso De 'Astucia,'"

Week 3: *Porfiriato y la cuestión étnica* (Please note that is a very long book, please start reading early): Utopias and indigenous communities during the era of Porfirian modernization efforts. Mapping indigenous communities in Mexico- intro de Tableau and Flourish.

Readings: *El Monedero* by Nicolás Pizarro

Tuesday: First half of book. In class workshop and demonstration on how to use Flourish and Tableau- Most of class will be devoted to this, **please make sure to have computer in class!** I pads or trablets are incompatible. Links to download apps are in CCLE under **Digital Tools**.

Optional articles/bookchapters: "Nicolás Pizarro: Literatura y Utopía En El Siglo XIX." and *Mapping Landscapes in Transformation: Multidisciplinary Methods for Historical Analysis*.

Thursday: Second half of book

Week 4: *Vísperas de la revolución*: Rural towns in response to the Porfirian “progress”.

Readings: *Al filo del agua* by Agustín Yáñez

Tuesday: First half book- working group- brainstorm on digital storytelling project.

Article: “Digital and Distant Histories: Emergent Approaches within the New Digital History.”

Thursday: Second half of book

Optional article: “Emancipación mental y reflexión nacional.: La situación conflictiva prerrevolucionaria en *Al filo del agua*.”

Week 5: *La revolución y el pueblo*: Uprising of rural peoples and the Revolution. ArcGIS Digital Storymaps, Tableau, and Flourish- as case study for *Los de Abajo*

Readings: *Los de abajo* by Mariano Anzuela

Tuesday: First half of book and article: “[Critical Cartography](#)”

Please take a look at the ArcGIS, Flourish, and Tableau maps created based on the Anzuela’s text and demographic datasets from the *Instituto Nacional de Estadística y Geografía* located in CCLE.

Optional article: “Cultural Approaches to Peasant Politics in the Mexican Revolution.”

Thursday: Second half of book- What are datasets and how do we get or make them?

Week 6: *Cruces bajo fuego*: The Cristero war and the ethnopolitics in the continuation of the Mexican Revolution and land reform.

Readings: *Pensativa* by Jesús Goytortúa

Tuesday: First half of book and article: “Digital Folkloristics: Text, Ethnography, and Interdisciplinarity.”

Optional select chapters of: *Por las faldas del volcán de Colima: Cristeros, agraristas y Pacíficos*

Thursday: Second half of book. First half of class will be devoted to student selecting their main tools for digital storytelling.

Week 7: *La reforma agraria y desilución:* Failures of agrarian reform, poor lands for the poor campesino- Quantifying death and destruction of the countryside through maps.

Readings: “No nos han dado la tierra” *El llano en llamas* and *Pedro Páramo*- by Juan Rulfo

Tuesday: First half of *Pedro Páramo*, “No nos han dado la tierra”, and “MAPS ARE TERRITORIES”

In class: Will discuss “No nos han dado la tierra” and “MAPS ARE TERRITORIES”.

Thursday: Second half of *Pedro Páramo*.

In class: Discussion on *Pedro Páramo* and the world of Rulfo as a literary and physical space.

Recommended readings:

Part I of *Political Landscapes: Forests, Conservation, and Community in Mexico*

Hall, Linda B. “Alvaro Obregón and the Politics of Mexican Land Reform, 1920-1924.”.

Week 8: *El campo en arte: Pedro Páramo* in film- No group presentations

Readings: None

Tuesday: Watch Movie

Thursday: Discuss film and the representation of characters and landscape

Deadline to approve research topic.

Week 9: *Indigenismo en la nación*: Mexico's indigenous population in the wake of INI and federal regulation. Stories of marginalized peoples.

Reading: *Oficio de tinieblas* by Rosario Castellanos

Tuesday: First half of book and articles: "Indigenas y campesinos en las imágenes de los acervos históricos mexicanos: El Instituto Nacional Indigenista y el Archivo General Agrario"

In class focus: How to tell an effective story combining datasets, maps, and images in Digital Storytelling

Thursday: Second half of book

Optional article: "Forma e Ideología En 'Oficio De Tinieblas' De Rosario Castellanos."

Week 10: Wrap up of course and presentation of final projects.

Finals week: Digital Storytelling project is due on Friday of finals week.