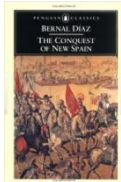




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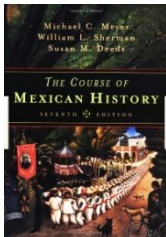
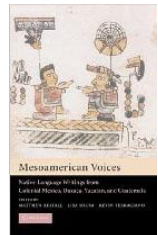
Office Hours: Monday to Friday 9:30 am - 11:00 am (except during Monday Chapel)

Text and Course Materials



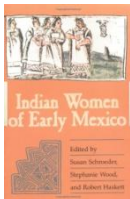
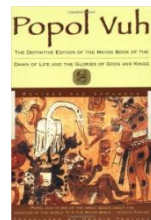
Díaz, Bernal. *The Conquest of New Spain*. J. M. Cohen, trans. London: Penguin Books, 1963.
ISBN: 978-0140441239

Mesoamerican Voices: Native-Language Writings from Colonial Mexico, Oaxaca, Yucatan, and Guatemala. Matthew Restall, Lisa Sousa, & Kevin Terraciano, eds.
Cambridge: Cambridge University Press, 2005. **ISBN: 978-0521012218**

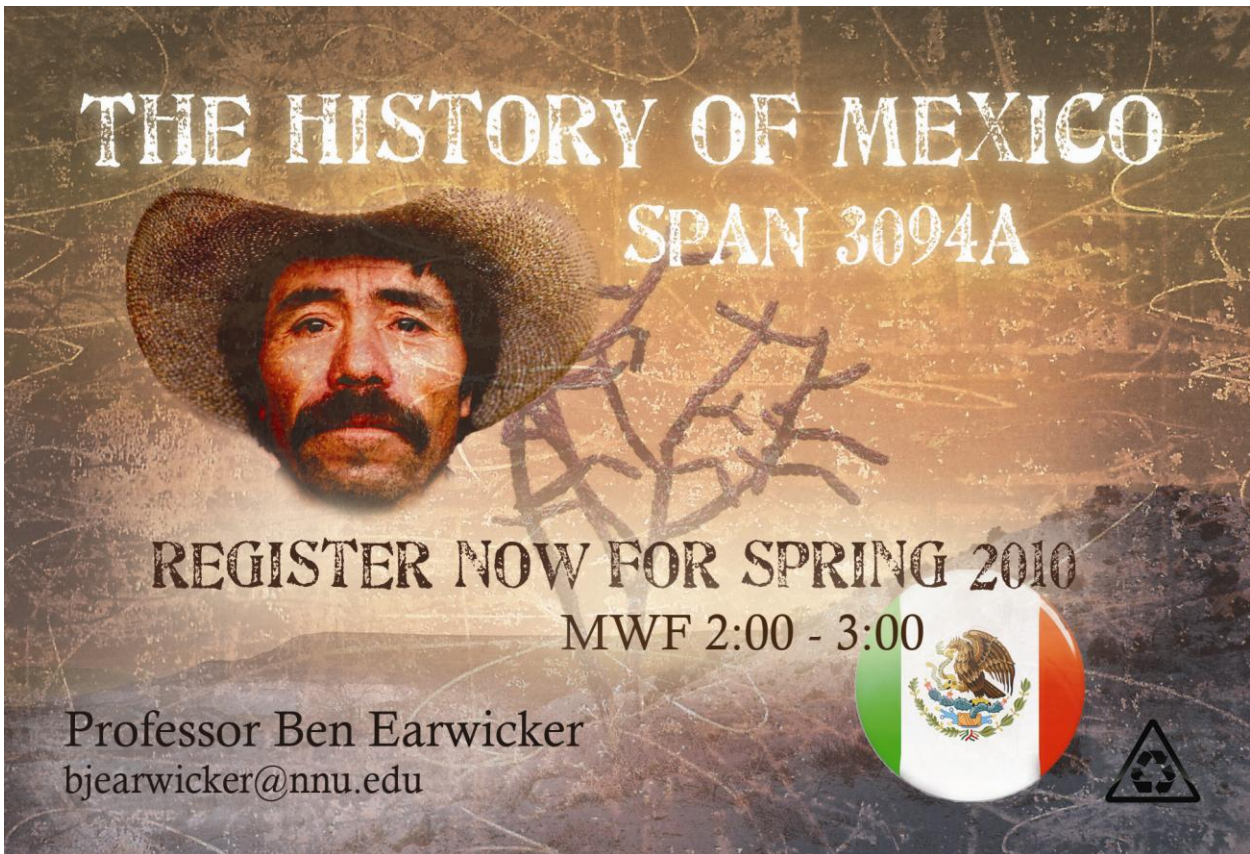


Meyer, Michael C., et al. *The Course of Mexican History*, 7th edition. New York: Oxford University Press, 2003.
ISBN: 0-19-514819-3

Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings. Tran. Dennis Tedlock. 2nd ed. New York: Simon & Schuster, 1996. **ISBN: 0-684-81845-0**



Schroeder, Susan, Stephanie Wood, and Robert Haskett, eds. *Indian Women of Early Mexico*. Norman: University of Oklahoma Press, 1997. **ISBN: 978-0806129600**



Description of Course

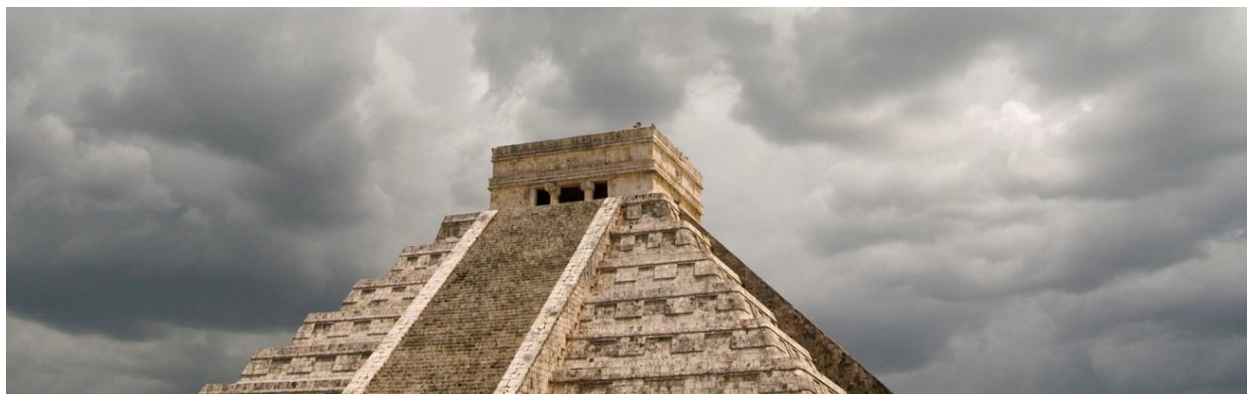
I have designed the History of Mexico Topics Course to provide a topical overview of the critical periods in the formation of Mexico as a society and as a state. The course, broadly speaking, is divided into three major sections: 1) pre-Columbian or pre-conquest indigenous Meso-America; 2) The Conquest of "New Spain", colonial rule, and independence movements; and 3) modern Mexico during and after the Revolution of 1910-1920. Each section will address critical formative events, issues of historical importance, significant political and social figures, and a variety of cultural, artistic, and musical themes.

This course emphasizes colonial and post-colonial accounts, emphasizing indigenous perspectives, when available. I utilize the sociological approach of symbolic interactionism in my research and preparation, and approach the study of indigenous and colonial or post-colonial cultures using an interactionist lens. Though this is not a research or methods course, per se, I do address the issue of historiography and research methodology throughout the course.

Course Objectives

As a student in the History of Mexico course, you can expect to:

- Gain a more comprehensive understanding of Mexico's rich history
- Participate in and observe important cultural events and festivities
- Focus on specific areas of interest to you through a substantial creative project that draws on course material, independent research, and your own interests, abilities, and imagination.
- Attend all weekly class sessions and contribute to small group and class discussions
- Complete a significant amount of reading, including first-hand and indigenous accounts
- Spend at least two hours completing homework and out-of-class assignments for each hour spent in class, or a *minimum* of 6 hours each week of work outside of class.



Evaluation Criteria

- 3 cultural events/activities (3 total events) 10%
- Cultural event blog (3 total blog posts) 10%
- Weekly reading quizzes (15 total quizzes) 20%
- Creative project proposal5%
- Creative project progress checks..... (2 checks at 5% each) 10%
- Creative project final15%
- Creative project presentation10%
- Attendance and participation.....20%

Cultural Events

Three times during the semester, I expect you to attend cultural events that are in some way related to Mexico and Mexican culture. You may want to attend an event hosted by the Hispanic Cultural Center, a Spanish-speaking church, or another cultural event in Boise, Caldwell, or any other area town.

Please keep a detailed log of your time at each event. After you have completed your experiences, I want you to write a blog post of *at least* two paragraphs identifying **a)** what you did, where you went, etc. (descriptive), and **b)** how you identified cultural differences and similarities through the event, or reflective observations on the cultural event and how it relates to your own experiences (critical/analytical). I am especially interested in your impressions, feelings, and perspective on the events you participate in. **Please contrast your own culture with the culture at the event you attend, and identify several similarities and differences that you notice.** Also, at the bottom of your blog post, please be sure to indicate that you are enrolled in the SPAN 3094A History of Mexico course.

You can access the blog through the student section of my site, under "Cultura Community," or directly at <http://professor.benjaminewicker.com/students/cultura/blog-main>. **The blog is online, and will be read by the general public.** Therefore, please be respectful and thoughtful with what you post, and consider that your audience may be the very people you interacted with during the cultural event. Also, please consider commenting on your classmates' posts, either to reiterate what they have said, challenge something they wrote, or provide your own similar experiences. Your participation grade is based in part on your participation in the blogging exercise.

Cultural experience write-ups are due at the beginning of the classes listed on the syllabus calendar.

Weekly Reading Quizzes

I will randomly administer reading quizzes one time each week. You will not know in advance which day the quiz will be given, but I will give one quiz each week. Please be sure to complete your assigned reading prior to each class; topics will relate directly to all reading covered since the previous quiz. Quizzes may not be taken after the class session in which they are administered; if you will be gone for a school-related event, please let me know in advance, so I can e-mail the quiz to a proctor.

Creative Project

In lieu of written exams, you will design and create an independent project that reflects your knowledge of Mexican culture, history, and society. Projects will include 1) a research and writing component, 2) the creative work itself, and 3) a final presentation to the members of the class (including a one-page briefing sheet handout).

You should conceptualize your project in 1 of 3 ways:

- i. **Large project with small written component (3-5 page essay)**
- ii. **Medium project with medium written component (7-9 page essay)**
- iii. **Small project with large written component (10-15 page essay)**

There is no limit to what you can produce for this assignment. As long as certain criteria are met, you are free to express your understanding of Mexico through any number of media, methods, or styles. Here are two examples of previous creative projects:

- One student painted a replica of a scene from a Diego Rivera mural. Written research identified major themes in Mexican murals and the ways in which cultural and political events shaped art in the early 20th century. If painting a mural, you would accompany it with a written essay identifying your influences and describing the more subtle aspects of your painting, i.e., symbols, colors, important figures, and so on.
- In the same course, a husband and wife team looked at regional foods and traditional recipes, creating a double project and presentation.¹ For the research component, each person looked into the traditions of various ethnic groups and ways in which Aztec, Mayan, and other indigenous cuisine has influenced modern Mexican foods and other international dishes. For the project itself, the students cooked a variety of the regional foods studied using traditional ingredients and brought the prepared foods to serve to the class. The presentation included a demonstration of how to make tortillas using a press and basic ingredients.

Other projects could focus on specific Mexican celebrations, in which you would research the history and traditions of the event before creating your own extensive display of the event. You could also select a major political or cultural figure for a research paper. If you wanted to focus on Emiliano Zapata or Lázaro Cárdenas, for example, you could write a research paper accompanied by a visual aid, such as a timeline or poster-size display of some sort. **Keep in mind that your *class presentation* is different than the *project* itself. That is, using a power point presentation is NOT a creative project. The power point is the method you use to present your project to the class.**

Project proposal

The first evaluated component in the project proposal. On **January 29**, you will submit a written proposal of what you intend to do and how you will go about researching and completing the project.

¹ Dual projects may be considered under specific circumstances, as long as both individuals provide evidence of work that is equivalent to individual projects and research. See below for additional criteria.

For example, if you chose to focus on recipes and cuisine, your proposal would say more than simply, “I am going to make Mexican foods and bring them to class.” Instead, you should tell me that you are going to research the major regional foods of Mexico, the history of cooking in Mexico, and the ways in which Caribbean cuisine, Spanish foods, and other ethnic foods continue to influence Mexican culinary arts. In addition to the research component, I want to know how you will present your research and what type of project you intend to complete. Proposals should reflect the depth of your project, and will be graded based on thoroughness and the apparent amount of work you have invested in preparing the proposal. You will most likely need to begin preliminary research before turning in your proposal.

Progress checks

On **March 1** and **March 31**, you will submit project folders together with a 2+ page summary report of findings, tentative conclusions, and ideas. For the painting example above, you would identify your influences and include pictures, a bibliography of source books consulted, sketches, names of comparable artists, and other relevant materials. You would also explain how you intend to convey symbols, ideas, and cultural themes through your chosen medium. In other words, how will you represent cultural ideas and events in your work? Your grades on the progress check will again depend upon your progress and the quality and depth of your work.

Briefing sheets and final presentations

The final project is divided into two separate parts: the final presentation of your project (with briefing sheet) and the creative project itself. **REMEMBER: Your presentation is NOT the creative project, but a forum in which you present your creative project to the class.**

Prior to the beginning of presentations during finals week, everyone in the course will submit a one-page briefing summary sheet illustrating each project and presentation in some way. The briefing sheet should give everyone in the course a concise, yet comprehensive, look at your research and what you produced for your project. Sheets must be one page (or two pages, front and back), and should indicate your key ideas, influences, sources, and methods. The briefing sheet is a reference guide for others to keep, so bring copies for the entire class on presentation day.

All briefing sheets must be turned no later than class time on Friday, April 30 for credit; no late briefs will be given credit, although you are still expected to provide the information as part of your presentation.

Presentations will take place on the last day of class and the final exam period. Attendance is required at both sessions, regardless of your presentation date, and presentation times will be assigned. Please come early if you need to set up any visual aids or presentation materials. **Due to time constraints, it is essential that you keep to the allotted time.** Presentation length will depend on enrollment in the course. Practice beforehand and time your presentation to make sure you are within the timeframe given. If you have a reason related to your project (such as hot food that would get cold) for requesting a specific time, please let me know. I will not accept requests for presentation times for other reasons, unless they are exceptional.

Additional creative project information

Finally, if you have a request for a joint project, I will consider it *if* the following criteria are met:

- a) The material can not be adequately treated in 1 semester by a single individual
- b) The project is of sufficient size or depth to warrant the dual project (such as a 10' x 20' mural)
- c) The project can be assessed for both individuals. In other words, each individual's contribution is apparent, and can be evaluated separately from the other.

Additional Course Information

Course Web Pages & Online Access

All online content for SPAN 3094A can be accessed directly from:

<http://professor.benjaminewicker.com>

On the left-hand side of each page, you will find dozens of research and resource links related to this and other cultural studies courses. The main menu at the top of the page includes a drop-down “Students” menu, with links to course calendars and individual course pages. Before you can access the SPAN 3094A course pages, you will need to register on the site. The Registration Passphrase you need to register is “latinoamerica”.

Once you register and log-in to the site, you will have access to the SPAN 3094A course pages and related content, including the course syllabus and documents, online exercises, Turnitin, and general course announcements.

Please bookmark the site, as you will need to access course content throughout the semester.

Alternate test arrangements and prior notice

Generally, I do not give tests outside of the scheduled time unless you provide a doctor’s certificate verifying an illness. Please take note of all testing dates and the class schedule, and plan your vacations and other absences accordingly. If you have a legitimate conflict with a testing date, please see me as soon as possible, so we can make arrangements for an alternate test time.

Late work

I do not accept late work for credit, though **you are still required to complete all assignments in order to pass the course**. Assignments are due at class time, but I give you a grace period to get everything in to me. *You have until 4:30 pm on the day an assignment is due to hand it in before I consider it late.* After 4:30, any work that is turned in is considered late, and will not be given credit.

Students with disabilities

NNU offers accommodation to students with learning disabilities. If you would like to request any accommodations based on a disability, please contact the Academic Support Center as soon as possible. Professor Barbara Howard is the Advisor to Students with Learning Disabilities, and the Support Center is located in the basement of the Administration Building.

Plagiarism

Plagiarism, as identified by the University, is considered a serious offense, and may result in a failed grade on an assignment or in the course. If you disagree with my decision, or wish to challenge all or a part of my decision, you have the right to academic appeal.

My plagiarism policy is as follows:

- Step 1: The first instance of documented plagiarism will result in a grade of “0” or “F” on the assignment. A report will also be filed with the Vice President for Academic Affairs and the Dean of Arts, Humanities, and Social Sciences. The assignment must be re-written, but for no credit.

- Step 2: A second instance of documented plagiarism, subsequent to a first instance that has been documented, reported, and filed, will result in a grade of “F” in the course. A second report will also be filed with the Vice President for Academic Affairs and the Dean of Arts, Humanities, and Social Sciences.

For this course, consistent with University standards, plagiarism is defined as follows:

- Cheating through copying (either copying another student’s work or allowing your work to be copied, especially with any take-home assignments).
- Submitting another’s work as your own or in any way copying the words, ideas, or concepts of another person without adequate citation. University policy also indicates that “excessive dependence on the language of sources even when documented [or] relying on a similar order of sentences while altering a few words or word order” are considered forms of plagiarism.
- Submitting the same essay, project, or other assignment in more than one course without the prior approval of the appropriate professors.
- Manipulating or fabricating data.

This is not a comprehensive list, but may be used as a general guide. Work that is copied—in part or word for word—will not be given credit.

Course Due Dates and Reading Schedule (Subject to Change)

Week	Date, Required Reading, and Items of Assessment
1	January 11: Registration – No Class
	January 13: Historiography and Methodology. Popol Vuh , pp. 21-60, 209-214; PDF Selections ;
	January 15: Pre-Columbian Civilizations in Modern-Day Mexico. Popol Vuh , pp. 201-209; PDF Selections ;
2	<i>January 18: Martin Luther King, Jr. Day – No Class</i>
	January 20: Pre-Columbian Civilizations in Modern-Day Mexico. Popol Vuh , pp. 63-64, 214-221; PDF Selections ;
	January 22: Pre-Columbian Mexico & the Maya. Popol Vuh , pp. 64-66, 221-228; Meyer , pp. 3-34;
3	January 25: Pre-Columbian Mexico & the Maya. Popol Vuh , pp. 66-67, 228-230; Meyer , pp. 35-50;
	January 27: Pre-Columbian Mexico & the Aztecs. Popol Vuh , pp. 67-68, 230; Meyer , pp. 51-90; Schroeder , pp. 3-22;
	January 29: Creative project proposals DUE January 29: Pre-Columbian Mexico & the Aztecs. Popol Vuh , pp. 68-71, 231-234; PDF Selections ; Schroeder , pp. 25-54, 55-85;
4	February 1: The Conquest of “New Spain” – Exploration. Popol Vuh , pp. 71-73, 235-237; Díaz , pp. 7-56;
	February 3: The Conquest of “New Spain” – Exploration. Popol Vuh , pp. 73-74, 237-238; Díaz , pp. 57-113;
	February 5: The Conquest of “New Spain” – Exploration. Popol Vuh , pp. 77-78, 238-241; Díaz , pp. 114-139; Restall , pp. 3-20;
5	February 8: The Conquest of “New Spain” – Invasion. Popol Vuh , pp. 78-81, 242-244;

	Meyer, pp. 91-108; Díaz, pp. 140-165; Restall, Sections 3.1-3.7;
	February 10: The Conquest of “New Spain” – Invasion. Popol Vuh, pp. 81-84, 244-246; Díaz, pp. 166-188; Schroeder, pp. 291-312;
	February 12: The Conquest of “New Spain” – Invasion. Popol Vuh, pp. 84-88, 246-249; Díaz, pp. 189-215;
6	February 15: President’s Day – No Class
	February 17: The Conquest of “New Spain” – Tenochtitlán. Popol Vuh, pp. 91, 249-251; Meyer, pp. 109-122; Díaz, pp. 216-277;
	February 19: The Conquest of “New Spain” – Tenochtitlán. Popol Vuh, pp. 92-93, 251-254; Díaz, pp. 278-352;
7	February 22: The Conquest of “New Spain” – Settlement. Popol Vuh, pp. 93-94, 254-255; Meyer, pp. 123-142; Díaz, pp. 353-413;
	February 24: The Conquest of “New Spain” – Settlement. Popol Vuh, pp. 94-96, 256-258; Restall, Sections 4.1-4.9; Schroeder, pp. 87-103;
	February 26: The Colony of “New Spain”. Popol Vuh, pp. 96-98, 258-260; Meyer, pp. 145-157; Restall, Sections 7.1-7.9;
8	March 1: Creative project progress check #1 DUE March 1: The Colony of “New Spain”. Popol Vuh, pp. 98-99, 260-261; Restall, Sections 5.1-5.12; Schroeder, pp. 165-182;
	March 3: The Colony of “New Spain” – Economy. Popol Vuh, pp. 99-102, 261-263; Meyer, pp. 158-172;
	March 5: The Colony of “New Spain” – Economy. Popol Vuh, pp. 102-104, 263-265; Schroeder, pp. 185-197;
9	March 8: The Colony of “New Spain” – Religion. Popol Vuh, pp. 104-106, 265-266; Meyer, pp. 173-191; Schroeder, pp. 255-272;
	March 10: The Colony of “New Spain” – Religion. Popol Vuh, pp. 106-108, 266-267; Restall, Sections 8.1-9.4; Schroeder, pp. 217-230;
	March 12: The Colony of “New Spain” – Race, Gender, and Society. Popol Vuh, pp. 109-110, 267-268; Meyer, pp. 192-208; Schroeder, pp. 105-122;
10	SPRING BREAK; No undergraduate classes
11	March 22: The Colony of “New Spain” – Race, Gender, and Society. Popol Vuh, pp. 111-112, 268-269; Restall, Sections 6.1-6.10; Schroeder, pp. 123-143;
	March 24: The Colony of “New Spain” – Culture and Daily Life. Popol Vuh, pp. 112-116, 269-272; Meyer, pp. 209-233; Schroeder, pp. 231-252;
	March 26: The Colony of “New Spain” – Culture and Daily Life. Popol Vuh, pp. 116-119, 272-273; Schroeder, pp. 199-214, 313-330;
12	March 29: Mexican Independence – Struggle and Change. Popol Vuh, pp. 119-122, 273-274; Meyer, pp. 237-269;
	March 31: Creative project progress check #2 DUE March 31: Mexican Independence – Struggle and Change. Popol Vuh, pp. 122-124, 274-275; Meyer, pp. 270-293;
	April 2: Good Friday – No Class
13	April 5: Easter Monday – No Class
	April 7: Mexican Nationhood, 1824-55. Popol Vuh, pp. 124-129, 275-278; Meyer, pp. 297-318;
	April 9: Mexican Nationhood, 1824-55. Popol Vuh, pp. 130-132, 278-280; Meyer, pp. 319-352;

14	April 12: Mexican Nationhood, 1855-76. Popol Vuh , pp. 132-136, 280-282; Meyer , pp. 355-383;
	April 14: Mexican Nationhood, 1855-76. Popol Vuh , pp. 136-142, 282-288; Meyer , pp. 384-409;
	April 16: Porfirio Díaz, the <i>Porfiriato</i> , & Modernization. Popol Vuh , pp. 145-146, 288; Meyer , pp. 413-459;
15	April 19: The Mexican Revolution – Armed Conflict. Popol Vuh , pp. 146-148, 289-290; Meyer , pp. 463-543;
	April 21: The Mexican Revolution – Nation-Building. Popol Vuh , pp. 148-151, 290-295; Meyer , pp. 547-600;
	April 23: The Mexican State, 1940-76. Popol Vuh , pp. 151-156, 295-300; Meyer , pp. 603-650;
16	April 26: The Mexican State, 1976-99. Popol Vuh , pp. 156-158, 300-301; Meyer , pp. 651-720;
	April 28: Mexico Since 2000 – Vicente Fox & Felipe Calderón. Popol Vuh , pp. 158-162, 302-305; PDF & Online Selections ;
	April 30: Creative project briefing sheets DUE April 30: Creative project presentations
Finals Week	SPAN 3094A Creative project presentations