### Course Information

**College/School:** College of Liberal Arts and Sciences  
**Department:** School of International Letters and Cultures (SILC)

<table>
<thead>
<tr>
<th>Prefix</th>
<th>SPA Number</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>SPA 487</td>
<td>Chicano/a Drama: Pachucos, Vendidos y Cerecitas</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

**Is this a cross-listed course?** No  
**If yes, please identify course(s):**

**Is this a shared course?** No  
**If so, list all academic units offering this course:**

**Note:** For courses that are cross-listed and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

**Is this a permanent numbered course with topics?** Yes  
**Chair/Director Initials (Required):**

**Requested designation:** Mandatory Review: (Choose one)

**Cultural Diversity in the United States-C**  
**Note:** a separate proposal is required for each designation.

### Eligibility

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu

**Submission deadlines dates are as follow:**

- **For Fall 2016 Effective Date:** October 1, 2015  
- **For Spring 2017 Effective Date:** March 10, 2016

### Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the Core Studies requirement and the major program of study.

### Checklists for general studies designations:

Complete and attach the appropriate checklist

- **Literacy and Critical Inquiry core courses (L)**
- **Mathematics core courses (MA)**
- **Computer/Statistics/Quantitative applications core courses (CS)**
- **Humanities, Arts and Design core courses (HU)**
- **Social-Behavioral Sciences core courses (SB)**
- **Natural Sciences core courses (NS/SG)**
- **Cultural Diversity in the United States courses (C)**
- **Global Awareness courses (G)**
- **Historical Awareness courses (H)**

### A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation(s) being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

### Contact Information

**Name:** Prof. Manuel de Jesús Hernández-G.  
**E-mail:** Manuel.Hernandez@asu.edu  
**Phone:** 480.678-1237/965-4965

**Department Chair/Director approval: (Required)**

**Chair/Director name (Typed):** Dr. Nina Berman  
**Date:** 10/3/16

Rev. 4/2015
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU-[C] CRITERIA

**CULTURAL DIVERSITY IN THE UNITED STATES**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
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1. A Cultural Diversity course must meet the following general criteria:
   - The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.

2. A Cultural Diversity course must then meet at least one of the following specific criteria:
   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
   - Crossed out.
   - Not crossed out.

   *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

   **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

   - Crossed out.
   - Not crossed out.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>General Studies Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPA</td>
<td>487</td>
<td>Chicano/a Drama: Pachucos, Vendidos y Cerezitas</td>
<td>C</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>1</td>
<td>Centers Chicano/a dramas in relationship to mainstream culture and several Latino groups</td>
<td>DESCRIPTION: This course offers the reader several representative texts from Chicano/a drama, with an emphasis on the history and development of this genre from its regional origins to the postmodern present and the relationship with other ethnic groups in the United States. At the same time, via several articles from literary and cultural criticism, the course promotes a critical interpretation of the dramatic text. Among the dramatists and playwrights to be read, we have: Luis Valdez, the group Teatro de la Esperanza, Milcha Sánchez-Scott, the group Culture Clash, Dolores Prida, Cherrie Moraga, Elaine Romero, Silviana Wood, Yareli Arizmedi, Amparo Garcia Crow, Diane Rodriguez, Edith Villarreal, and Carmelita Tropicana. We also see several videos based on outstanding and classic dramas such as Zoot Suit, A Bowl of Beings, How Else Am I Supposed to Know I Am Still Alive?, Border Brujo, and Luminarias. Regarding the history of the dramas under study, the student is encouraged</td>
</tr>
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</table>
2a

Chicano/a and Latina/o drama texts are in Spanish, English, and Spanglish. Students write essays in academic Spanish.

REQUIRED TEXTBOOKS:

CRITERION 2a

2b

Several sections compartir Chicana/o texts with those written by Neorricans and Colombia-Americans.

V. Culture Clash: el teatro chicano y la conciencia eulatina

CRITERION 2b

5


6


through Teatro: Culture Clash in a Chicana/o History Classroom" (2008) de David C. García.
Octubre
7
8
VI. El teatro chicano y euhispano feminizado: del compromiso a la comunidad a la experimentación posmoderna
CRITERION 2b
Ma 11: Día Inhábil. Vacaciones.
9
Jue 20: “Las nuevas tamales" de Alicia Mena, 149-175, y “And Where Was Pancho Villa When You Really Needed Him?” de Silviana Wood, Puro Teatro.
10
VII. Las chicanas y euhispanas performistas y el testimonio de dramaturgas
CRITERION 2b
October 20-27, 2016:
Academic Status Report #2
October 25, 2016: Tuition Fee Payment Deadline.
<table>
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<th>Fecha</th>
<th>Evento</th>
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### Course Catalog Search

#### Filter Your Search
- Home
- Class Search
- Course Catalog Search

#### 1 Results | Active Filters:
- Spring 2017
- Subject: SPA
- Number: 487
- Search by keyword

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
<th>GS</th>
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</table>
| SPA 487| **Chicano/a Drama: Pachucos, Vendidos y Cerezitas**  
Representative dramatic works, with emphasis on the history and development of this genre from its regional origins to the present.  
*Allow multiple enrollments: No*  
*Primary course component: Lecture*  
*Repeatable for credit: No*  
*Grading method: Student Option*  
*Offered by:*  
New College of Interdisciplinary Arts and Sciences – School of Humanities, Arts, and Cultural Studies  
Prerequisite(s): SPA 325  
College of Liberal Arts and Sciences – School of International Letters and Cultures  
Prerequisite(s): SPA 325 | 3       |    |

Showing 1 to 1 of 1 entries
SPA 487: Chicano/a Drama:
From Agitprop to Feminist and Performance Theater:
Dramas and Videos

Prof.: Manuel de Jesús Hernández-G., Ph.D.  
Office: LL 420-A  
SPA 487: Chicano/a Drama, Tue and Thu 10:45-11:55 a.m., LL 047, SLN: 09413  
Pre-requisite: SPA 325 or Instructor’s Permission. Office Hours: Mon y Tues 2-4:30 p.m. & by appointment

DESCRIPTION: This course offers the reader several representative texts from Chicano/a drama, with an emphasis on the history and development of this genre from its regional origins to the postmodern present and the relationship with other ethnic groups in the United States. At the same time, via several articles from literary and cultural criticism, the course promotes a critical interpretation of the dramatic text. Among the dramatists and playwrights to be read, we have: Luis Valdez, the group El Teatro de la Esperanza, Milcha Sánchez-Scott, the group Culture Clash, Dolores Prida, Cherrie Moraga, Elaine Romero, Silviana Wood, Yareli Arizmedi, Amparo Garcia Crow, Diane Rodriguez, Edith Villarreal, and Carmelita Tropicana. We also see several videos based on outstanding and classic dramas such as Zoot Suit, A Bowl of Beings, How Else Am I Supposed to Know I Am Still Alive?, Border Brujo, and Luminarias. Regarding the history of the dramas under study, the student is encouraged to see 13 interviews of several renowned figures: Luis Valdez, Cherrie Moraga, Luis Alfaro, Alma Martinez, Lynn Burton, Evelina Fernández, and Yareli Arizmendi. As far as critics, we draw from Jorge Huerta, Yolanda Broyles-González, Alicia Arrizón, Elizabeth Ramirez, and Raúl Homero Villa. CRITERION 1.

LEARNING OUTCOMES:
1. Demonstrate awareness of the history and evolution of Chicano/a and Latina/o theater,
2. Practice writing correctly a sentence in Spanish (simple, compound and compound complex),
3. Practice writing correctly a paragraph in Spanish (central idea, explanation of the central idea, example to illustrate the idea, closing transition),
4. Practice writing correctly a composition in Spanish (thesis, arguments and conclusion),
5. Write and correctly prepare a research paper in Spanish (selection of original project, research, brainstorming; thesis, presentation of critical method, arguments, use of direct quotes, conclusion, and works cited section),
6. Practice and master punctuation in Spanish (interrogation signs, admiration signs, dash, comma, colon, semicolon, brackets),
7. Polishing a draft in order to achieve necessary correctness and lucid clarity in the Spanish language,
8. Practice public oral presentations in the Spanish language,
9. Prepare a lecture in Spanish using a PowerPoint,
10. Offer the class an oral presentation in Spanish based on your research paper, and
11. Use the Internet to search for word definitions, synonym and antonyms, and correct spelling in Spanish.


STUDENT RESPONSIBILITIES: Students must read the assigned material and prepare the written homework prior to coming to the class. The student writes and submits to the instructor two brief essays on themes designed by the instructor—although the student also has the option of thinking and developing his or her own theme—(2 pages), a research paper (7-8 pages, without counting the section entitled “Works Cited”), and will offer an oral presentation. Those students whose major is Spanish will be provided extra attention for improving their writing skills.

PLAGIARISM: Plagiarism is strictly prohibited, and each case will be institutionally sanctioned, including a reduced or failing grade for the assignment or course, or a grade of XE for the course (see: “Sanctions,” https://provost.asu.edu/academic-integrity/policy). ASU policy defines plagiarism in these words: “Means using another’s words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately” (see: “Definitions,” https://provost.asu.edu/academic-integrity/policy).

ATTENDANCE: Class attendance is required. Any student absent more than three times without a valid excuse, and verified in written form, will not receive an “A” in class. Any person who is absent ten times without a valid excuse will receive a “D” or less.

GRADE EVALUATION: Short essay I and short essay II, 30%; a research paper, 55%; oral presentation, 5%; class participation and y via Blackboard, 5%; and semester digital notebook with all written works (including the first version with instructor’s comments), 5%.
Tentative Assignments

August
Thu 18: Introduction: Course readings and student responsibilities.

1

I. Luis Valdez and Agitprop Theater: Social Commitment with the People’s Struggle

August 24: Last Day to Register Drop/Add without College Approval.

August 24: Residency Classification Petition Deadline.

August 31: Tuition and Fees 100% Refund Deadline.

Thu 25: “The Shrunken Head of Pancho Villa” by Luis Valdez, 142-207, Necessary Theater.


August 25: Tuition Fee Payment Deadline.

August 31: Tuition and Fees 100% Refund Deadline.

2


September

II. Luis Valdez: From Acto to Mito

3

III. El Teatro de la Esperanza and Struggle for Social Justice CRITERION 2a

Thu 8: “La víctima” by El Teatro de la Esperanza, 316-356, Necessary Theater.

4

IV. Milcha Sánchez-Scott and Judith Pérez: Pioneering Chicana and US Latina Dramaturges


V. Culture Clash: A US Latino Consciousness in Chicano Theater CRITERION 2b

5


Thu 22: “A Bowl of Beings” by Culture Clash, 57-106, Culture Clash.

September 25, 2016: Tuition Fee Payment Deadline

September 26-October 3: Academic Status Report #1

fn: SPA4875laboGenStudiesFall2016 C
6

October

October 1: University 45th Day
October 3, 2016: Deadline to Apply for Graduation.

7

8
VI. A Feminized Chicano and US Latino Theater: From Community Commitment to Postmodern Experience CRITERION 2b
Tue 11: Holiday. Semester Break.

October 15, 2016: Graduation Filing Deadline

9

10
VII. Chicana and US Latina Performance Dramaturges and Testimonio Works CRITERION 2b
October 20-27, 2016: Academic Status Report #2
October 25, 2016: Tuition Fee Payment Deadline.

11
November

November 2, 2016: Course Withdrawal Deadline
Thu 3: “Home, Desire, Memory: There Are No Borders Here” by Caridad Svich, 319-324, “Tales of a South-of-the-Border / North-of-the-Stereotype Theater Director” by Susana
Tubert, 325-329, and “Catching the Next Play: The Joys and Perils of Playwriting” by Edith Villarreal, *Puro Teatro*.

12

VIII. Female Dramaturges and Collective Works  CRITERION 2b


November 11, Friday: Veterans’ Day, no classes.

13

IX. Return to the Barrio


14


Thu 24: Holiday, no classes.

November 24-25, 2016: Thanksgiving Day: No classes.

15

Tue 29: Oral presentations.

December

Thu 1: Oral presentations. Last day of classes.

December 2, 2016: Friday, Last Day of Classes

December 2, 2016: Friday, Complete Session Withdrawal Deadline

December 3-4, 2016: Study Days


Final Exam: Tuesday, December 6, 2016, 9:50 p.m. - 11:40 p.m.

Final Grades Due: December 5-12, 2016

Commencement Ceremony: December 12, 2016
Luis Valdez  
~ Early Works 

Luis Valdez—Early Works: Actos, Bernabé and Pensamiento serpentario is three books in one: 1) a collection of one-act plays by Valdez and the famous farmworker theater, El Teatro Campesino, 2) one of the first fully realized, full-length plays by Valdez alone, and 3) an original narrative poem by Luis Valdez. In the first part are collected the original, improvised works of El Teatro Campesino that deal with the exploitation of Mexican farm labor in the California fields, the discrimination found by Mexicans in the schools, and Mexicans being turned into cannon fodder by the U.S. Army in Vietnam: No saco nada de la escuela, La conquista de México, Vietnam campesino, Quinta temporada, Las dos caras del patroncito, Huelguistas, The Militants, Los vendidos and Soldado raso. Bernabé is a touching, Lorcaesco poetic drama about a towns fool’s enchantment and ultimate unity with the Earth. Pensamiento serpentario is a long, philosophical poem, based on Mayan thought and cosmology, which analyzes the cultural, religious and political circumstances of Mexican Americans and prepares a metaphysical framework for their future.

Arte Publico Press  
University of Houston  
Houston, TX 77204-2090

ISBN 1-55885-003-1  
LC 89-35438
Necessary Theatre: Six Plays about the Chicano Experience is a collection of plays successfully produced by professional companies throughout the United States. Compiled and edited by Jorge Huerta, the leading critic of Hispanic theatre of the United States, Necessary Theatre includes biographies of the playwrights, production histories of the plays, critical commentary and a bibliography. Whether as a book of reference, a textbook or just enjoyable reading, Necessary Theatre is unique.

This outstanding honor roll of playwrights includes among its credits, productions on the stage, the large and small screens, numerous awards and even, as in the case of Luis Valdez, the distinction of having fathered an entire theatre movement and a new theatrical esthetic.

Jorge Huerta, Ph.D., is Professor of Drama at the University of California, San Diego. He is a respected critic, director and author. His books include Chicano Theater: Themes and Forms (Bilingual Press, 1982) and Nuevos Pasos: Chicano and Puerto Rican Drama (Arte Publico Press, 1979).

Arte Publico Press
University of Houston
Houston, TX 77204-2090

ISBN 0-934770-95-6
LC 89-283
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76 by Milda Sanchez Scott and Jeremy Blahnik
Latina

18 by Judith and Severo Perez
Soldierboy

5 Introduction

Necessary Theatre: Six Plays about the Chicago Experience

060 77204-2090 University of Houston

Are Publicco Press
You are holding Culture Clash—the book! After fourteen years of inspired comic genius we have finally managed to squeeze the best of Culture Clash between two covers! From its founding in San Francisco’s Mission District on Cinco de Mayo in 1984, this three-person troupe of writers/performers—Richard Montoya, Ricardo Salinas and Herbert Siguenza—has surveyed contemporary Latino/Chicano culture in America from its own outrageous and unique perspective. Inspired by the clashing cultures of society in transition, Culture Clash physicalizes comedy and satire, blending the best traditions of Charlie Chaplin, Lenny Bruce, the Marx Brothers and Cantinflas, while transforming vaudeville into a political weapon.

Inside you’ll find The Mission, in which three out-of-work performers living in San Francisco’s Mission District kidnap Julio Iglesias in a desperate attempt to gain national recognition; A Bowl of Beings, which features the tale of the world’s first Chicano—Christopher Columbus’s illegitimate son—and “The Return of Che,” the story of a Berkeley radical who brings back Che Guevara for a hilarious political update; and Radio Mambita, wherein Culture Clash invades Miami, uncovering a stewing pot of ethnicity and creating “a work as shrewd, vibrant and outrageous as Miami itself,” according to Time Out New York.

Cover painting by Ignacio Flores
Back cover photograph by Eugenio Castro

THEATRE COMMUNICATIONS GROUP
Glossary of Terms

by Phillip K. Kan (Canada)

Ghibran is a State of Mind: An Interview with Cultural Clash

A Bowl of Bones

The Mission

CONTENTS
From plays produced on shoestring budgets in the 1970s to high-tech performance pieces of the 1990s, Latina theater has emerged as a vibrant art form whose time has come. This anthology showcases this dynamic new genre through the works of established playwrights such as CHERRIE MORAGA and DOLORES PRIDA as well as talented new playwrights and performers who have emerged in the past decade such as MIGDALLA CRUZ, ELAINE ROMERO, and MONICA PALACIOS.

PURO TEATRO is the first book of its kind to reflect in print a diversified body of writing that turns the spotlight on some of America's most talented and prolific artists. It includes a variety of theatrical genres—plays, performance pieces, puppet shows, innovative collaborations, and testimonials—and features previously unpublished plays from a broad range of experiences within the Latino/a community, including families and home, friends and community building, coming of age and empowerment, and sexual and ethnic identities.

ALBERTO SANDOVAL-SANCHEZ is Professor of Spanish at Mount Holyoke College and the author of JOSE, CAN YOU SEE? LATINOS ON AND OFF BROADWAY.

NANCY SAPORTA STERNBACH is Associate Professor of Spanish and Portuguese at Smith College and coeditor of BREAKING BOUNDARIES: LATINA WRITING AND CRITICAL READINGS.
Acknowledgements

The work of compiling and completing this book would not have been possible without the assistance, support, and encouragement of many people. It goes without saying that the playwrights themselves have been instrumental in our acquisition of manuscripts in order to construct a history of Latina theater. A veces y a cada una, we want to extend our deep gratitude, with a special thanks to those who sent us photocopies of their work, even when they themselves were out of work, those who spoke to us either in person or by telephone to clarify some of the many details that arose, those who allowed themselves to be interviewed by us, even when we could not offer a possible publication of that interview or of their work. Especially important in putting together the pieces of this myriad puzzle were Dolores Prida, Migdalia Cruz, Caridad Svich, Cherrie Moraga, Edit Villarreal, Elaine Romero, Silviana Wood, Denise Chavez, Carmelita Tropicana, Marga Gomez, Monica Palacios, as well as all those playwrights whose works we, regrettably, cannot include, but who have helped us compose this book.

For theater criticism in the past and present, feminist theory, and performance theory, we acknowledge the groundbreaking work of many scholars, whose thinking in some way informed our own: Gracias a Beatriz Risik, Diana Taylor, Tiffany López, Lillian Manzer-Coaga, Yolanda Flores, Yvonne Yarbro-Bejarano, Yolanda Broyles-González, María Herrera-Sobek, Diana Rebolledo, María Teresa Marrero, and Judith Butler.

Colleagues who showed interest in our work and who supported and sustained us in our efforts are Gail Hornstein, Karen Remmler, Efraín Barradas, Silvia Spata, Ellen McCracken, Patricia González, Reyes Lázaro, Marina Kaplan, Janie Vanpée, Rosetta Cohen, Sheila Ortiz Taylor, Lourdes Rojas, Raúl Samantrai, Jorge Román-Lagunas, Sandy Doucett, and Alan Bloomgarden. We thank them for their friendship and support. Additionally, we thank the anonymous readers for the National Endowment for the Humanities, who
Barrio Dreams is the first book to collect the work of one of Arizona's foremost theatre playwrights, Silviana Wood. During her decadelong involvement in theatre, Wood forged a reputation as a playwright and activist. Editors Norma E. Cantú and Rita E. Urquijo-Ruiz introduce and discuss Wood's plays and her influence on theatre and politics. The book comprises articles, essays, and interviews with Wood, as well as an appreciation written by Roberta E. Cantu.

Wood's plays are grounded in the reality of daily life and challenge perceptions of social issues via humor, satire, and observation. Her work is often characterized by a focus on the lives of mothers, grandmothers, and teenagers—hardworking people who inhabit the physical body of the barrio. Wood's plays are common folk—feminist and latent, often with an emphasis on the use of the body to question and raise awareness of social issues via humor and satire. 

Selected Plays

BY SILVIANA WOOD
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