ART 4354 Modern Mexican Art 1785-1940- 90L

Fall of 2020

Instructor: Dr. Carlos Roberto de Souza

Time and Place: T TH 6:30 pm - 7:45 pm Via Zoom

Zoom link  https://utrgv.zoom.us/j/92701433074

Instructor email: carlos.desouza@utrgv.edu

Instructor office hours: By appointment via zoom

Textbooks and/or Resource Material


Suggested Text:


The required books are obligatory. The suggested book is optional. The schedule of readings from the required books specified by module and lecture is embedded in the online course material. You are responsible for acquiring the books and be up to date with these readings.

Most of the documentation for this course including, the schedule of readings, further specific readings per lecture, the grading assignments and the Power Point presentations of the lectures, as well as a series of videos will be available in a pdf format in the web page. The online folder for each lecture is in the corresponding module. Go to the Course Material area on the left of the page. There you find the folder for each of the three modules and inside of them the material for each lecture. They contain a PowerPoint presentation of the lecture and the extra readings assigned for that lecture and the correspondent videos. Most of these videos are in Spanish and they are not obligatory material for the course. That means, no grading evaluation will be generated from this material, and those of you who do not speak Spanish will not be penalized, but those of you who do could greatly enhance your comprehension of the subject by watching the videos.

At the button of each module folder you will find the corresponding grading assignments. It is very important that you study all the assigned texts and lectures in preparation for them. You will not do well
in this class without reading and studying them. You are expected to dedicate at least 7 hours of outside classroom study per week.

To actively participate in this course, you will need to get familiar with the course on-line environment. We will be using different tools such as on-line tests and Discussion Forums. If you are not familiar with how to navigate this environment as a student or how to use any of these tools, please review the Blackboard Orientation page.

Course Description

The course will examine art produced in Mexico from the creation of the Academy of San Carlos in 1785 to the early 1940s. Most of this material corresponds to the so-called Post-Independence period, beginning in 1810. The Academy was the paramount art teaching institution in the country until the mid-twentieth century, while the 1940s saw the consequences of the Mexican Revolution in art, notably the maturity of the so-called Mexican Renaissance and its most visible artistic fruit the Muralist Movement. ART 4354 will trace the close connections between the arts and the construction of Mexican National Identity, following the realizations of artists associated with the two main tendencies within the Mexican artistic establishment, nationalists and internationalists. The nationalists favored all things Mexican, and their iconography included well known symbols of Mexicanidad, taken from the country’s history, culture and landscape. Among them the Conquest and Revolution, the folklore and human types of Mexico particularly “the Indian” and the country’s landscape notably the Valley of Mexico. The nationalist artists used this library of symbols of Mexicanidad to create a heroic view of the country’s history and culture in support of a proud sense of national identity and cohesion. The nationalists also and often advocated the adaptation of formal solutions based on Pre-Conquest artistic traditions, and the inclusion of vernacular and folk influences in their work. The internationalist or cosmopolites thought that Mexico should become a part of the Western cultural tradition instead of insisting in its singularity and isolation. They advocated an art filled with universal themes and tributary to the European trends and styles. For the internationalists, art should be universal and address the larger questions related to the human condition in opposition to the concern with the local and with what they perceived to be the parochial views of the masses, prominent in the work of the nationalists. In place of the curios of Mexicanidad favored by the nationalists, the internationalists deploy an iconography representative of the self, taken for the most, from mythology and religion. Contrary to the nationalist they opposed the instrumental use of art for political ends and were strong proponents of the idea of “art for art sake,” and of the need for experimentation. Modern Mexican Art 1785-1940 will then investigate these themes in their parallel and conflicting development in order to understand how art reflect the Mexican nationality and the country’s cultural aspirations.

Course design

The method adopted here is that of a close iconographic reading of around one hundred seminal works produced in from 1785 to the 1940s. The lectures and discussions will contextualize the works considering the historical conditions in which they were created and the artistic tendencies to which they belong. We will also pay close attention to the biography of important Mexican artists active in the period we are studying. The twenty-seven scheduled lectures will be divided in three large segments or modules. The first will cover the period from 1785 to the Mexican Revolution of 1911, with special emphasis on the art produced by artists trained in the Academy of San Carlos and ends with the early manifestations of Modernism. The second module will discuss the Muralists Movement; unquestionably
the most important artistic phenomenon occurring in Mexican Art in the post-Revolutionary Period. The third of these segments will discuss artistic manifestation set in parallel to or against the Muralist movement, such as the introduction of Surrealism and the work of Frida Kahlo and Rufino Tamayo.

Please review and study the content of at least two lectures per week, which on average demand around 7 hours of study outside the classroom.

Grading assignments and their due dates are placed on each module. Please pay close attention to those due dates as they are the clearest indication that you are on track. Failure to complete the grading assignments on time will affect your grade.

**Intended learning Outcomes for B.F.A. and B.A.**

Students will demonstrate:

1) Knowledge of appropriate historical and contemporary artists and issues.

2) Visual communication skills of the materials, equipment, and processes relevant to their major.

3) Critical and creative/generative thinking skills.

4) Verbal and written communication skills.

5) Ability to generate a cohesive body of art products and an overall capability to succeed.

**Student Learning Outcome for Arts 4354**

1) Students will acquire a demonstrable understanding of modern art produced in Mexico from the Creation of the Academy of San Carlos in 1785 to the early 1940s. by learning and expressing knowledge in discussions and written assignments of the following topics:

   • The most important works, artists, tendencies and styles in Mexican Modern Art.

   • The Post-Independency Art considering and correlated with historical, cultural and anthropological knowledge.

   • Key issues in Mexican Art from 1785 to 1940 and the state of their discussion in the recently published bibliography.

   • The terminology pertinent to the history of Mexican Post-Independency and Modern Art.

   • Formal and iconographic elements in Mexican Post-Independency Art.

   • The understanding of the assigned readings and demonstrate ability to summarize them in oral and written evaluations.

   • Demonstration of the ability to identify (artist, title, date and medium), and discuss around 100 seminal works produced in Mexico during the period.

2) Students will acquire a demonstrable understanding of the relationship and importance of Mexican art to Mexican National Identity by learning and expressing knowledge in discussions and written assignments of the following topics:
• The differences, intentions and characteristic of the Nationalist and Internationalist tendencies within Mexican Art during the period studied.
• The importance and role of Mexican Post-Independence Art for the formation of the country’s cultural identity.
• The relationship between nationalists and internationalist and the characteristic and representative artists of both tendencies.
• The relationship between Mexican Modern Art and the socio-economic process Modernization in Mexico.
• Developing an appreciation for the quality and diversity of the fine arts created in Mexico from the 1780s to the 1940s.

3) Students will acquire a demonstrable understanding of the central place Mexican art occupy within Western Modern Art by learning and expressing knowledge in discussions and written assignments of the following topics:

• The process of acceptance of Mexican Art or lack thereof in the Western Modernistic Canon (the set of artistic works considered by art historians, critics and museums to be the most representative of a period, style or region).
• The state of Mexican art in terms of prices, presence in museums and the international name recognition of its artists.
• How to compare and relate Mexican Modern Art with the art created in Europe during the 19th and 20th century.
• The connections between Mexican art and international trends, such as Neoclassicism, Academicism, Expressionism, Futurism and others.

4) Students will acquire a demonstrable understanding of the relationship between Mexican Art and the country’s culture and history by learning and expressing knowledge in discussions and written assignments of the following topics:

• The connection between national identity and art in the Mexican case.
• The most important symbols used in the iconography of Mexican art and their connection with the country’s culture and history.
• The different styles and genres in Mexican Modern art and their connection with the country’s culture and history.
• The close relation between Mexican Art and Mexican vernacular and popular arts.
• Acquiring a demonstrable understanding of the Library of Symbols of Mexicanidad, that is the iconographic motifs used by Mexican artist to represent the country, as well as their meaning and applications.
Grading Requirements

Grades will be based on a 100-points scale awarded according to the successful completion on schedule of the following five Grading Assignments.

1) Students will post a written small self-introduction in a bulletin board in the web page in the first week of the course. It should contain a self-portrait and a small text introducing his or herself to the class and the instructor and explaining his or her interest in the history of graphic design. If desire students could post example of his or her work. This task will add one point to the final grade.

2) Three quizzes covering the material presented in Modules #1, #2 and #3, each worth 10 points each for a total of 30 points in the final grade. The quizzes are scheduled to coincide with the conclusion of each of these Modules and follow the progress of your studies. Each quiz is composed of one slide comparisons in which the students must identify a pair of images (title of the work, name of the artist, date, and medium) and write a small analysis (no less than 250 words) comparing the two images in a convincing argument. General directions on how to write a good slide comparison will be provided in the web page. The second is a larger essay (no less than 300) dissertation on a theme pertinent to the corresponding module.

3) Three one-page reaction papers each weighting 15 points for a total of 45 for the three of them. These are your reaction to a specific assigned reading but “A reaction paper is not just a paper where you express your opinion. These papers require a close reading of the assigned text that goes beyond the surface meaning. You must respond to the implied ideas, and elaborate, evaluate, and analyze the author's purpose and main points” (http://www.wikihow.com/Write-aReaction-Paper). Bibliographic citations are required. You don’t need to agree with the premises of the articles or chapter you refer but you must justify your disagreement. Failure to follow this format will result in proportional reduction of the grade for the assignment.

4) The final exam will be cumulative will be composed of three parts. Part one consists of ten fill-in-the-blank and multiple-choice questions. They are about terms, concepts and ideas pertinent to the material. Part two is composed of three pairs of images which students must identify (title of the work, name of the artist, date, and medium) and write a small analysis comparing and contrasting the two in a convincing argument. General directions on how to write a good slide comparison will be provided in the web page. Part three consists of two essays on subjects covered in the readings and in class, one of them involving a single image, and the other one a text assigned for one of the previous lectures. The specific artworks to be used in the midterm will be place in a special folder in the web page. Most of the images included in the exam can be found also in the textbook or in the daily readings and will be discussed in the lectures. The final account for a maximum of 15 points of the final grade.

What is been measured here is your ability to make mental connections between the images and concepts discussed throughout the course and present your conclusions in clear writing and again a convincing argument. It is fundamental that you indicate to the instructor that you read and understood the material discussed in the module. Mention to and discussion of topics presented in these readings and lectures in your answers as well as supplementary research of the topics are the best ways to obtain a good grade. Bibliographic citations are required.
All written assignments for this course will be typed on Times Roman 12-point font size, and margins at 1” on left, right, top, and bottom in a Word Document. It means around 500 words per page in single space and around 250 words per page in double space. This is the definition of a page of writing for all assignments. Bibliographic citations on the Chicago Manual of Styles are obligatory. You will find instructions on proper citation in the web page.

5) The remaining 10 points will award according to the student’s involvement and participation in the following activities and procedures:

A) Completing all grades assignments on time and good grades on them.

B) Presentation of a hard copy of the two assigned books in class to the instructor on latter than the second week of classes

C) Punctuality and neatness in presentation of the assignments: No late papers will be accepted without written medical justification. You will also be grade on your participation in the scheduled in class discussions.

D) Number and frequency of visits by the student to the web page: The web page will be a central component of the course and the student’s visits to it will automatically recorded and factored in the partition of the final grade associated with participation.

E) Demonstration of reading and understanding the assigned readings.

E) Attendance to extracurricular activities promoted by the department or suggested by the instructor such as talks, workshops, film presentations and museum exhibit. Students are responsible to document and demonstrate to the instructor their participation in these activities.

F) Equitable online participation does not necessarily mean that all students are expected to participate in the same way, or even the same amount, but you are required to demonstrate your ongoing engagement with the content discussed throughout the course. Among the activities counting as participation are emails to the instructor with pertinent questions or pointing out omissions and mistakes in the web page.

Grading Policies

Students are required to complete all the above obligatory requirements to pass the course, but completing the requirements is not to be confused with getting a passing grade or even the maximum grade for participation. Grades will be based on the quality of the students’ performance in each task according to the instructor’s best judgment. Tests include both what we cover in the lectures and the readings.

What I am looking for in this course is the type of learning resulting from the student’s own initiative expressed in a clear written and oral form. It is what you bring to the interpretation of the material, that extra element that will earn you an above-average grade. So, you are encouraged to make your own connections between the readings, the art work and your personal research and present your ideas in class and in the assignments. Special attention will be paid to answers which combine information and insights from the different readings.
Criteria for grades

A — Student must perform at the highest level, showing sustained excellence and a high degree of intellectual initiative in all the graded exercises and in class participation.

B — Student must perform at a high level, showing consistent and effective achievement in meeting requirements in all the graded exercises and in class participation.

C — Student must perform at an adequate level, meeting basic requirements in all the graded exercises and in class participation.

D — Student performance has been less than adequate, meeting only the minimum requirements.

F — Student performance has been such that minimum requirements have not been met

Grade Scale

100-90 A
89-80 B
79-70 C
69-60 D
Below 60 F

Schedule of Grading Assignments

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Number of points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-Introduction</td>
<td>09/05/2020 at 11:30 pm</td>
<td>1</td>
</tr>
<tr>
<td>First Reaction Paper</td>
<td>10/02/2020 at 11:30 pm</td>
<td>15</td>
</tr>
<tr>
<td>First online quiz</td>
<td>10/07/2020 at 11:30 pm</td>
<td>10</td>
</tr>
<tr>
<td>Second Reaction Paper</td>
<td>10/30/2020 at 11:30 pm</td>
<td>15</td>
</tr>
<tr>
<td>Second online quiz</td>
<td>11/04/2020 at 11:30 pm</td>
<td>10</td>
</tr>
<tr>
<td>Third Reaction Paper</td>
<td>11/25/2020 at 11:30 pm</td>
<td>10</td>
</tr>
<tr>
<td>Third online quiz</td>
<td>12/02/2020 at 11:30 pm</td>
<td>15</td>
</tr>
<tr>
<td>Participation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final</td>
<td>Date to be announced</td>
<td>15</td>
</tr>
</tbody>
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Total 101
IMPORTANT DATES IN THE ACADEMIC CALENDAR
Fall 2020 Term (August 24 – December 10)
Mar. 30 (Mon.) Registration Begins
Aug. 19 (Wed.) Payment Due
Last day to join a waitlist
Aug. 21 (Fri.) Last day to withdraw (drop all classes) and receive a 100% refund
Aug. 24 (Mon.) Fall classes begin
Aug. 27 (Thurs.) Last day to add a class or register for Fall classes
Aug. 28 (Fri.) Last day to withdraw (drop all classes) and receive an 80% refund
Sep. 4 (Fri.) Last day to withdraw (drop all classes) and receive a 70% refund
Sep. 7 (Mon.) Census Day (last day to drop without it appearing on the transcript)
Sep. 9 (Wed.) Last day to drop a class (grade of DR) or withdraw (grade of W)
Sep. 14 (Mon.) Last day to withdraw (drop all classes) and receive a 50% refund
Sep. 21 (Mon.) Last day to withdraw (drop all classes) and receive a 25% refund
Nov. 11 (Wed.) Labor Day Holiday. No classes.
Nov. 26-27 (Thurs.-Fri.) Thanksgiving Holiday. No classes.
Dec. 3 (Thurs.) Study Day. No classes.
Dec. 4-10 (Fri.-Thurs.) Final Exams
Dec. 10 (Thurs.) Fall classes end; Official last day of the term
Dec. 11-12 (Fri.-Sat.) Commencement Exercises
Dec. 14 (Mon.) Grades Due at 3 p.m.

STUDENTS WITH DISABILITIES:
Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive academic accommodations should contact Student Accessibility Services (SAS) as soon as possible to schedule an appointment to initiate services. Accommodations can be arranged through SAS at any time but are not retroactive. Students who suffer a broken bone, severe injury or undergo surgery during the semester are eligible for temporary services. Brownsville Campus: Student Accessibility Services is in Cortez Hall Room 129 and can be contacted by phone at (956) 882-7374 (Voice) or via email at ability@utrgv.edu. Edinburg Campus: Student Accessibility Services is in 108 University Center and can be contacted by phone at (956) 665-7005 (Voice), (956) 665-3840 (Fax), or via email at ability@utrgv.edu.

MANDATORY COURSE EVALUATION PERIOD:
Students are required to complete an ONLINE evaluation of this course, accessed through your UTRGV account (http://my.utrgv.edu); you will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades. Online evaluations will be available:
Fall 2020 (full semester) Nov. 15 – Dec. 6

SCHOLASTIC INTEGRITY:
As members of a community dedicated to Honesty, Integrity and Respect, students are reminded that those who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and expulsion from the University. Scholastic dishonesty includes but is not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts. Since scholastic dishonesty harms the individual, all students and the integrity of the University, policies on scholastic dishonesty will be strictly enforced (Board of Regents Rules and Regulations and UTRGV Academic Integrity Guidelines). All scholastic dishonesty incidents will be reported to the Dean of Students.
SEXUAL HARASSMENT, DISCRIMINATION, and VIOLENCE:

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report any instance, occurring during a student’s time in college, of sexual assault, stalking, dating violence, domestic violence, or sexual harassment about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at www.utrgv.edu/equity, including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct and discrimination.
COURSE DROPS:

According to UTRGV policy, students may drop any class without penalty earning a grade of DR until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates that undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

The instructor reserves the right to change any provisions of this syllabus as he sees fit to improve performance and accommodate unexpected circumstances.

Any suggestions as how to further a positive and open environment, improved or correct mistakes in this class will be appreciated and implemented if advantageous.