

**ARTH/LLAS 1141 Syllabus – SSII**



Syllabus information may be subject to change. The most up-to-date syllabus is located within the course in HuskyCT.

**Course and Instructor Information**

**Course Title:** ARTH 1141: From Sun Gods to Lowriders: Introduction to Latin American Art  
Cross-listed with LLAS 1141: From Sun Gods to Lowriders: Introduction to Latin American Art

**Credits:** 03

**Format:** 100% online, asynchronous

**Prerequisites:** none

**Professor:** Professor Robin Greeley

**Email:** [robin.greeley@uconn.edu](mailto:robin.greeley@uconn.edu)

**Availability:** I will make every effort to reply to urgent student questions or requests within 48 hours during the business week (M-F). For routine questions about course requirements and assignments, please email your question to me at [robin.greeley@uconn.edu](mailto:robin.greeley@uconn.edu).

**Check HuskyCT Frequently:** Online courses are interactive, not independent study. You must participate and establish a presence within HuskyCT to be successful.

**Announcements and Emails** - HuskyCT is your main source of information from your instructor. Announcements and emails may be posted in HuskyCT throughout the life of the course. **Not checking HuskyCT or reading Announcements and Emails is not an acceptable reason for not getting the information.**

**Course Materials**

**Required course materials should be obtained before the first day of class.**

## Required Materials:

All course readings and media are available within HuskyCT. No textbook purchases needed.

## Course Description

ARTH/LLAS 1141 is a thematic survey of Latin American art from 700 AD to the present.

This course aims to do three things. First, it will guide you through a comprehensive history of Latin American art from the Classic Maya to the present. We will look at important works produced by the great monument-building societies of the pre-colonial period—the Aztec, the Maya, and the Inca— including the great ceremonial sites of Chichen Itza and Bonampak (Maya), Tenochtitlan (Aztec), Cuzco and Machu Picchu (Inca), along with sculpture, feather painting, and painted codices such as the Codex Mendoza. We will continue through the great works of the Colonial period (16th -18<sup>th</sup> centuries) including Guaman Poma, Albert Eckhout, and Cristóbal de Villalpando, to pivotal works of the 19th century Independence movements by José María Espinosa, Anne-Louis Girodet, and Juan Cordero. We will continue on through to great works of 20<sup>th</sup> century Modernism by José Clemente Orozco, Joaquín Torres-García, and Lygia Clark. We will finish by considering some paradigms of Contemporary art, including recent performance works by Regina José Galindo.

Our second aim is to contextualize these artists and artworks within the sweep of history. We will explore how the artworks and their makers were products of their historical moment, whether this is the Spanish conquest of the New World which radically altered our global environment; or the effects of the Mexican Revolution on painting; or the role of the Cuban Revolution and the Cold War in sparking new forms of art in our current historical moment. We will explore in detail how the visual form of an artwork responds to its historical context --how it is both shaped by and, at the same time, shapes-- history.

Third, this course will give you a set of very useful analytical tools -- tools which you can apply, not merely in art history, but more importantly across a wide range of disciplines and situations. You will learn, for example, how to analyze visual images. While we will be applying this methodology in this course to images considered “high art” -- such as Diego Rivera’s *Portrait of Industry* murals in Detroit (1932), or Alfredo Jaar’s *Geometry of Conscience* (2010)-- it is nevertheless a tool you should use to unpack and interpret any visual image, from the advertisements you see on TV or Facebook, to the visual structure of photographs and videos (including your own), to web design and graphic design communication. Given that our world is increasingly visual, the ability to analyze images that impact our lives at every level, is an essential expertise to have in innumerable situations. And along with the ability to analyze critically what you see, is the capacity to think critically; to ask questions, analyze concepts, and beyond what appears to be self-evident.

This course has been approved for the following UCONN General Education:

- **Content Areas:** CA1: Arts & Humanities
- **Topics of Inquiry:** TOI2: Cultural Dimen Human Exp, TOI5: Indiv Values Soc Inst

This course is designed for students with no previous background in art history or the periods in question.

## Course Objectives

After successfully completing the course, students should be able to:

- Describe the distinctive visual characteristics of the principal stylistic categories of artworks in Latin America from 700 AD to the present.

- Apply a working vocabulary and set of interpretive skills to analyze visual forms as a mode of communication—what art historians call *visual analysis*.
- Relate works of art to the historical circumstances of Latin America from 700 AD to the present.
- Analyze how art and aesthetics were utilized in the service of political, social, economic, and religious interests in Latin America from 700 AD to the present.
- Explain how visual art was affected by such factors as colonialism, race, hemispheric and global interaction, economic interests, and political considerations.
- Analyze aesthetic practices as a means of interrogating and critiquing political, social, cultural, artistic, and economic norms using the principles and strategies of the aesthetic.

### Course Outline (and Calendar if Applicable)

#### Module 1: Introduction and Visual Analysis

This module addresses a fundamental tool of art history: visual analysis. Visual, or formal, analysis does not mean simply describing what you see in a work of art, or attributing a meaning, symbolism or an intention to what you see. It means analyzing and breaking down an artwork into the component parts that make it up – i.e. its formal elements, such as composition, space, line, color, form, mass, etc. -- and understanding the aesthetic effects these elements create. These components form the basis of an artist’s visual language, and condition how we, as viewers, perceive an artwork.

#### Module 2: Pre-Conquest Societies: Maya, Inca, Aztec

In this module, we will discuss the three major monument-building societies of the Pre-Columbian (pre-Conquest) period in Latin America: the ancient Maya; the Inca; the Aztec. We will have an in-depth look at their art and architecture, relating these to overarching social patterns, religious beliefs, and political ideologies. The wonder, beauty and power of these diverse imperial cultures deeply impressed the Europeans on first contact; the complexity and richness of these cultures continue to impress today.

#### Module 3: Conquest: Encountering the ‘Other’

This module treats the moment when two cultures and societies, the “Old World” and the “New World” first came into contact. The Conquest (or the “Encounter” as Chasteen calls it) was a turning point in global history of immense importance that still fundamentally frames how we live and understand our world today. As we’ll see, culture, the arts, and visual representation played a vital role in patterns of interaction during this early period of contact.

#### Module 4: Colonial 1: Art and Architecture

This module addresses the Colonial period and the splendors of its visual stylistics -- the Baroque. We will discover how the Baroque was used by the Catholic Church in its efforts to convert indigenous peoples of the Americas to Catholicism. We will also see how this Catholic presence in the New World was intimately related to monumental events back in Europe, in particular the Reformation/Counter-Reformation wars. We will also consider the term “transculturation,” in opposition to “hegemony” as a means of describing the cultural forces shaping colonial life and artistic production.

#### Module 5: Colonial 2: Gender, Race, and Representation

This module continues our look at the art of Colonial Latin America, concentrating on the issues of race and gender to deepen our understanding of the forces that shaped colonial society and its representation over the course of three centuries. We will explore the iconography and changing meaning of images of the Virgin of Guadalupe, perhaps the most celebrated religious figure in the

Americas. We will also look at portrait paintings of the famed feminist intellectual, Sor Juana Inés de la Cruz. And we will analyze the so-called “caste” paintings of 18th-century Mexico, to see how race was defined through gender, economic class, and socially defined spaces.

#### Module 6: 19c Independence: Revolution and Nationalism in Art

In Module 6, we investigate the major historical shift from colonial rule to the period of independence, when the majority of Latin American nations won independence from their former colonizers. The establishment of new nations in the Americas during the first decades of the 19th century involved not only a radical reassessment of the concept of governance itself, shifting from monarchical and colonial rule towards an Enlightenment concept of democratic governance. As we will see, much of Latin America’s struggle during the 19th century would be around this problem of what form the newly independent nations should take, and what model of citizenship they should be based on. Would it be a citizenship that continued to delegate power solely to those of European descent? Or would it be an inclusive model of citizenship for all the peoples of Latin America? All of this necessitated dramatic shifts in concepts of visual representation.

#### Module 7: 20c Mexican Revolution and Its Hemispheric Impact

This module focuses on the primary event that marks Latin America’s turn into the 20th century -- the Mexican Revolution (1910-1920) -- and its visual representation in Mexican muralism. Through an examination of the works of the movement’s leaders, Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, we will analyze how Mexican muralism signalled a new “modernity.” We will also see how muralism’s “social realism” stylistics and its ideology of “art for the masses” came to stand as a model for the whole of the Americas.

#### Module 8: Modernism and Modernization

In Module 8, we will look at the period of rapid economic development in Latin America following World War II, and its expression in the arts, architecture, and urban planning. Against Mexican muralism’s model of social realism, many artists turned to geometric abstraction to express this new modernity and its aspirations of economic development and social equality. This model found its most luminous expression in the modernist architecture and city planning of Brazil’s new capital, Brasília.

#### Module 9: Art and the Cold War: From Leftist Revolutions to Right-wing Dictatorships

The Cold War polarized Latin America into sharply contrasting political positions. The political left looked to the Cuban Revolution for inspiration. The political right, however, installed a number of harsh military dictatorships across the Americas. The US stepped up its role as a hemispheric power broker. Art played a particularly strong symbolic role in these tense histories of Cold War conflict, from Cuba’s model of “cultural democracy,” to Conceptualist art practices aimed at critiquing both South America’s repressive regimes and conventional concepts of art-making and art-viewing.

#### Module 10: Contemporary Art and Human Rights

A major aspect of the Cold War was the rise throughout the Americas of right-wing military dictatorships which deployed repressive violence against anyone declared an “internal enemy”. Artists have consistently confronted these situations, using their artwork to criticize mass human rights abuses. This module looks at three contemporary examples from Guatemala, Colombia, and Chile.

## Summary of Course Grading:

Course Components	Weight
Module activities:	
Quizzes	33.3%
Journal Entries	33.4%
Short Essays/Discussion Board Entries	33.3%

### Quizzes:

Each module will have a short, timed quiz of 15 questions covering material from the Chasteen text, the readings and the module videos, as indicated. These quizzes are designed to test your reading comprehension, and will require answers ranging from one or two words to a sentence or two. **NOTE: Quizzes will be available ONLY on the date listed in the Course Schedule. After the deadline, the quiz will not open and you will not be able to take it.**

### **Two quizzes – the Syllabus Quiz and the Map Quiz – require Respondus Lockdown Browser.**

To download Respondus Lockdown Browser and instructions, see "Respondus Lockdown Browser" in the menu to the left, under "RESOURCES." There you will find instructions, and a link to download Respondus Lockdown Browser.

### Journal Entries:

Journal entries come in two parts. Each module will have a short (150-250 word) "Initial Impression" journal entry on a specific image or image comparison, provided by the Professor. You are expected to use the visual analysis skills and module content you have learned to offer an initial assessment. After this is submitted, new resources will be revealed online. After reading/viewing these, you will write an "Analytical Assessment" journal entry (150-250 words), revising your initial observations and incorporating what you have learned.

### Modules will also have either a short essay or a discussion board assignment.

- **Short Essays:**

Certain modules will have an essay assigned, involving a short analysis (150-250 words) of a work of art in light of a particular set of questions and/or short texts provided. Each essay is an exercise in reading, looking, and thinking critically. It requires that you analyze, not simply summarize, the arguments presented by the sources. It also requires that you give a reasoned argument yourself, not simply an opinion.

- **Discussion Board Posts:**

Certain modules will have a Discussion Board component involving short posts (75-100 words). You will be asked to post at least three times in response to a topic set by the Professor and to your fellow students' posts -- one original post and two replies.

Discussion Board topics will be posted and you will be asked to contribute to our group effort of constructing a response. This course requires your active participation in discussion postings. You should read posts from other students, even if you have already posted to a topic. This course requires at least three posts-- one original and two replies-- from each student per topic (75-100 words each).

### Grading Scale:

Grade	Letter Grade	GPA
93-100	A	4.0
90-92	A-	3.7
87-89	B+	3.3
83-86	B	3.0
80-82	B-	2.7
77-79	C+	2.3
73-76	C	2.0
70-72	C-	1.7
67-69	D+	1.3
63-66	D	1.0
60-62	D-	0.7
<60	F	0.0

## Due Dates and Late Policy

All course due dates are identified in our online Course Calendar posted on HuskyCT.. Deadlines are based on Eastern Standard Time; if you are in a different time zone, please adjust your submittal times accordingly. *The Professor reserves the right to change dates accordingly as the semester progresses. All changes will be communicated in an appropriate manner.*

To receive full credit for the written work in this course, you must submit your work by the dates and times specified in the Course Calendar.

**Submitting your work on time is absolutely essential so that others can follow up with their commentaries. Failing to submit your work on time affects the work and the value of the class for all.**

Work that is not submitted on time -- up to 24 hours late -- will be penalized one full grade, that is, the grade will drop from an "A" to a "B," or a "C" to a "D." Work that is submitted up 48 hours late will be penalized two full grades. After 48 hours, the work will receive a grade of "F"-- but it still must be submitted.

## Feedback and Grades

I will make every effort to provide feedback and grades within 48 hours. To keep track of your performance in the course, refer to My Grades in HuskyCT.

## Student Responsibilities and Resources

As a member of the University of Connecticut student community, you are held to certain standards and academic policies. In addition, there are numerous resources available to help you succeed in your academic work. Review these important [standards, policies and resources](#), which include:

- The Student Code
  - Academic Integrity: addresses Academic Misconduct, i.e. dishonest or unethical behavior such as **PLAGIARISM**, which includes copying sources, failing to properly credit sources, passing off others' ideas as your own, and cheating.
  - **NOTE:** Plagiarism -- even if accidental or unintentional-- will result in a FAILING grade in this course. Your responsibility is to understand what constitutes plagiarism and avoid it.
  - Resources on Avoiding Plagiarism:
    - <https://guides.lib.uconn.edu/ECE/plagiarism>
    - <https://onlinestudent.uconn.edu/learn-more/#PL>
- Copyrighted Materials
- Netiquette and Communication
- Adding or Dropping a Course
- Academic Calendar
- Policy Against Discrimination, Harassment and Inappropriate Romantic Relationships
- Sexual Assault Reporting Policy

## ChatGPT & AI

All students are expected to act in accordance with the Guidelines for Academic Integrity at the University of Connecticut. If you have questions about academic integrity or intellectual property, you should consult with me or consult UConn's [guidelines for academic integrity](#). Many of you may also be aware of the recent release of ChatGPT3, a Large Language artificial intelligence (AI) model that has the capacity to quickly produce text on a range of topics. ChatGPT3 aggregates the ideas and insights of many researchers without giving them credit.

**Submitting AI-generated text as your own work would be an act of plagiarism insofar as it would involve passing off the work of others as your own.** For these reasons, **you are not allowed to use ChatGPT or other similar tools to produce journal entries, discussion board entries, essays or other academic work for this class**, unless otherwise explicitly permitted to do so. You should also know that the university has AI detection software that distinguishes between AI generated content and human generated content.

## Netiquette and Communication

At all times, course communication with fellow students and the instructor are to be professional and courteous. It is expected that you proofread all your written communication, including discussion posts, assignment submissions, and mail messages. If you are new to online learning or need a netiquette refresher, please look at this guide titled, [The Core Rules of Netiquette](#).

### Guidelines for participating in an online discussion

- Check your posting before you send it! Pay attention to spelling and grammar. Be sure your posting fulfills the stated requirements.
- Do the appropriate preparation – read the assigned text chapters and session notes - before you join the discussion.
- When responding to another's post, do much more than state agreement or disagreement. Justify and support your observations. The most successful postings include examples, reasons, and facts; cite sources when used.
- Opinions are ok to include but they must be supported by actual facts and examples.
- If you disagree with something, state why. Respect others' ideas and points of view. Feel free to disagree, but express your point of view in a respectful manner. Disrespectful communication is poor communication and not acceptable.
- If you really like something that you've read, explain why.
- When contributing to a discussion, read other people's postings. Introduce new ideas, but also build on what others have said – 'piggy-back' - on other people's ideas. Help to move the discussion along.

## Software Requirements

The software/ technical requirements for this course include:

- Microsoft Word (Microsoft Office) (free to UConn students through [uconn.onthehub.com](http://uconn.onthehub.com)) ([Microsoft Accessibility Statement](#), [Microsoft Privacy Statement](#))
- [Adobe Acrobat Reader](#) ([Adobe Reader Accessibility Statement](#), [Adobe Reader Privacy Policy](#))
- [Google G Suite Applications](#) ([Google G Suite Accessibility Guide](#), [Google for Education Privacy Policy](#))
- Dedicated access to high-speed internet with a minimum speed of 1.5 Mbps (4 Mbps or higher is recommended).

## Help

[Technical and Academic Help](#) provides a guide to technical and academic assistance.

This course is completely facilitated online using the learning management platform, [HuskyCT](#). If you have difficulty accessing HuskyCT, you have access to the in person/live person support options available during regular business hours through the [Help Center](#). You also have [24x7 Course Support](#) including access to live chat, phone, and support documents.

## Minimum Technical Skills

To be successful in this course, you will need the following technical skills:

- Use electronic mail with attachments.
- Save files in commonly used word processing program formats.
- Copy and paste text, graphics or hyperlinks.
- Work within two or more browser windows simultaneously.
- Open and access PDF files.

University students are expected to demonstrate competency in Computer Technology. Explore the [Computer](#)

[Technology Competencies](#) page for more information.

### Evaluation of the Course

Students will be provided an opportunity to evaluate instruction in this course using the University's standard procedures, which are administered by the [Office of Institutional Research and Effectiveness](#) (OIRE).

Additional informal formative surveys may also be administered within the course as an optional evaluation tool.