

## Term Information

Effective Term Spring 2019

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 4350  
Course Title Blood, Flesh, Spirit: The Body in Mesoamerican Art  
Transcript Abbreviation Mesoamerican Art  
Course Description This course will use theories of the body as a framework for exploring the history of art in indigenous Mesoamerica, both before and after the arrival of the Europeans. Specific case studies from Mesoamerica will be brought into dialogue with the writings of present-day art historians, anthropologists, and philosophers.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 8 Week, 7 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites None  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0703  
Subsidy Level Baccalaureate Course  
Intended Rank Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Historical Study

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- To teach not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.
- This course will use theories of the body as a framework for exploring the history of art in indigenous Mesoamerica, both before and after the arrival of the Europeans.
- Students will learn the basics of reading Mixtec and Maya hieroglyphic writing, as well as studying a wide range of Mesoamerican buildings, paintings, and sculptures.
- Students will be expected to compare and contrast how different artworks and practices related to these parallel sets of themes in both Mesoamerican and Western contexts related to broader cultural ideas.

### **Content Topic List**

- Speech and vision and the senses
- Performance and writing
- Artificial life
- The life cycle
- Human-animal boundaries and souls

### **Sought Concurrence**

Yes

## Attachments

- Curriculum Map HA4350.docx: Curriculum Map  
*(Other Supporting Documentation. Owner: Trimmer, Andrew Siemer)*
- GEassessmentformHA4350.docx: GE Assessment Form  
*(GEC Model Curriculum Compliance Stmt. Owner: Trimmer, Andrew Siemer)*
- HA4350\_Hamann\_Mesoamerican Body syllabus.docx: Course syllabus  
*(Syllabus. Owner: Trimmer, Andrew Siemer)*
- Philosophy\_Concurrence.pdf: Philosophy concurrence  
*(Concurrence. Owner: Florman, Lisa Carol)*
- Anthropology\_Concurrence.pdf: Anthropology concurrence  
*(Concurrence. Owner: Florman, Lisa Carol)*
- History Concurrence Art Hist 4350.pdf: History concurrence  
*(Concurrence. Owner: Florman, Lisa Carol)*

**Comments**

- Given the description, I wonder if concurrence from Philosophy and Anthropology might bolster your enrollments. I also fear that the committee might ask if such concurrences are necessary. Trying to be proactive and helpful. *(by Heysel,Garett Robert on 04/19/2018 08:09 PM)*
- -Please look at instructions on this form: Cultures and Ideas & VPA are mutually exclusive. You should only apply for one of these. (We recommend you apply for VPA.)  
-For each requested GE category, there should be a GE rationale & a GE assessment plan. Please make sure to consult the ASC Curriculum and Assessment Operations Manual  
[https://asccas.osu.edu/sites/asccas.osu.edu/files/ASC\\_CurrAssess\\_Operations\\_Manual.pdf](https://asccas.osu.edu/sites/asccas.osu.edu/files/ASC_CurrAssess_Operations_Manual.pdf) for its most recent instructions  
- Please make sure to specifically read the GE Historical Study instructions in the manual. A concurrence wrt the requested GE Historical Study status should be asked from the Dept of History. And the GE rationale is rather specific for this GE category. *(by Vankeerbergen,Bernadette Chantal on 03/02/2018 03:01 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Trimmer,Andrew Siemer	02/27/2018 02:42 PM	Submitted for Approval
Approved	Florman,Lisa Carol	02/27/2018 03:43 PM	Unit Approval
Approved	Heysel,Garett Robert	03/01/2018 07:29 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	03/02/2018 03:02 PM	ASCCAO Approval
Submitted	Trimmer,Andrew Siemer	04/19/2018 03:47 PM	Submitted for Approval
Approved	Florman,Lisa Carol	04/19/2018 05:06 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	04/19/2018 08:09 PM	College Approval
Submitted	Florman,Lisa Carol	05/03/2018 11:12 AM	Submitted for Approval
Approved	Florman,Lisa Carol	05/03/2018 11:12 AM	Unit Approval
Approved	Heysel,Garett Robert	05/03/2018 11:18 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	05/03/2018 11:18 AM	ASCCAO Approval

**HA4350: Blood, Flesh, Spirit: The Body in Mesoamerican Art**  
**Wednesdays and Fridays 12:45-2:05**  
**University Hall 090**  
**Prof. Byron Hamann**  
**614 688 8199**  
**Office Smith Lab 5036, Office Hours Tuesdays 1-3**  
**haman.40@osu.edu**  
**Lecture, 2 hour 40 minutes contact time per week**

**Course Description:**

This course will use theories of the body as a framework for exploring the history of art in indigenous Mesoamerica, both before and after the arrival of the Europeans. Topics to be covered will include ideas about speech and vision and the senses, performance and writing, artificial life, the life cycle, human-animal boundaries, and souls. Throughout the course, specific case studies from Mesoamerica will be brought into dialogue with the writings of present-day art historians, anthropologists, and philosophers. The course's main goal is to teach not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course. Course readings and images are available as PDFs under **Files** on the class Carmen page ([carmen.osu.edu](http://carmen.osu.edu)). No books are required.

**GE Categories:**

**Visual and Performing Arts:** Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

As an art history class linking the art and literature of prehispanic Mesoamerica to the art and literature of the Western tradition over the past 2 centuries, the class is grounded in the viewing and interpretation of objects, images, and literary texts (both visual and alphabetic). Students will learn the basics of reading Mixtec and Maya hieroglyphic writing, as well as studying a wide range of Mesoamerican buildings, paintings, and sculptures. In dialogue with these objects, students will also watch and participate in analytical discussions of films about artificial life and architecture, as well as reading classic short stories and essays on artificial life from the Euroamerican tradition.

**Historical Study**

1. Students construct an integrated perspective on history and the factors that shape human activity.
2. Students describe and analyze the origins and nature of contemporary issues.
3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

History of Art 4350 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GE/GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Maya royal stelae or Las Vegas casinos circa 1970—are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course juxtaposes two distinct civilizational traditions—prehispanic Mesoamerica and the Euroamerican world from the late 18th century to the present—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work and the changing history of that work’s reception.

HA 4350 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

### **Students with disabilities:**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **Academic misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the

committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

## Course Overview

### PART ONE: EMBODIED WRITING

#### Week 1

Jan 11 Introduction + Jorge Pardo at LACMA

Jan 13 An Archaeology of the Senses

#### Week 2

Jan 18 Seeing and the Mixtec Screenfolds

Jan 20 Maya Hieroglyphs: Texting and Tagging

#### Week 3

Jan 25 *Playtime 1 + Learning from Las Vegas*

Jan 27 *Playtime 2 + Learning from Las Vegas*

#### Week 4

Feb 1 Bodies, Light, Space: Paris, Las Vegas, and Teotihuacan

### PART TWO: ARTIFICIAL LIFE

Feb 3 Kings of Stone

#### Week 5

Feb 8 The Sandman

Feb 10 The Uncanny

#### Week 6

Feb 15 *Bladerunner 1 / The Extended Person*

Feb 17 *Bladerunner 2 / The Extended Person*

#### Week 7

Feb 22 Layering and Animacy: *Bladerunner* and Gell

Feb 24 Sacred Bundles

#### Week 8

Mar 1 *Her 1 / Cyborg Manifesto*

Mar 3 *Her 2 / Cyborg Manifesto*

#### Week 9

Mar 8 Extensions, Automata, Replicants, Cyborgs, AI, Malinche

Mar 10 **MIDTERM EXAM**

#### Week 10

Mar 13-17

### PART THREE: THE LIFE CYCLE

#### Week 11

Mar 22 Birth

Mar 24 Childhood

#### Week 12

Mar 29 Marriage

Mar 31 Death and Burial

### PART FOUR: SOULS

#### Week 13

Apr 5 Olmec Souls

Apr 7 *The Popol Vuh*

#### Week 14

Apr 12 Maya Souls

Apr 14 Teotihuacano Souls

#### Week 15

Apr 19 Nahua Souls + FINAL PROJECT PRESENTATIONS

Apr 21 FINAL PROJECT PRESENTATIONS

Thursday, April 27, 12-1:45 Final Exam

**PROJECT PROPOSALS DUE**

**MIDTERM EXAM**

**SPRING BREAK NO CLASS**

**FINAL PROJECTS DUE**

**FINAL EXAM**

## **Course Requirements and Grading:**

### **Attendance:**

Class attendance is **required**. Students will receive 1 point per class for attendance, for 25 points total. This is a quarter of the course grade. **Students who miss more than 6 classes (= three weeks of the course) will automatically fail.**

### **Exams:**

There will be a midterm exam held during class on **Friday, March 10**. The final exam will take place during the university-appointed day and time: **Thursday, April 27, 12-1:45**. The midterm will cover all material presented before March 13; the final will focus on material from after the midterm, but synthetic questions about the course's content as a whole may be included.

### **Final Projects: Virtual Exhibition or Object Recreation:**

In addition to the midterm and final exams, **undergraduate students** will also complete a final project. There are two options for the final project: students will either design a virtual exhibition related to the theme of the Mesoamerican body, or recreate a work of art from Mesoamerica which relates to the theme of the Mesoamerican body. **Graduate students** will write a research paper on a topic related to themes from the class. All students will also present the results of their final projects on the last 2 days of class, April 19 and 21, in brief (5 minute) presentations.

#### **1) Virtual Exhibition option**

This project will involve the creation of a virtual exhibition on a theme related to early modern art in Latin America. Each student will select a theme, choose 5 objects or buildings that illustrate that theme, write short (around 300 words) "gallery labels" for each object, and finally write a 2-3 page "exhibit catalog" that a) introduces the reader to the theme being explored, and b) compares and contrasts the various objects in the exhibit, showing how they help illuminate the overall theme. Bibliography with at least 5 printed references (from books and academic journals) is required.

Project papers will take the following form. Each of the first 5 pages will focus on one of the five exhibition objects. Each page will include a) information on the object's title, date of creation, materials, size, and present location--museum, library, or, in the case of buildings, city; b) a short (around 300 words) "gallery label" for the object (in which you explain what the object is and why it relates to the theme, as well as point out specific details that exhibit visitors should pay attention to: use the image explanations found in the *Vistas* gallery as a model for the kind of information these captions should include); and c) a picture of the object. The final 2-3 pages of the project paper will be a short interpretive essay, in which you introduce the reader to the theme, and then compare and contrast the various objects in the exhibit, showing how they help illuminate the overall theme. Good museum exhibits aren't just a collection of objects. Rather, by bringing objects together in the same space, good exhibits help visitors see and understand objects together in ways that would be more difficult when looking at single objects in isolation. Finally, papers will end with a bibliography of consulted sources. For an example of the kind of comparative discussion of objects that these interpretive essays should include, see the "Visual Culture" discussion for *Vistas* ([http://www.smith.edu/vistas/vistas\\_web/visualculture.htm](http://www.smith.edu/vistas/vistas_web/visualculture.htm) )

Two of the five exhibition objects may be objects discussed in the course readings. The other three objects, however, must come from **outside sources**. A number of museums, such as the Metropolitan Museum in New York or the Art Institute of Chicago, have extensive online



databases of their collections. Catalogs for exhibitions on Mesoamerican art are another source of images, as are publications cited in the bibliographies of articles we read for class. Exhibit themes are open; possibilities might include "Taste and Smell: The Art of Mesoamerican Cuisine," "Images of Autosacrifice," "The Art of Burial," etc.

Project proposals, identifying a theme and a few possible case-study objects, are due **Friday, February 24**, uploaded to the Project Proposal **Assignments** section of Carmen.

**In class on Wednesday, April 19 and Friday, April 21, students will present brief (5 minute) presentations on their final projects.** Final projects are due by midnight on **Friday, April 21**, uploaded to the Final Project **Assignments** section of Carmen. **Please note: all papers must be typed, double-spaced, in 12-point font and with 1 inch margins on all sides.**

## **2) Object Recreation option**

The second final project option is to create a reproduction of a work of Mesoamerican art related to the body. As with the virtual exhibit project, uploaded proposals are due on **Friday, February 22**: let me know what object you are recreating and basic facts about it: when and where it was made, and—very important—where the object is now (in what museum or collection). You should also provide either a citation to a book where the object has been published (as in a museum catalog), or, for museums with collections online, a URL link to the item.

In addition to creating a replica, you will also need to write a short (3 page) commentary on your object. First, give basic information about the object (about a paragraph: think of this as the kind of information that would be included on a museum label): what is the original object, where was it made, when was it made, and what was it used for? Most importantly, how does this object relate to the theme of the Mesoamerican body? Then, in the remainder of your commentary, provide an “artist’s statement.” Why were you interested in the object? What challenges were involved in recreating it? Did you have to change the scale, or adjust the materials out of which your copy was made? What did you learn about the original object through making a copy of it? At the end of your commentary, include a bibliography, with at least 5 **print sources (books or journal articles)** that either discuss your object or discuss objects similar to it.

**In class on Wednesday, April 19 and Friday, April 21, students will present brief (5 minute) presentations on their final projects.** Final project **objects** are due in class on **Friday, April 21**. The accompanying commentaries must be uploaded to the FinalProject folder in Carmen by midnight of the same day. **Please note: all papers must be typed, double-spaced, in 12-point font and with 1 inch margins on all sides.**

## **Grading:**

Grades will be calculated as follows:

Class attendance: 1 point per class, 25 points total

Midterm: 25 points

Final Project: 20 points

Final Project in-class presentation: 5 points

Final Exam: 25 points

= 100 points total

## **Explanation of Grade Standards:**

**A** (93 – 100%) = excellent understanding of the topic/question, an insightful and thoughtful response to the material covered, goes beyond basic limits of assignment, persuasive and logical argumentation, and no typographical or grammatical errors.

**A -** (90 – 92%)

**B+** (87 – 89%)

**B** (83 – 86%) = competent understanding of the topic/question, adequate grasp of information, logical argument, possibly a few organizational problems or grammatical errors, but shows overall coherence in discussion and has few or no problems with grammar or typing.

**B -** (80 – 82%)

**C+** (77 – 79%)

**C** (73 – 76%) = meets minimum requirements of the assignment but reveals superficial preparation through problems with factual information (omissions or errors) and logical argument, and may have grammatical and/or typographical errors.

**C -** (70 – 72%)

**D+** (67 – 69%)

**D** (60 – 66%) = inadequate work, does not follow directions, poor use of resources, serious writing problems

**E** (59 or lower) = work not turned in or does not match assignment requirements

## COURSE SCHEDULE WEEK BY WEEK

### PART ONE: EMBODIED WRITING

#### Week 1

- Jan 11 Introduction + Jorge Pardo at LACMA  
IN CLASS: Reading and discussion of Klein, Cecelia. 2009. "In the Belly of the Beast," review of José Pardo's installation of Pre-Columbian art, Los Angeles County Museum of Art, Los Angeles, *Artforum* (January): 85-86, 89-90.
- Jan 13 An Archaeology of the Senses  
READ: Houston, Stephen, and Karl Taube. 2000. "An Archaeology of the Senses: Perception and Cultural Expression in Ancient Mesoamerica." *Cambridge Archaeological Journal* 10(2): 261-294.

#### Week 2

- Jan 18 Seeing and the Mixtec Screenfolds  
READINGS FROM MESOLORE.ORG: Tutorials> Mesoamerican Screenfolds  
<http://www.mesolore.org/tutorials/learn/10/Mesoamerican-Screenfolds>  
+  
Hamann, Byron Ellsworth. 2004. "'In the Eyes of the Mixtecs/To View Several Pages Simultaneously': Seeing and the Mixtec Screenfolds." *Visible Language* 38(1):68-123.
- Jan 20 Maya Hieroglyphs: Texting and Tagging  
VIEW: JPG files of reproductions of the 3 rooms of murals at Bonampak (Carmen)  
READ: Lynch, James B. 1964. "The Bonampak Murals." *Art Journal* 24(1): 23-27.  
+ Magaloni Kerpel, Diana. 2004. "Technique, Color, and Art at Bonampak." *Courtly Art of the Ancient Maya*, ed. M. Miller and S. Martin, 250-252. San Francisco: Fine Arts Museums of San Francisco.  
  
+ Houston, Stephen and Karl Taube. 1987. "'Name-Tagging' in Classic Mayan Script." *Mexicon* 9 (2): 38-41.

#### Week 3

- Jan 25 *Playtime 1 + Learning from Las Vegas*  
IN CLASS: Watch *Playtime* (dir. Jacques Tati, 1967, 124 min.)  
READ: Venturi, Robert, Denise Scott Brown, and Steven Izenour. 1972. Preface and "A Significance for A&P Parking Lots, or Learning from Las Vegas." In *Learning from Las Vegas*, ix-61. Cambridge: MIT Press.
- Jan 27 *Playtime 2 + Learning from Las Vegas*  
IN CLASS: Continue *Playtime* (dir. Jacques Tati, 1967, 124 min.)  
READ: Venturi, Robert, Denise Scott Brown, and Steven Izenour. 1972. "Ugly and Ordinary Architecture, or The Duck and the Decorated Shed." In *Learning from Las Vegas*, 63-109. Cambridge: MIT Press.

#### **Week 4**

- Feb 1 Bodies, Light, Space: Paris, Las Vegas, and Teotihuacan  
IN CLASS: Discuss *Playtime, Learning from Las Vegas*, and Underhill  
READ: Underhill, Justin H. 2014. "The Phenomenology of Sunset at the Palace of the Jaguars, Teotihuacan" *World Art* 4(2): 157-173.

#### **PART TWO: ARTIFICIAL LIFE**

- Feb 3 Kings of Stone  
READ: Stuart, David. 1996. "Kings of Stone: A Consideration of Stelae in Ancient Maya Ritual and Representation." *Res: Anthropology and Aesthetics* 29/30: 148–171.

#### **Week 5**

- Feb 8 The Sandman  
READ: Hoffmann, E. T. A. 1967 [1816.] "The Sandman." In *The Best Tales of Hoffman*, 183-214. New York: Dover.

- Feb 10 The Uncanny  
READ: Freud, Sigmund. 2003 [1919]. *The Uncanny*, 123-162. London: Penguin.

#### **Week 6**

- Feb 15 *Bladerunner* 1 / The Distributed Person  
IN CLASS: WATCH *Bladerunner* (dir. Ridley Scott, 1982/Final Cut 2007, 117 min.)  
START READING: Gell, Alfred. 1998. "Chapter 7: The Distributed Person." In *Art and Agency: An Anthropological Theory*, 96-154. Oxford: Clarendon Press.

- Feb 17 *Bladerunner* 2 / The Distributed Person  
IN CLASS: CONTINUE *Bladerunner* (dir. Ridley Scott, 1982/Final Cut 2007, 117 min.)  
CONTINUE READING: Gell, Alfred. 1998. "Chapter 7: The Distributed Person." In *Art and Agency: An Anthropological Theory*, 96-154. Oxford: Clarendon Press.

#### **Week 7**

- Feb 22 Layering and Animacy: *Bladerunner* and Gell  
IN CLASS: Discuss Gell and *Bladerunner*  
FINISH READING: Gell, Alfred. 1998. "Chapter 7: The Distributed Person." In *Art and Agency: An Anthropological Theory*, 96-154. Oxford: Clarendon Press.

- Feb 24 Sacred Bundles **PROJECT PROPOSALS DUE**  
VIEW: Codex Boturini, folios 1-22 [JPG of images in Carmen: BoturiniFullMedRes.jpg]  
READ: Hamann, Byron. "Descartes, Jesus, and Huitzilopochtli: Ontologies" Manuscript; to be published in *Sacred Matter: Animism and Authority in the Ancient Americas*, edited by John J. Janusek and Stephen Kosiba (Washington, DC: Dumbarton Oaks).

#### **Week 8**

- Mar 1 *Her* 1 / Cyborg Manifesto  
IN CLASS: WATCH *Her* (dir. Spike Jonez, 2013, 126 min.)  
READ: Pages 65-80 of Haraway, Donna. 1985. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." *Socialist Review* 80: 65–108.

Mar 3            *Her 2 / Cyborg Manifesto*  
IN CLASS: CONTINUE *Her* (dir. Spike Jonez, 2013, 126 min.)  
READ: Pages 81-108 of Haraway, Donna. 1985. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." *Socialist Review* 80: 65–108.

### **Week 9**

Mar 8            Extensions, Automata, Replicants, Cyborgs, AI, Malinche  
READ: READINGS FROM MESOLORE.ORG: Tutorials> Introduction to the Lienzo de Tlaxcala <http://www.mesolore.org/tutorials/learn/19/Introduction-to-the-Lienzo-de-Tlaxcala->  
READ: Lienzo de Tlaxcala, interactive document, details 0.1 through 7.24  
<http://www.mesolore.org/viewer/view/2/Lienzo-de-Tlaxcala>  
Use the Read setting to access commentary as rollover activated popup balloons.  
Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.  
IN CLASS: Discuss Haraway, *Her*, the Lienzo de Tlaxcala, and other topics from Part Two of the course

Mar 10 **MIDTERM EXAM**

### **Week 10**

Mar 13-17                            **SPRING BREAK NO CLASS**

## **PART THREE: THE LIFE CYCLE**

### **Week 11**

Mar 22            Birth  
READ: Houston, Stephen. (1996) Symbolic Sweatbaths of the Maya: Architectural Meaning in the Cross Group at Palenque, Mexico. *Latin American Antiquity* 7(2): 132-151.  
+  
READINGS FROM MESOLORE.ORG: Tutorials> Images of Action  
<http://www.mesolore.org/tutorials/learn/15/Images-of-Action>

Mar 24            Childhood  
READ: Hamann, Byron Ellsworth. 2006. "Child Martyrs and Murderous Children: Age and Agency in Sixteenth-Century Transatlantic Religious Conflicts." In *The Social Experience of Childhood in Ancient Mesoamerica*, ed. Traci Arden and Scott Hutson, 203-231. Boulder: University Press of Colorado.

### **Week 13**

March 29            Marriage  
READ: Berdan, Frances and Patricia Reiff Anawalt. 1997. Commentary on Codex *Mendoza* folios 57r-61v. In *The Essential Codex Mendoza*, ed. Frances Berdan and Patricia Reiff Anawalt, 153-171. Berkeley: University of California Press.

Mar 31            Death and Burial

READ: Headrick, Annabeth. 1999. "The Street of the Dead...It Really Was: Mortuary Bundles at Teotihuacan." *Ancient Mesoamerica* 10: 68-85.

+

Monaghan, John. 1990. "Sacrifice, Death, and the Origins of Agriculture in the Codex Vienna." *American Antiquity* 55 (3): 559-69.

#### **PART FOUR: SOULS**

Apr 5 Olmec Souls

READ: Kent Reilly. 2001. "Olmec Souls." *Mexicon* 27: 45-69.

Apr 7 *The Popol Vuh*

IN CLASS: Watch *The Popol Vuh* (dir. Patricia Amlin, 1988, 96 min).

#### **Week 14**

Apr 12 Maya Souls

READ: Houston, Stephen, and David Stuart. 1989. *The Way Glyph: Evidence for Co-Essences among the Classic Maya*. Washington, D.C.: Center for Maya Research.

+

Grube, Nikolai and Werner Nahm. 1994. "A Census of Xibalba: A Complete Inventory of way Characters on Maya Ceramics." In *The Maya Vase Book Volume 4*, 686-715. New York: Kerr Associates.

Apr 14 Teotihuacano Souls

READ: Headrick, Annabeth. 2007. "Chapter 7: Teotihuacan Jihad." In *The Teotihuacan Trinity*, 124-145. Austin: University of Texas Press.

#### **Week 15**

Apr 19 Nahua Souls + FINAL PROJECT PRESENTATIONS

READ: McKeever Furst, Jill Leslie. 1998. "The *nahualli* of Christ: The Trinity and the Nature of the Soul in Ancient Mexico." *Res: Anthropology and Aesthetics* 33: 208-224.

Apr 24 FINAL PROJECT PRESENTATIONS

**FINAL PROJECTS DUE**

**Thursday, April 27, 12-1:45 FINAL EXAM**

GE ASSESSMENT REPORT FORM  
History of Art

**Course: History of Art 4350: Blood, Flesh, Spirit: The Body in Mesoamerican Art**  
Instructor: Byron Hamann

**GE: VISUAL AND PERFORMING ARTS**

ELO1: Students analyze, appreciate, and interpret significant works of art.

Specific Question/Assignment: Embedded Question on the Midterm or Final Exam:

Example Questions:

Midterm: Comparison: [On screen presentation of Tanya billboard from 1970s Las Vegas and a copy of the Maya Bonampak murals.] Question: First, identify both of these objects and their social and spatial purposes. Then, compare and contrast these two examples of "embodied writing" based on discussions in class and readings: what are the similarities and differences in the use of space and text combined with the viewer's movement in both cases? Compare and contrast the different social-political context of audience and viewership

Final: Comparison - [On screen presentation of Vaucason's duck and a Maya kingly stela]. Question: First, identify both of these objects and their social and spatial purposes. Then, compare and contrast these two examples of "artificial life" based on discussions in class and readings: what are the similarities and differences how these objects worked to produce a sensation of artificial life in their beholders? How are their theories of animation similar or different? Be sure to draw on our readings from Alfred Gell's *Art and Agency*.

Excellent	Good	Fair	Poor	Total

ELO2: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Specific Question/Assignment: Final project: Curate virtual exhibition OR recreate a specific artwork (with artist's statement essay)

Final Projects: Virtual Exhibition or Object Recreation:

In addition to the midterm and final exams, students will also complete a final project. There are two options for the final project: students will either design a virtual exhibition related to the theme of the Mesoamerican body, or recreate a work of art from Mesoamerica which relates to the theme of the Mesoamerican body.

### 1) Virtual Exhibition option

This project will involve the creation of a virtual exhibition on a theme related to early modern art in Latin America. Each student will select a theme, choose 5 objects or buildings that illustrate that theme, write short (around 300 words) “gallery labels” for each object, and finally write a 2-3 page “exhibit catalog” that a) introduces the reader to the theme being explored, and b) compares and contrasts the various objects in the exhibit, showing how they help illuminate the overall theme. Bibliography with at least 5 printed references (from books and academic journals) is required.

Project papers will take the following form. Each of the first 5 pages will focus on one of the five exhibition objects. Each page will include a) information on the object’s title, date of creation, materials, size, and present location--museum, library, or, in the case of buildings, city; b) a short (around 300 words) “gallery label” for the object (in which you explain what the object is and why it relates to the theme, as well as point out specific details that exhibit visitors should pay attention to: use the image explanations found in the *Vistas* gallery as a model for the kind of information these captions should include); and c) a picture of the object. The final 2-3 pages of the project paper will be a short interpretive essay, in which you introduce the reader to the theme, and then compare and contrast the various objects in the exhibit, showing how they help illuminate the overall theme. Good museum exhibits aren’t just a collection of objects. Rather, by bringing objects together in the same space, good exhibits help visitors see and understand objects together in ways that would be more difficult when looking at single objects in isolation. Finally, papers will end with a bibliography of consulted sources. For an example of the kind of comparative discussion of objects that these interpretive essays should include, see the “Visual Culture” discussion for *Vistas*

([http://www.smith.edu/vistas/vistas\\_web/visualculture.htm](http://www.smith.edu/vistas/vistas_web/visualculture.htm) )

Two of the five exhibition objects may be objects discussed in the course readings. The other three objects, however, must come from **outside sources**. A number of museums, such as the Metropolitan Museum in New York or the Art Institute of Chicago, have extensive online databases of their collections. Catalogs for exhibitions on Mesoamerican art are another source of images, as are publications cited in the bibliographies of articles we read for class. Exhibit themes are open; possibilities might include "Taste and Smell: The Art of Mesoamerican Cuisine," "Images of Autosacrifice," "The Art of Burial," etc.

### 2) Object Recreation option

The second final project option is to create a reproduction of a work of Mesoamerican art related to the body. As with the virtual exhibit project, uploaded proposals are due on **Friday, February 22**: let me know what object you are recreating and basic facts about it: when and where it was made, and—very important—where the object is now (in what museum or collection). You should also provide either a citation to a book where the object has been published (as in a museum catalog), or, for museums with collections online, a URL link to the item.

In addition to creating a replica, you will also need to write a short (3 page) commentary on your object. First, give basic information about the object (about a paragraph: think of this as the kind of information that would be included on a museum label): what is the original object, where was it made, when was it made, and what was it used for? Most



importantly, how does this object relate to the theme of the Mesoamerican body? Then, in the remainder of your commentary, provide an “artist’s statement.” Why were you interested in the object? What challenges were involved in recreating it? Did you have to change the scale, or adjust the materials out of which your copy was made? What did you learn about the original object through making a copy of it? At the end of your commentary, include a bibliography, with at least 5 **print sources (books or journal articles)** that either discuss your object or discuss objects similar to it.

Excellent	Good	Fair	Poor	Total

## GE HISTORICAL STUDY

**ELO 1:** Students construct an integrated perspective on history and the factors that shape human activity.

Specific Question/Assignment: Embedded question on Midterm or final  
 Example questions:

Midterm: [Onscreen projection of name-tagged obsidian earspools]. Begin your essay with a paragraph identifying this object and the writing on its surface. Then, based on the essay by Houston and Taube, discuss how this small pair of objects can be used as a "microhistorical" case study for exploring broader issues of Maya 1) gender relations 2) genealogical relations 3) the perpetuation of elite culture over time 4) trade relations between Mayaland and Central Mexico.

Final:  
 [Onscreen projection of 2 pages from the Codex Mendoza]. Begin your essay with a paragraph identifying this object and the specific images it shows. Then, discuss how the contents of this manuscript connected to changing structures of political economy in the pre-Hispanic Aztec empire and the post-Conquest Spanish empire. How are specific political and economic issues depicted in the manuscript? What is the role of visual versus alphabetic systems of information for the pre- and post-Conquest circulation and value of this book's contents?

**ELO2:** Students describe and analyze the origins and nature of contemporary issues.

Specific Question/Assignment: Embedded question on Midterm or final  
 Example questions:

### Midterm:

Discuss the tradition of "artificial love" in Western society from Ovid to *Her*. What are recurrent themes in the various readings and films discussed in class that relate ideas of artificial life to heteronormative relationships between artificial and non-artificial lovers? What have these different sources presented as the benefits, and risks, of artificial life and love to non-artificial society?

### Final:

As discussed in class, Donna Haraway's "Manifesto for Cyborgs" uses the case study of La Malinche as a model for interventions in politics and gender relations. In your essay, discuss how La Malinche's in the words and images of the Lienzo de Tlaxcala agrees with, and departs from, the five basic themes in Haraway's essay as we discussed in class. Be sure to emphasize issues of gender and military power throughout.

**ELO3:** Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Specific Question/Assignment: Final project: Curate virtual exhibition OR recreate a specific artwork (with artist's statement essay)

### Final Projects: Virtual Exhibition or Object Recreation:

In addition to the midterm and final exams, students will also complete a final project. There are two options for the final project: students will either design a virtual exhibition related to the theme of the Mesoamerican body, or recreate a work of art from Mesoamerica which relates to the theme of the Mesoamerican body.

#### **1) Virtual Exhibition option**

This project will involve the creation of a virtual exhibition on a theme related to early modern art in Latin America. Each student will select a theme, choose 5 objects or buildings that illustrate that theme, write short (around 300 words) "gallery labels" for each object, and finally write a 2-3 page "exhibit catalog" that a) introduces the reader to the theme being explored, and b) compares and contrasts the various objects in the exhibit, showing how they help illuminate the overall theme. Bibliography with at least 5 printed references (from books and academic journals) is required.

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## Ohio State Department Course Review Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to proposed new courses, group studies, study tours, workshop requests, and course changes. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the Office of Academic Affairs.

### A. Information from academic unit *initiating* the request:

Initiating Academic Unit: HISTORY OF ART

Date: 4/20/18

Registrar's Listing: \_\_\_\_\_

Course Number: A350 Level: U  P  G  Credit Hours: 3.0

Course Title: Blood, Flesh, Spirit: The Body in Mesoamerican Art

Type of Request:  New Course  Group Studies  Workshop  Study Tour  Course Change

Academic Unit with related interests asked to review the request (use a separate form for each unit while requesting concurrences from multiple units):

Date responses are needed: May 15, 2018

### B. Information from academic units *reviewing* the request:

PHILOSOPHY

- The academic unit *supports* the proposal  
 The academic unit *does not support* the proposal.

Please explain:

This looks like an excellent course, we have no reservations.

- The academic unit suggests:



Signature of Department Chair

Signature of Graduate Studies Chair (if applicable)



## Ohio State Department Course Review Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to proposed new courses, group studies, study tours, workshop requests, and course changes. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the Office of Academic Affairs.

### A. Information from academic unit *initiating* the request:

Initiating Academic Unit: HISTORY OF ART

Date: 4/20/18

Registrar's Listing: \_\_\_\_\_

Course Number: 4350 Level: U  P  G  Credit Hours: 3.0

Course Title: Blood, Flesh, Spirit: The Body in Mesoamerican Art

Type of Request:  New Course  Group Studies  Workshop  Study Tour  Course Change

Academic Unit with related interests asked to review the request (use a separate form for each unit while requesting concurrences from multiple units): ANTHROPOLOGY

Date responses are needed: May 15, 2018

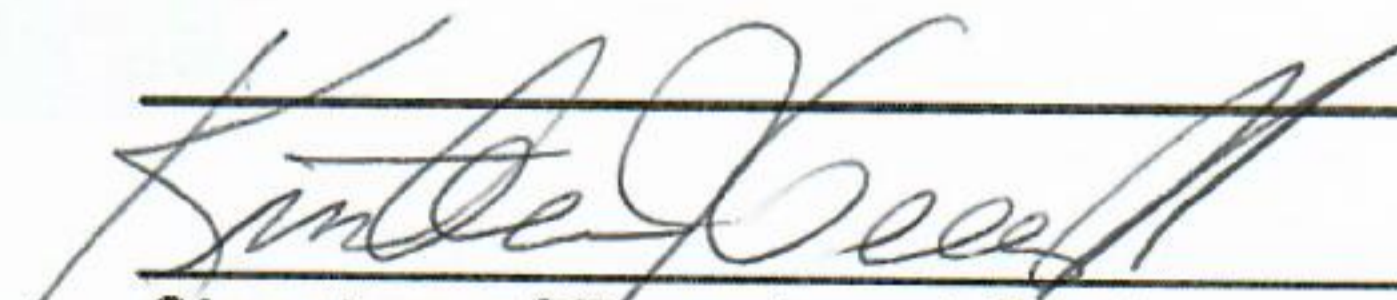
### B. Information from academic units *reviewing* the request:

- The academic unit *supports* the proposal  
 The academic unit *does not support* the proposal.  
Please explain:

\_\_\_\_\_

- The academic unit suggests:

\_\_\_\_\_

  
\_\_\_\_\_  
Signature of Department Chair

\_\_\_\_\_  
Signature of Graduate Studies Chair (if applicable)



## Ohio State Department Course Review Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to proposed new courses, group studies, study tours, workshop requests, and course changes. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the Office of Academic Affairs.

### A. Information from academic unit *initiating* the request:

Initiating Academic Unit: HISTORY OF ART

Date: 4/26/18

Registrar's Listing: \_\_\_\_\_

Course Number: 4350 Level: U  P  G  Credit Hours: 3.0

Course Title: Blood, Flesh, Spirit: The Body in Mesoamerican Art

Type of Request:  New Course  Group Studies  Workshop  Study Tour  Course Change

Academic Unit with related interests asked to review the request (use a separate form for each unit while requesting concurrences from multiple units):

Date responses are needed: May 15, 2018

### B. Information from academic units *reviewing* the request:

- The academic unit *supports* the proposal  
 The academic unit *does not support* the proposal.  
Please explain:

\_\_\_\_\_

The academic unit suggests:

\_\_\_\_\_

  
Signature of Department Chair

  
Signature of Graduate Studies Chair (if applicable)

*Under*

## History of Art BA Curricular Map

### Program Learning Goals:

**Goal 1: Students gain a general familiarity with and knowledge of major art historical monuments**

**Goal 2: Students acquire a basic understanding of current approaches in art history as well as an acquaintance with the history of the discipline**

**Goal 3: Students acquire a fundamental knowledge of the materials and techniques of art making and an understanding of the relevance of this knowledge for art historical interpretation**

**Goal 4: Students learn to look, read, and think critically as well as to articulate and support sustained arguments**

**Goal 5: Students acquire the fundamental writing and research skills necessary to produce art historical scholarship**

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
<b>Required Courses Offered by Unit</b>					
<b>Group A</b>					
HA 4001	Beginning/ Intermediate	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate	Intermediate
HA 4005 (may be substituted for a studio art course)	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Beginning/ Intermediate
HA 4010	Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Intermediate	Intermediate
HA 4016	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group B (6 courses)</b>					
2000- and 3000- Level Courses (max of 2)	Beginning	Beginning	Beginning	Beginning	Beginning
4000-level*	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group C (2 courses)</b>					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

\* Undergraduates would take HA 4350 as an elective in group B

