Timetable: It generally takes 10-11 months to develop a new study abroad course.

Have you met with International Programs to discuss a timeline for faculty led program development, as well as logistics, travel planning, visas, field trips, accommodations, budget, health and safety, promotion and orientation? Contact studyabroad@fitnyc.edu right away.

**STUDY ABROAD FORM TEMPLATE**

*(all fields are required unless otherwise stated)*

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| **Course prefix (e.g. *MC 2XX*):** MC262 |
| **Title of course:** Revolution as Spectacle: Mexico |
| **Author(s):** Mario Valero |
| **Department(s)**: Modern Languages and Cultures |
| **Date submitted:** (*Fall/2022*) |
| **# of credits: 3 credits** |
| **# of lecture hours/week: 3 lecture hours**  **# of studio or lab hours/week: None** |
| **Prerequisite(s): None**  **Co-requisite(s): None** |
| **Term: Wintering 2023** |
| **Suggested Gen Ed and/or Minor designation:** *(optional)* G7: Humanities; G9 Other World Civilizations) /Spanish Minor / Latin American Studies Minor |
| **Catalog Description:** (*50-word max*)  An exploration of the cultural context of Mexican Revolution, between 1910 and 1940. Cultural production is examined using interconnected perspectives from critical sources and written and visual archival material. Study of the impact of Mexican literary and artistic revolutionary movements in Latin America and the United States during this period. This course is taught in English. (G7: Humanities; G9 Other World Civilizations). |
| **Course Description (reviewed on 09/05/22)**:  The Revolution that exploded in 1910 swept away Mexico’s political structures creating a unique moment in the country’s history. The Revolution confronted the Mexican people with their nation’s own past, in a confrontation that represented both a revision of the country’s Pre-Columbian and colonial legacies and a quest to modernize its institutions. An arduous political struggle for social justice that lasted over 30 years producing a significant artistic and intellectual output that influenced Latin American Modern culture and politics, playing a crucial role in the continent’s political and creative imagination. In this course students study diverse representational systems in the visual arts, photography, literature, film and music created by Mexican and foreigners living and working in Mexico during this period. This conjunction of these images, texts and sounds serve the students to analyze how the Mexican people related to this extraordinary production. As the photographic historian Alan Trachtenberg argues “what empowers an image to represent history is not just what it shows, but the struggle for meaning we undergo before it, a struggle analogous to the historian’s effort to shape an intelligible and useful past” (Coronil 2004). In this sense, the Mexican Revolution was a pioneering event in modern world history that greatly contributed shaping current conceptions about Mexican and Latin American modern culture, which this course seeks at length to reconsider. |
| **Student Learning Outcomes: *(5-7 suggested. See guidelines here:*** [***http://www.fitnyc.edu/ire/student-assessment/resources.php***](http://www.fitnyc.edu/ire/student-assessment/resources.php)***) Note:*** See the Study Abroad Learning Outcomes developed by the Study Abroad Advisory Council and select all that apply to include in the Student Learning Outcomes)  Upon completion of this course, students will be able to: |
| **Study Abroad Learning Outcomes: (select all that apply)**    Students will:   * explore the cultural production created during the Mexican Revolution by directly experiencing the socio-historical context where it was produced * develop cross-cultural awareness and an understanding of alternative perspectives as they relate to the course subject matter while respectfully engaging with Mexico’s complex and pluricultural identities * reflect upon their role as active ethical participants in our increasingly diverse, multi-cultural and interdependent world as a result of experiencing Mexico City’s daily life and popular culture * determine significant connections between artistic creation and political activism within the struggle for social justice in the Mexican Revolution and its impact in the United States and the rest of the continent. * Develop self-awareness of ethnocentrism and learn to be inclusive and appreciative of different cultures * Enhance intercultural competencies, such as the ability to communicate effectively, civilly, and appropriately in different cultural settings * Engage in cross-cultural interactions academically, professionally, and socially |
| **Required materials or texts**  **The instructor creates presentations for the diverse topics in each unit that included all the materials need it (images, videos and link to critical academic sources).**  **Suggested Texts:**  - Anreus, Alejandro. *Mexican Muralism: A Critical History*. Los Angeles: University of California Press, 2012.  - Oles, James. *Art and Architecture in Mexico*. New York: Thames & Hudson, 2013. |
| **Grading Method/Evaluation:**  Active participation in field Activities (15%)  Discussion entries (20%)  Journal entries (30%)  Final Research Presentation (25%)  Final Interview (10%) |
| **Units/Weeks of Study and hours** *(please list the number of each unit, name of each unit, and hours per unit. Add rows as needed)*  If this course will be offered both on campus at FIT and internationally, include contact hours for both venues.   |  |  |  | | --- | --- | --- | | **Unit #** | **Unit Name** | **Hours** | | 1 | Historical Antecedents: artistic and literary precursors:  Pre-Revolutionary Mexico (1848-1910)  - Cultural and artistic context  - Historical Background  - Precursors of Mexican Muralism: José Guadalupe Posada / Dr. Atl / Adolfo Guest- Maugard  - Photojournalism in Revolutionary Mexico: The Casasola Archive | 3 | | 2 | The Muralist Movement & The Revolution Artistic Culture:  Historical Background / Muralist  - José Clemente Orozco  - Muralist Diego Rivera  - Muralist David Alfaro Siqueiros and other muralists painters  - Easel painting in revolutionary Mexico  - Revolutionary graphics: The People’s Graphic Workshop | 12 | | 3 | The Ultimate Revolutionary Spectacle:  ­- Artistic Photography in revolutionary Mexico  - The “Golden Age of Mexican Cinema”  - Architecture in revolutionary Mexico | 6 |   Please edit or add the SUNY contact hours based on international field work with the faculty (e.g. industry, museum or historical site visits) as well as in-class seat time.  **Itinerary Abroad**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Day (e.g.)** | **Location** | **Unit Name** | **Hours** | **Class**  **Number** | | Prior to Trip | FIT | Orientation and Introduction | 4 hours |  | | Day 1 | New York – Mexico City | Arrival in Mexico City |  |  | | Day 2 | Mexico City | Orientation / In-class  Museo Nacional de Arte | 1 / 3 | 1 | | Day 3 | Mexico City | Museo Nacional de Antropología |  |  | | Day 4 | Mexico City | Antiguo Colegio de San Ildefonso  Palacio Nacional |  |  | | Day 5 | Mexico City | In-class / Guest Lecture | 3 / 1 | 2 | | Day 6 |  | Weekend  Optional visits |  |  | | Day 7 |  | Weekend  Optional visits |  |  | | Day 8 | Mexico City | In-class / Guest Lecture  Secretaria de Educacion Pública | 3 / 1 | 3 | | Day 9 | Mexico City | Palacio de Bellas Artes  Sindicato Mexicano de Electricistas |  |  | | Day 10 | Mexico City | Trostky Museum  Frida Khalo Museum |  |  | | Day 11 | Mexico City | Museo Nacional de la Estampa  Museo de la Fotografia |  |  | | Day 12 | Mexico City | In-class / Guest Lecture  Monumento a la Revolución and Museo | 3 / 1 | 4 | | Day 13 |  | Weekend  Optional visits |  |  | | Day 14 |  | Weekend  Optional visits |  |  | | Day 15 | Mexico City | In-Class  Campus Universidad Nacional Autónoma de Mexico | 3 | 5 | | Day 16 | Mexico City | Museo Rufino Tamayo  Museo de Arte Moderno |  |  | | Day 17 | Puebla | Museo de la Revolución  Walk Centro Histórico |  |  | | Day 18 | Mexico City | Cineteca Nacional  Museo Soumaya |  |  | | Day 19 | Mexico City | In-class | 3 | 6 | | Day 20 |  | Weekend  Optional visits |  |  | | Day 21 |  | Weekend  Optional visits |  |  | | Day 22 | Mex. City – New York | Departure to New York |  |  | |
| **Unit Descriptions:** *(Please describe in detail what topics will be covered in each unit or week. Specific assignments are not necessary unless they aid in understanding the unit.)*  UNIT 1  Historical Antecedents: artistic and literary precursors:  Pre-Revolutionary Mexico (1848-1910)  - Cultural and artistic context  - Historical Background  - Precursors of Mexican Muralism: José Guadalupe Posada / Dr. Atl / Adolfo Guest- Maugard  - Photojournalism in Revolutionary Mexico: The Casasola Archive  UNIT 2  The Muralist Movement & The Revolution Artistic Culture:  Historical Background / Muralist  - José Clemente Orozco  - Muralist Diego Rivera  - Muralist David Alfaro Siqueiros and other muralists painters  - Easel painting in revolutionary Mexico  - Revolutionary graphics: The People’s Graphic Workshop  UNIT 3  The Ultimate Revolutionary Spectacle:  ­- Artistic Photography in revolutionary Mexico  - The “Golden Age of Mexican Cinema”  - Architecture in revolutionary Mexico |
| **Bibliography *(25 entries max. See citation styles here*** [***http://www.fitnyc.edu/writing-studio/guides/citing.php***](http://www.fitnyc.edu/writing-studio/guides/citing.php)***:)*:**  Ades, Dawn. *Art in Latin America*. New Haven: Yale U. P., 1989.  Anreus, Alejandro. *Orozco in Gringoland: The Years in New York*. Albuquerque: U. of New Mexico P., 2001.  Argenteri, Letizia. *Tina Modotti: Between Art and Revolution.* New Haven: Yale U. P., 2003.  *Brehme, Hugo. 1882-1954*. Ed. Michael Nungesser Herausgeber, Berlin: Verlag Willmuth, 2004.  *The Latin American Spirit: Art and Artists in the United States, 1920-1970.* New York: Bronx Museum of the Arts / Abrams, 1989.  Charlot, Jean. *The Mexican Mural Renaissance*. New Haven: Yale U. P., 1963.  *Crosscurrents of Modernism, Four Latin American Pioneers*. Ed. Valery Fletcher. Washington DC: Hirshhorn Museum and Sculpture garden and Smithsonian Institution Press, 1992.  Debord, Guy. *The Society of the Spectacle*. New York: Zone Books, 1995.  Favela Ramón. *Diego Rivera, The Cubist Years*. Phoenix: Phoenix Art Museum, 1984.  Fletcher, Valery. *Images of Mexico, The Contribution of Mexico to 20th Century Art.* Bern, Switzerland: Bentelli Edition, 1987.  Folgarait, Leonard.  *Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order*. Cambridge: Cambridge U. P., 1998.  *Hidden River* [*Río Escondido*]. Screenplay by Emilio Fernández. Dir. Emilio Fernández. Cinematography by Gabriel Figueroa. Perf. María Félix, Fernándo Fernández, Carlos Pérez Moctezuma and Columba Domínguez. Producciones Raul de Anda, 1948. Film.  *Images of Mexico. The Contribution of Mexico to 20th Century Art*. Ed. Erika Billeter. Bern: Bentelli Catalogue Edition, 1987.  Knight, Alan. *The Mexican Revolution*. Lincoln: University of Nebraska Press, 1990.  Lowe, Sarah. *Tina Modotti & Edward Weston: The Mexico Years*. New York: Merrel Publishers, 2004.  *Mexico’s Cinema: A Century of Film and Filmmakers*.Ed. Hershfield, John. Lanham: The Rowman & Littlefield Publishing Group, Inc. 2005.  *Mirada y memoria. Archivo Fotográfico Casasola, México: 1900-1940*. Ed. Pablo Ruíz Monasterio. Madrid: Turner, 2002.  Oles, James. *Art and Architecture in Mexico*. New York: Thames & Hudson, 2013.  Paz, Octavio. *Essays on Mexican Art*. New York: Harcourt, Brace and Co., 1993.  Que Viva México! Screenplay by Sergei M. Eisenstein. Dir. Sergei M. Eisenstein. Mosfilm, 1979. Film.  *The Forgotten Ones* [*Los Olvidados*] Screenplay by Luis Alcoriza and Luis Buñuel. Cinematography by Gabriel Figueroa. Dir. Luis Buñuel. Perf. Alfonso Mejía, Stella Inda, Miguel Inclán and Roberto Cobo. Koch-Lorber Films, 1950. Film.  Vasconcelos, José. *The Cosmic Race*. Trans. Didier Jaén. Baltimore: The John Hopkins, U.P., 1997.  Viva Zapata! Screenplay by John Steinbeck. Dir. Elia Kazan. Perf. Marlon Brando, Jean Peters and Anthony Queen. Twenty Century Fox Film Corporation. 1952. Film. |
| **Other notes regarding course:** *(optional)* |