

MESOAMERICAN ART AND ARCHITECTURE

ART 4473.170, CRN 13256

Midwestern State University
Lamar D. Fain College of Fine Arts
The Juanita & Ralph Harvey School of Visual Arts

Semester: Fall 2022
Day: Wednesdays
Times: 05:00 - 07:50 p.m.
Location: C-109A, Fain Fine Arts Center (FFAC)

Dr. Ann Marie Leimer, ann.leimer@msutexas.edu, Office: FFAC, C120-A, 940.397.4606

Course Description

This course is an undergraduate seminar on the art and architecture of Mesoamerica. It provides a general introduction to the peoples, cultures, art, and architecture of the region. Using a chronological format, the course examines the major developments from the Olmec period to the rise and fall of the Mexica. It includes an overview of the conquest of Central Mexico in 1521 and its legacy of this enduring contest for power.

Course Prerequisites

ART 3413 Survey 1 **and** ART 3423 Survey 2 **or** permission of the instructor.

Course Objectives

This course presents the student with a broad introduction to the art and cultures of Mesoamerica. Students will gain an understanding of Mesoamerica, its temporal range, geographic regions, civilizations, and common features. Students will be introduced to Mesoamerican cosmologies, worldview, and spiritual practices. Students will become familiar with the geography of Mesoamerica and today's contemporary equivalents. Students will gain an appreciation for the diverse peoples of Mesoamerica, and the Mexican Indigenous communities, art traditions, and spiritual practices that survive today. Students will gain an understanding of how the variety of cultural and spiritual beliefs, practices, and traditions from the Indigenous Américas continue as referents in the visual representations of contemporary Chicax and Latinx artists. The development of transferrable and life-long learning skills will be emphasized. The ability to read, think, and analyze critically will be modeled and practiced throughout the course. The course will place a particular emphasis on research and critical analysis of texts as well as images. Students will develop the ability to read texts critically and closely. Student-directed learning is at the heart of this course. A final key objective of the course is to immerse students in the art historical scholarship of the Mesoamerican Art and have them recognize the major contributors (authors and subject areas) that comprise the field.

Policies

I expect students to familiarize themselves with and adhere to the policies regarding attendance, engagement and contribution, expected workload, academic honesty, written work and oral presentations, classroom environment, disabilities, and library study hours (if required) described in this syllabus.

Course Definition

A seminar course differs from a lecture/lab course by its very structure and definition. A seminar is a highly participatory, discussion-based course where all members of the teaching-learning community contribute to the shared work of the class. Students define and pursue individual research questions and projects that arise from personal areas of passion or interest. These areas of interest can be pre-existing or sparked by contact with course materials, themes, and content.

Office Hours

Tuesdays and Thursdays, 11:00-12:30 p.m., Wednesdays, 3:00-5:00 p.m.

Please contact me via email to set up an office visit during the posted hours.

Course Materials: Required Texts

Assignments **MUST BE READ IN ADVANCE** of class discussion.

All assigned readings (textbooks or handouts) must be brought to class during scheduled discussion sessions. You may purchase, rent, or share these texts, which all quite inexpensive,

Previous students have made many of these texts available for current students. They are located in C-109A on the back shelf and are clearly marked for the use of MESO students. **You may NOT remove these books from the room.** You are welcome to read them in C-109A only.

They are shared, community resources for the teaching/learning community, which is you!

1. Coe, Michael D., and Rex Koontz. *Mexico from the Olmecs to the Aztecs*. **6th Edition**. London: Thames and Hudson, 2008. ISBN-10: 0500287554, ISBN-13: 9780500287552

7th Edition is also acceptable. ISBN-13: 978-0500290767, ISBN-10: 9780500290767

Note: The page numbers in the syllabus are given for the 6th Edition. 7th Edition users may have to compensate.

2. Miller, Mary Ellen. *The Art of Mesoamerica: From Olmec to Aztec*. 5th Edition. London and New York: Thames and Hudson, 2012. ISBN: 9780500204146

3. Miller, Mary Ellen, and Karl Taube. *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. New York: Thames & Hudson, 1997. ISBN: 0-500-27928-4

4. Taube, Karl. *Aztec and Maya Myths*. Austin: University of Texas Press, 1993. ISBN: 9780292781306

Other assigned readings will be made available in PDF format.

Course Requirements and Evaluation

Engagement and Contribution (Discussion):	20%
CMOS	05%
Research Bibliography: DRAFT 2:	15%
Annotated Bibliography: DRAFT 2:	20%
Visual Synthesis or Art Project: DRAFT 2:	20%
Research Presentation:	20%

Expected Workload

The generally accepted ratio of outside-of-class study and preparation for college-level coursework is two to three times the amount of in-class contact with your professor. **Therefore, you should expect to spend about SIX TO EIGHT HOURS EACH WEEK preparing for this course outside of class meetings.**

Grading Criteria

A 4.0 – 90 and above Excellent	D 1.0 – 60 and above Poor
B 3.0 – 8 and above Very Good	F 0.0 – 50 and above Failing
C 2.0 – 70 and above Average	

Attendance, Absence, Lateness: Because this is a seminar, only TWO absences are permitted.

NEW DEPARTMENT-WIDE POLICY ADOPTED FALL 2014

Students enrolled in the Juanita and Ralph Harvey School of Visual Arts must comply with the following department-wide Attendance, Absence, and Lateness Policy:

Students arriving ten minutes after class begins will be considered late, and will be counted absent.

TWO late arrivals count as a single absence.

Students may be absent from class TWO times without penalty and without providing any documentation regarding the absence.

If students incur a THIRD absence, the final course evaluation will be reduced by a full letter grade.

If students are absent or late FOUR times, whatever the reason, they will receive a FAILING GRADE, be dropped from the class roll, and be asked to stop attending class.

Faculty members have the discretion to make exceptions to this policy based on individual circumstances.

COVID Policies

These policies will be discussed in class and posted on D2L.

This syllabus is subject to change!

MWSU Alcohol Policy

Alcoholic beverages are not allowed on campus except in Bridwell Courts, Sundance Court and Sunwatcher Village apartment residences (see the current edition of the Housing and Residence Life Handbook for the specific policy guidelines regulating the use of alcoholic beverages in university housing) and at social functions which have been registered and approved through the Dean of Students office. Open containers are not allowed in public areas.

1. Alcoholic beverage functions must conform to state law.
2. State law prohibits the sale of alcoholic beverages without a liquor license. This shall include the free distribution of alcoholic beverages in connection with a function for which a cover charge has been assessed.
3. Public intoxication is considered to be offensive and in violation of this policy. Inappropriate and imprudent behavior will result in disciplinary sanctions.
4. Texas state law prohibits the consumption of alcoholic beverages in a public place at any time on Sunday between the hours of 2:15 a.m. and 12:00 noon and on all other days at any time between the hours of 2:15 a.m. and 7:00 a.m.
5. Alcoholic beverages may be served at scheduled university events only with prior approval by the Dean of Students. Applications for approval must be submitted in writing ten days prior to the event. Approval will be based upon organization planning, frequency of the event, groups served by the activity, activity focus, and the use and distribution of alcohol.
6. Alcoholic beverages at approved university events must be distributed under conditions which ensure compliance with state law with regard to consumption, intoxication, drinking age, distribution, sale, etc. The Dean of Students provides appropriate guidelines.
7. It shall be a violation to possess, sell, distribute, or consume alcoholic beverages at athletic events, while on property owned or leased by Midwestern State University, whether the event is sponsored by the university or an outside organization.
8. It is the responsibility of university organizations, organizational officers and advisors, and individuals to be aware of these guidelines and their application to individual, as well as organizational, activities. The Clark Student Center office will provide information to student organizations as to duties and responsibilities of advisors.

MWSU Tobacco Policy

Use of Tobacco Products Most Recent Revision: 08/07/2013 - Effective Date: 01/01/2010

A. Policy

Midwestern State University seeks to provide a safe, healthy, pleasant environment for its faculty, staff, and students. To this end, the use of tobacco products, including smoke and smokeless tobacco, and the advertising, sale, free distribution, and discarding of tobacco products shall be prohibited in all indoor and outdoor facilities and in all university vehicles. The policy extends to faculty, staff, students, vendors, guests, and visitors.

B. Specifications

1. "Use of tobacco products" shall include
 - a. Possession of a lighted tobacco product
 - b. Use of smokeless tobacco products
 - c. Use of e-cigarettes and other tobacco derived products
2. "Indoor and outdoor facilities and university vehicles" shall include

- a. All buildings and facilities owned or leased by Northwestern State University, including residential homes
- b. All outdoor areas owned or leased by Northwestern State University, including the grounds of the Main Campus and the South Campus and the grounds of residential homes owned by the university
- c. All university-owned or leased vehicles, including cars, pick-up trucks, vans, box trucks, and carts
- d. All private vehicles parked on property owned or leased by Northwestern State University

C. Enforcement

1. It is the responsibility of all members of the campus community & campus visitors to observe the provisions of this policy.
2. It is the responsibility of all students, faculty, staff, and campus visitors to uphold the honor of the university by affirming its commitment to this policy.
3. Courtesy and consideration will be exercised when informing violators of this policy. No person will be retaliated against for informing others of the policy or asking others to comply with the policy.
4. A complaint against a violator who fails to comply with the policy after being asked by another to do so, may be referred to a provost, vice president, associate vice president, dean, or director. Appropriate disciplinary action may be applied to a violator against whom multiple complaints have been received.

Classroom Environment and Expected Standards of Conduct

As a member of this class, you are part of a community. As such, you have made a commitment to yourself, to me, and to the other students enrolled in the course. If you come unprepared, are late to class discussion, or initiate side conversations, you disrupt our work together. Please show respect for yourself and others by coming to class prepared and on time. Respect and dignity are course requirements as important as those listed earlier in the syllabus. Demonstrating respect for the process of learning, for the variety of cultures and worldviews discussed, and an awareness and respect for your role and contribution to the course are critical components of your commitment to this class. Comporting yourself with dignity and treating your classmates and professor in a similar manner are additional important expectations of every student.

- Bring the syllabus, assigned texts, and other assigned materials to every class session.
- Come prepared to every class session with notes and questions about assigned materials.
- Since this is a seminar course, come to class 5 minutes early and review your notes.
- **Turn cell phones off BEFORE entering the classroom.**
- **You may NOT sit in the classroom before class begins and use your cell phone. Review your notes instead!**
- If you use your phone in class, you will be asked to leave and earn an absence.
- Participate actively in class discussions and group work.
- You should plan to speak twice during a single class period. AT MINIMUM!
- **Take notes during class sessions. Failure to take notes will affect your engagement and contribution grade.**
- **I will not tolerate private conversations in the classroom.** Side conversations distract me and all other class members. If you need something clarified, ASK!
- When you are absent, no explanation is needed, it is YOUR responsibility to contact class members and learn what you missed.

Special Needs

Please let me know by the second session if you have learning or physical challenges that require accommodation. If you are currently on medication, please inform me for safety reasons.

Student Privacy

Federal law prohibits the professor from releasing student information to outside parties without the student's signed consent. The professor will not discuss students' academic progress or other matters with parents.

Academic Honesty

Plagiarism is stealing and cheating. If you use another's thoughts or words, you must footnote them. If you paraphrase, (rewrite another's material in your own words) you must footnote the source. You may not copy a single sentence, etc., from another source and present it as your own. Midwestern State University enforces strict standards regarding academic honesty, and students may be dismissed for infractions. Intentional plagiarism, meaning the use of text(s) from a printed or Internet source, will result in a failing grade for the course. Plagiarism by default, meaning the use of ideas from texts without citation, will result in a failing grade for the specific project. Read the University's policies in the current Midwestern State University Student Handbook.

Conduct Statement

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and receive a final lower grade, up to an including an F. In addition, and depending upon the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MWSU policies.

HSOVA Computer Lab (C115F) Policy: Adopted Fall 2018

The Computer Lab C115F is a MSU and HSOVA facility shared by all currently enrolled HSOVA students, faculty, adjuncts, and Resident Ceramic Artists. The Computer Lab schedule is posted every semester near or on the C115F door. The schedule indicates when the lab is used for teaching purposes and when it is available for student and faculty use. No one is allowed to enter C115F when class is in session, except students enrolled in that class. The lab is available on a first come, first served basis during non-class session periods. Other important computer lab policies include: 1) no food or drink is allowed inside the lab, 2) the door must never be propped open under any circumstances, unless initiated by faculty.

Dropbox

For questions regarding how to post to Dropbox, contact this email.

<https://msutexas.edu/distance/opr.php>

Here is a video that provides step-by-step directions:

<https://www.youtube.com/watch?v=HY0ogyh-lhQ&index=12&list=PLxHabmZzFY6mtggGZAitZ61kmpS-pMlaM>

Written Work: The following guidelines apply to all submitted work including complete drafts.

The following guidelines apply to all submitted work including complete drafts.

- YOU ARE REQUIRED TO USE MICROSOFT WORD FOR ALL WRITTEN ASSIGNMENTS.
- YOU ARE REQUIRED TO USE POWERPOINT FOR ALL PRESENTATIONS.
- **Written work must be submitted on the due date electronically BEFORE the class session begins** as Microsoft Word documents, saved with the file extension.doc or .docx OR if you are uploading images, they must be compressed as JPEG scans or PDFs.
- Electronic submissions will be conducted via D2L only. **Do not send me your work via e-mail.**
- You are required to upload all written work, discussion questions, and images to the class D2L site.
- Computer malfunctions will not be accepted as an excuse for lateness – it is your responsibility to ensure that your professor receives your work in a timely manner uploaded to D2L.
- Discussion questions may need to be posted to the discussion board in advance of class sessions.
- You **MAY NOT** use the Internet for research assignments, unless I give express instructions to the contrary. Unauthorized use of Internet sources will result in a failing grade.
- Using library databases are the recommended method of research and an appropriate use of the Internet. Research entails a visit to the library, course reserves, and library databases.
- I **WILL NOT ACCEPT LATE WORK** for any reason and late work will receive a failing grade.
- **DO NOT EXPECT ME TO DO YOUR WORK!** A fulfilled assignment is not simply sending me an email with an attached assignment.

Departmental Policy for Gallery Openings (Revised 2013): MANDATORY AS OF FALL 2022

Students enrolled in studio or art history courses must attend every gallery opening.

If the student cannot attend the gallery opening, they must meet following requirements:

The student must write a paper on the artist exhibited in the Juanita Harvey gallery.

The paper should emphasize the student's reaction to the work.

The paper must be formatted in Times New Roman, 12pt font, and be double-spaced.

The paper must consist of 500 words.

The paper must be submitted to the art office **one week** after the exhibition opening.

If the exhibition extends past the final class day of the semester, the paper will be due one week before the final class day of the semester.

If a student does not attend the show nor submit a paper, their final grade will be lowered 3.3% per gallery opening.

If a student misses all of the gallery openings and does not write a paper for each required exhibition, the student's final grade will be lowered by 10%.

MESOAMERICAN ART AND ARCHITECTURE

"We believe the one who has the power. He [She/They] is [are] the one who gets to write the story. So, when you study history, you must always ask yourself, Whose story am I missing? Whose voice was suppressed so that this voice could come forth? Once you have figured that out, you must find that story, too."

Yaa Gyasi, *Homegoing*

Week 1: August 24

Check-in: Major and Minor Concentration, Summer Accomplishment
Topic: Course Overview and Reading Skills and Introduction to Course
Handout: Reading Skills and Advance Organizer on D2L, Art History Course Guide
Break:
Readings: **Miller:** Preface, Intro, Chapter 2, The Olmecs, 7-9, 10-23, 24-47
Coe: Preface, Intro, Chapter 5, The Pre-classic Period, 7-8, 9-17, 59-100
In Session Task: Read Miller, Chapter 2 according to the Reading Skills Handout.
Chapter 2 is in PDF format on D2L or you may read from the text.

Week 2: August 31

Topic: Olmeca-Xicalanca: The Gulf Coast Civilizations
Readings: **Miller:** Preface, Intro, Chapter 2, The Olmecs, 7-9, 10-23, 24-47
Coe: Preface, Intro, Chapter 5, The Pre-classic Period, 7-8, 9-17, 59-100
These are the same readings we began with on August 25.
Prepare: Advance Organizers: Find on D2L, Complete, print, bring to class session.
Upload Advance Organizers to Dropbox before class.
Discuss: Advance Organizers or other subjects related to the readings.
DUE: ADVANCE ORGANIZERS ON CHAPTER 2 AND CHAPTER 5
Break:
Discussion Leaders: Each leader will give us an overview of the significance of the artworks below. A description of the form/material/size of the artwork is beneficial. Students may work in duets if desired. Leaders are to provoke discussion with open-ended questions, such as what did you notice? what do you think about...? Leaders can quote from scholarship, generalize from the assigned readings, research additional information from approved websites listed in this syllabus. The images related to each discussion are published in the assigned texts. The professor will show the images as needed during discussion. Since there are five images that we need to cover in 80 minutes, each leader should prepare material for approximately 5 minutes. Bring notes to class!
Artworks: San Lorenzo Colossal Head #8:
Kunz Axe:
The Wrestler:
La Venta, Offering 4:
Las Limas Monument 1 (M1):
Assign: Research Project: Assignment sheet on D2L (You have three weeks to find a topic.) Professor will present an overview of research topics.

Week 3:

September 7

Topic 1: Research Project including CMOS
Prepare: I will expect that you have looked over the subject matter for the course via the course texts and considered your areas of potential research interest. Please review the approved websites for potential topics as well.

Assign: Research Project Components: CMOS, Topic Statement, Research Questions
Assignment sheets and examples of these documents are posted on D2L.

Handout: CMOS Guide – Bibliographic Citation
Demonstrate: How to create a bibliographic citation in CMOS Notes-Bibliography

Break:

Topic 2: The City of the Gods (Central Mexico): Teotihuacan Architecture & Sculpture
Readings: **Miller:** Chapter 4, Teotihuacán, 78-105
Coe: Chapter 6, The Classic Period, 101-120, Teo only!
Prepare: The Site of Teotihuacán and its Structures – Bring notes to class!
Discussion Leaders: Teotihuacán:
Talud-Tablero: Dr. Leimer will discuss this topic.

Week 4:

September 14

Topic: The City of the Gods (Central Mexico): Teotihuacan Architecture & Sculpture
Readings: **Miller:** Chapter 4, Teotihuacán, 78-105
Coe: Chapter 6, The Classic Period, 101-120, Teo only!
Prepare: Talud-Tablero, The Site of Teotihuacán and its Structures – Bring notes to class!
Discussion Leaders: Pyramid of the Moon: Pyramid of the Sun:
Avenue of the Dead:

Break:

Readings: **Miller:** Chapter 4, Teotihuacán, 78-105
Coe: Chapter 6, The Classic Period, 101-120, Teo only!
Prepare: Host Figures, Incense Burners – Bring notes to class!
Discussion Leaders: Host Figures: Incense Burners:

Week 5:

September 21

Check-in: Current Research Topic: Status & Challenges
Topic: Workshop on CMOS & Annotated Bibliographies
In Class Task: Peer-Edit and Evaluate CMOS assignment
Handout: Annotated bibliography assignment sheet on D2L
Discuss: Annotated bibliography assignment
Demonstrate: How to create an annotation

DUE: CMOS ON D2L, PRINT OUT AND BRING TO CLASS IN PAPER FORM.
DUE: RESEARCH TOPIC STATEMENT AND QUESTIONS

Break:

Meet in HSOVA Computer Lab C115F (6:30 – 7:50 p.m.) Chris Depineda
In Session: Generate Draft 1 of Research Bibliography (5 Sources)

Week 6:

September 28

Topic:

Independent Research

You can work in the classroom or in the library. In the library, you can access the course reserves easily and consult the reference librarians for any research questions that arise. Those of you who may be working on the same culture may wish to work together.

Dr. Leimer's motto: If you are researching/searching for something and cannot find anything on the subject after 10 minutes, consult a reference librarian for search terms or other assistance. Use this time to your best advantage!

Your first draft of your research bibliography is due next week (5 Sources.)

Week 7:

October 5

Topic:

The Maya Cosmos, Maya Calendrics, and Maya Writing

Readings:

Taube: Introduction, Maya Mythology, and Mesoamerican Mythology
In *Aztec and Maya Myths*, 7-17, 51-74, 75-77

DUE:

MAYA CYCLES OF CREATION CHART ON D2L (UPLOAD)

Readings:

Miller: Chapter 3, The Late Formative, 48-77

Miller: Chapter 5, Monte Alban..., 106-127

Miller: Chapter 6, Early Classic Maya, 108-130

Break:

View:

"Cracking the Maya Code." 2008. DVD.

Written and directed by David Lebrun. NOVA. 54 minutes

In Session Task:

Complete Viewing Guide during viewing

Handout:

Viewing Guide on D2L

Discuss:

Viewing Guide and the film

DUE:

RESEARCH BIBLIOGRAPHY: DRAFT 1 (5 SOURCES – MORE IF YOU CAN).

Week 8:

October 12

MANDATORY ART DEPARTMENT FIELD TRIP

Look at the Mesoamerican collections at the Kimbell or at the DMA.

Be prepared to discuss one or more of these artworks next week.

DUE:

RESEARCH BIBLIOGRAPHY: DRAFT 2, 10 SOURCES MINIMUM

Week 9:

October 19

Topic:

The Mexica

Readings:

Taube: Aztec Mythology, In *Aztec and Maya Myths*, 31-50

In Session Task:

Mexica Pantheon and the Mexica Creation Story

Handouts:

On D2L

Break:

The Mexica Life Cycle from the *Codex Mendoza* (Leimer presents)

- Week 10: October 26**
 Topic: Mexica Sculpture and Calendrics
 Readings: **Miller:** Chapter 9, *The Aztecs*, 238-277
Coe: Chapter 10, *The Aztecs in 1519*, 190-224
 Presenters: See instructions under Week 2.
 Eagle Warrior:
 Coatlicue:
 Coyolxauhqui:
 Calendar Stone:
- Break:**
 Readings: **Miller:** Chapter 9, *The Aztecs*, 238-277
Miller: Chapter 3, *The Late Formative*, 48-77 (Review again from Week 2)
 Dr. Leimer will present Mexica calendrics.
- DUE: ANNOTATED BIBLIOGRAPHY: DRAFT 1, FIVE COMPLETE ANNOTATIONS**
- Week 11: November 2**
 Topic: Coatepec and the Templo Mayor
 Reading: **Schele and Guernsey:** *What the Heck's Coatepec*, PDF
Break:
 Reading: **Moctezuma:** Chapter 5, *Aztec Myth and the Great Temple*, In *The Great Temple of the Aztecs*, 123-146, PDF OR Chicax/Latinx Artists
- DUE: ANNOTATED BIBLIOGRAPHY: DRAFT 2, TEN ANNOTATIONS AT MINIMUM**
- Week 12: November 9**
 Presentations:
Break:
 Presentations:
DUE: ART PROJECT, BRING TO CLASS
- Week 13: November 16**
 Presentations:
Break:
 Presentations:
DUE: ART PROJECT, BRING TO CLASS
- Week 14: November 23 – Holiday – No Class Session**
- Week 15: November 30**
 Course Review, Fiesta, and Evaluations

Bibliography – Moffett Library

This comprises the suggested bibliographic sources for your research projects. Inter-library loan should become your best friend!

- Arnold, Philip P. "Eating Landscape: Human Sacrifice and Sustenance in Aztec Mexico." In *Aztec Ceremonial Landscapes*, edited by David Carrasco, 219-232. Niwot, CO: University Press of Colorado, 1999.
- Arvigo, Rosia, Epstein Nadine, and Yaquinto Marilyn. *Sastun: My Apprenticeship with a Maya Healer*. San Francisco, CA: HarperSanFrancisco, 1994.
- Benson, Elizabeth P., and Anita G. Cook, editors. *Ritual Sacrifice in Ancient Peru*. Austin: University of Texas Press, 2001.
- Benson, Elizabeth P, Michael D. Coe, and Dean R. Snow. *Atlas of Ancient America*. New York: Facts on File, 1986.
- Benson, Elizabeth P. *Olmec Art of Ancient Mexico*. Washington, DC: National Gallery of Art, 1996.
- _____. "Varieties of Precolumbian Portraiture." In *Retratos: 2,000 Years of Latin American Portraits*, edited by Elizabeth P. Benson, et. al., 46-55. San Antonio: San Antonio Museum of Art, 2004.
- Benson, Elizabeth P. *Olmec Art of Ancient Mexico*. Washington, DC: National Gallery of Art, 1996.
- Benson, Elizabeth P, Michael D. Coe, and Dean R. Snow. *Atlas of Ancient America*. New York: Facts on File, 1986.
- Berdan, Frances F. *The Aztecs of Central Mexico: An Imperial Society*. New York: Holt, Rinehart and Winston, 1982.
- Berdan, Frances F., and Patricia Rieff Anawalt. *The Codex Mendoza*. Berkeley: University of California Press, 1992.
- Berlo, Janet Catherine, editor. *Art, Ideology, and the City of Teotihuacán*. Washington, DC: Dumbarton Oaks, 1992.
- Berrin, Kathleen, and Clara Millon, eds. *Feathered Serpents and Flowering Trees: Reconstructing the Murals at Teotihuacan*. San Francisco, CA: Arts Museum of San Francisco, 1988.
- Berrin, Kathleen, and Esther Pasztory. *Teotihuacán: Art from the City of the Gods*. New York: Thames and Hudson and the Fine Arts Museum of San Francisco, 1993.

- Berrin, Kathleen, and Virginia M. Fields. *Olmec: Colossal Masterworks of Ancient Mexico*. Los Angeles: Fine Arts Museums of San Francisco and the Los Angeles County Museum of Art, 2010.
- Boone, Elizabeth Hill. *Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs*. Austin: University of Texas Press, 2000.
- _____. "Migration Histories as Ritual Performance." In *Aztec Ceremonial Landscapes*, edited by David Carrasco, 121-151. Niwot: University Press of Colorado, 1999.
- Boone, Elizabeth Hill, and Walter D. Mignolo, eds. *Writing without Words: Alternative Literacies in Mesoamerica and the Andes*. Durham: Duke University Press, 1994.
- Broda, Johanna, David Carrasco, and Eduardo Matos Moctezuma, editors. *The Great Temple of Tenochtitlan: Center and Periphery in the Aztec World*. Berkeley: University of California Press, 1987.
- Broda, Johanna. "Templo Mayor as Ritual Space." In *The Great Temple of Tenochtitlan: Center and Periphery in the Aztec World*, edited by Johanna Broda, David Carrasco, and Eduardo Matos Moctezuma, 61-123. Berkeley: University of California Press, 1987.
- Brotherston, Gordon. *Painted Books from Mexico: Codices in UK Collections and the World They Represent*. London: British Museum Press, 1996.
- Byland, Bruce E., and John M.D. Pohl. *In the Realm of Eight-Deer: The Archaeology of the Mixtec Codices*. Norman: University of Oklahoma Press, 1994.
- Carrasco, David. *Aztecs: A Short Introduction*. Oxford, UK: Oxford University Press, 2012.
- _____. *Quetzalcoatl and the Irony of Empire: Myths and Prophecies in the Aztec Tradition*. Revised ed. Boulder: University of Colorado Press, 2001.
- _____. *City of Sacrifice: The Aztec Empire and the Role of Violence in Civilization*. Boston: Beacon Press, 1999.
- _____. *Aztec Ceremonial Landscapes*. Niwot: University Press of Colorado, 1999.
- _____. *Religions of Mesoamerica: Cosmovision and Ceremonial Centers*. San Francisco: Harper and Row, 1990.
- Carrasco, David, and Scott Sessions, editors. *Cave, City, and Eagle's Nest: An Interpretive Journey through the Mapa de Cuauhtinchan, No. 2*. Albuquerque: University of New Mexico Press, 2007.

- Carrasco, David, and Eduardo Matos Moctezuma. *Moctezuma's Mexico: Visions of the Aztec World*. Revised Edition. Boulder: University of Colorado Press, 2003.
- Carrasco, David, and Scott Sessions. *Daily Life of the Aztecs: People of the Sun and Earth*. Westport: Greenwood Press, 1998.
- Carrasco, David, Lindsay Jones, and Scott Sessions, editors. *Mesoamerica's Classic Heritage: From Teotihuacan to the Aztecs*. Boulder: University Press of Colorado, 2000.
- Carrera, Magali. *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*. Austin: University of Texas Press, 2003.
- Carrera, Magali. "Locating Race in Late Colonial Mexico." *Art Journal* Vol. 57, no. 3 (1998): 36-45.
- Coe, Michael D., and Rex Koontz. *Mexico from the Olmecs to the Aztecs*. 6th Edition. London, UK: Thames and Hudson, 2008.
- Coe, Michael D., et. al. *The Olmec World: Ritual and Rulership*. Princeton: Princeton University, 1996.
- Coe, Michael D., and Justin Kerr. *Lords of the Underworld: Masterpieces of Maya Ceramics*. Princeton: Princeton University Press, 1978.
- Coe, Michael D. *Mexico: from the Olmecs to the Aztecs*. New York, NY: Thames & Hudson, 2008.
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