ARTS 5393.001
Summer II, 2012
Dr. Carey Rote
Class: 12-1:55 p.m.
Classroom: BH205
Office Hours: MTWTh, 9:00 a.m.-9:50 a.m.
And by appointment
825-2372
Office: CA207
carey.rote@tamucc.edu

SEMINAR IN ART HISTORY AND AESTHETICS:
ART OF THE UNITED STATES

Required Texts:


Course Description:
The catalogue describes this course as follows: “A survey of the major developments in the art of North America from Pre-Columbian times to the modern era.”

This course surveys the traditions of North American Indian Art and then provides a survey of the major developments in American art from the Colonial period to the modern era.

Student Learning Outcomes:
The goals of the course are to make students aware of the history of the art of the United States. The outcomes of the course will include the development of critical thinking skills through the examination of the numerous social and political forces that coalesced to create the different types of art produced during the history of the United States and its indigenous peoples.

1. Students will gain an understanding of the history of the art of the United States through readings, class participation and attendance in lectures. This knowledge will be measured by class participation and quality of in class reaction papers.

2. Students will gain a deeper understanding of select areas of the history of art of the United States through two written papers or through one written paper and one power point presentation.
Grading:

Your grade will be based upon:
1. Class attendance and participation (40%)
2. One typewritten paper (60%)

1. The class attendance and participation grade will be based upon attendance in class, your contributions to class discussion, and the completion of assigned reaction papers. The reaction papers will consist of one to two page responses to movies shown in class, comparison and contrast assignments, and presentations made by guest speakers. In addition, some assignments may be made that relate to the text. These response papers should be submitted after class via Blackboard 8.

Additional opportunities for extra credit assignments related to local talks and exhibitions will also be presented from time to time through out the semester.

Attendance in class is VERY IMPORTANT since a great deal of visual material is shown in class that is not in the textbook. You will be tested over this material on examinations. More than TWO absences will result in the lowering of your grade by one letter grade. Additional absences will result in the lowering of your grade by another letter grade. Two tardies, leaving during class or leaving early will also result in the lowering of your grade by another letter grade in the course.

2. The paper will consist of 2000-2500 words and must be typewritten using a double-spaced format. The paper must contain a bibliography of 7-10 sources (book or periodical sources, no websites allowed). Bell Library Online sources are allowed and a library orientation session will be held to acquaint you with the available academic and acceptable resources. The paper will be graded according to attached guidelines. The paper must also contain footnotes and a bibliography that follow the attached guidelines.

The paper will consist of an analysis of the work of art or works of art based on style, iconography and cultural context. Each paper should include at least one illustration of the work of art that you are discussing, as well as title page, footnotes and bibliography. If you choose to compare your work of art to other works of art, illustrations of those works should be included as well.

The papers of 2000-2500 words each must be typewritten using a double-spaced format. The paper must also contain footnotes and a bibliography that follow the attached guidelines. Paper topics must be pre-approved by me no later than July 18th.
Papers will be submitted through Blackboard 8.
HOW TO USE BLACKBOARD 8:

Your in-class assignments and term papers MUST be turned in via BlackBoard 8. Access to BlackBoard 8 is available by going to the following web page: https://iol.tamucc.edu. Once on this page, you will sign in by first selecting BlackBoard 8. You will then enter your A number and your password. If you do not know your A number or password, you may contact the help desk at 361-825-2825 (local) or 1-866-353-2491 (long distance) or by e-mail at iol.support@tamucc.edu. The hours of operation are from 8 a.m. to 10 p.m. every day (U.S. Central Time).

I will be assigning an early paper via BlackBoard 8. I also send communications via BlackBoard 8 about classes and about your assignments. I send my comments on graded papers via this system. You will be missing out on important information if you do not learn how to access this online feature early in the course. Not accessing BlackBoard 8 will be detrimental to your grade in this course. I will also be putting any pertinent documents on BlackBoard 8, including this syllabus, review sheets for tests and other guidelines. So if you lose this syllabus, you can access it again without having to ask me for an additional copy.

Grading Scale:

Your final grade for the course will be generated utilizing the four components listed under “Grading” in the percentages indicated.

1. 100-90 point average=A
2. 89-80 point average=B
3. 79-70 point average=C
4. 69-60 point average=D
5. 59-0 point average=F

Academic Honesty:

In accordance with university policy, “University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, forgery, or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work).” (Undergraduate Catalogue)

“Disciplinary action for academic misconduct is the responsibility of the faculty member assigned to the course. The faculty member is charged with assessing the gravity of any case of academic dishonesty, and with giving sanction to any student involved.” (Undergraduate Catalogue)

As outlined in the undergraduate catalogue, the punishment for academic dishonesty can range from a written reprimand to the assigning of an F for the work in question or the
class in its entirety. In addition, severe punishment can result in the dismissal of the student from the program or the University.

My recommendation about cheating, is **DON’T** do it. It is not worth it! In my opinion, academic honesty is of the utmost importance. My personal policy is to give you a failing grade in the course if you are caught cheating on an examination or plagiarizing in a paper. My advice to you is to do the best you can on your own. When in doubt about how to reference information from outside sources, please ask my advice. I am more than happy to help you.

**Attendance Policy:**

Attendance in class is **VERY IMPORTANT** since a great deal of visual material is shown in class that is not in the textbook. You will be tested over this material on examinations. More than **THREE** excused absences will result in the lowering of your grade by one letter grade. Additional absences will result in the lowering of your grade by another letter grade. Three tardies, leaving during class or leaving early will also result in the lowering of your grade by another letter grade in the course.

**Cell phones and laptops:**

Cell phones and laptops are **not** permitted in my class. Be sure that you turn off your cell phone prior to coming to class. You are not permitted to text during class or leave class to talk on your cell phone. I will confiscate the cell phone of any student caught using their cell phone during class and will return it at my discretion. You need to concentrate on the images on the screen, so please do not bring your laptop. I have noticed that students on laptops do not ever look up at the screen. This lack of engagement will have a negative impact on your learning in this class.

**Academic Advising:** As soon as students are ready to declare a major, they should meet with an Academic Advisor. The Academic Advisor will guide the student through the requirements of the major, including developing and maintaining the student’s degree plan and directing the student to an appropriate Faculty Mentor. Specific requirements to complete degrees differ from college to college (including signatures needed, timetables to follow, examinations to take, etc.), so each student should consult an Academic Advisor in the college that houses his or her chosen major:

- College of Business: Faculty Center 104, 825-2653
- College of Education: Faculty Center 201, 825-2662
- College of Liberal Arts: Driftwood 203E, 825-3466
- College of Nursing & Health Sciences: Faculty Center 162, 825-2461 / 825-3748
- College of Science & Technology: Faculty Center 178, 825-6094

**Notice to Students with Disabilities:**

Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you
suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**Grade Appeal Process:**

As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules

**NOTE:** A great deal of material is covered in this class. It is recommended that the students begin studying the first day of class. This course cannot be passed through last minute studying alone. It is recommended that you do the readings as scheduled and that you begin reviewing the images on your own as soon as possible.
The following is a tentative schedule. It may vary somewhat during the course of the semester, but the readings should be done on time to keep the student up with the course requirements.

7/09    Introduction to class
7/10    Penney, Chapters 1 and 2
7/11    Penney, Chapter 3
7/12    Penney, Chapter 4
7/16    Penney, Chapters 5 and 6
7/17    Penney, Chapter 7, 8 and 9
7/18    **Paper Topics Due**
7/19    Lewis, Chapter 1
7/23    Lewis, Chapter 2
7/24    Lewis, Chapter 3
7/25    Lewis, Chapter 4
7/26    Lewis, Chapter 5
7/30 & 31 Lewis, Chapter 6
8/1 & 2  Lewis, Chapter 7
8/6 & 7  Lewis, Chapter 8
8/8     Lewis, Chapter 9
8/9     **Papers Due**

Please retain this syllabus, refer to it regularly through out the semester and follow all deadlines as listed unless otherwise notified during class. You are expected to turn in all work on time and be prepared for all examinations without reminders from me.
Form to turn in paper topic
Due: July 18, 2012

Name of Student:

Paper Topic:

____Approved _____Not Approved

Comments on papers not approved:

If not approved, please resubmit by July 24, 2012.
GRADING GUIDELINES FOR ART HISTORY PAPERS

Topic turned in after the deadline on the syllabus—10 points will be deducted from grade.

Topic selection is a crucial component to a successful paper. If the image/topic is not approved by me, the student will receive a failing grade. Please visit with me as often as possible during the semester about your papers.

Paper turned in after the due date—10 points per day will be deducted from the grade.

Biographical data in lieu of discussion of stylistic/iconographic concerns-failing grade.

Papers are graded as followed, in addition to the point deductions mentioned above:

Correct length (2000-2500 words) 10 points

Footnotes or endnotes 5 points

Bibliography—minimum of 7-10 books and periodical references 5 points
(no websites accepted)—will hand out guidelines

Thesis (main idea development) 20 points

Body (argument/proof of thesis) 50 points

Conclusion 10 points

Please include photocopies of works of art that you are referring to in your paper, particularly of lesser known works of art.
## RUBRIC FOR EVALUATION OF PAPERS

<table>
<thead>
<tr>
<th>Score</th>
<th>Mechanics</th>
<th>Organization</th>
<th>Thesis</th>
<th>Support</th>
<th>Style</th>
<th>Overall Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>very few or no mechanical errors, with complexity</td>
<td>-carefully but subtly organized from beginning to end w/smooth transitions -strong intro and conclusion framing the topic of discussion -paragraphs address one subject with interest</td>
<td>-thesis is specific, focused, purposeful, analytic, and insightful</td>
<td>-supporting details are rich, interesting and full -details are relevant and appropriate -many quotes used smoothly and explained fully with close detail and interpretation</td>
<td>-rich, effective vocabulary -uses a variety of sentence structures, types, and lengths -offers a consistent voice and tone -no structural errors</td>
<td>-fluent -original and insightful -thoughts are critically analytical of the text -ideas show clear understanding of the text</td>
</tr>
<tr>
<td>B</td>
<td>few or no mechanical errors, relative to the length or complexity</td>
<td>-organized from beginning to end w/smooth transitions -clear focus -logical order -strong intro and conclusion -paragraphs address one subject clearly and intelligently</td>
<td>-thesis is specific, focused, purposeful, and analytic</td>
<td>-details are strong, but lack richness and specificity -details are relevant -quotes are smoothly introduced and explained fully, but not excessively used</td>
<td>-effective vocabulary -moderately successful in using a variety of sentence patterns -reasonably consistent voice and tone -few errors in structure or usage</td>
<td>-fluent, fully developed -solid -evidence of creative thought -complex ideas, showing you have thought critically about the text</td>
</tr>
</tbody>
</table>
| C     | -some mechanical errors that do not interfere with | -transitions are present -organized, but with lapses in | -thesis is specific, focused, and purposeful | -details are adequate -details are generally relevant | -acceptable vocabulary -attempts sophisticated sentence | -moderately fluent -ideas are developed, but limited in
<table>
<thead>
<tr>
<th>Range</th>
<th>Communication</th>
<th>Order or Structure</th>
<th>Details</th>
<th>Voice and Tone</th>
<th>Depth</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>C</strong></td>
<td>-limited text, but mechanically correct</td>
<td>-focused and clearly structured</td>
<td>-many examples used meaningfully and clearly</td>
<td>-some errors in structure and usage</td>
<td>-shows independent and analytical thought</td>
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<tr>
<td><strong>D</strong></td>
<td>-mechanical errors that interfere with communication -errors are disproportionate to the length of complexity of the piece</td>
<td>-intro and conclusion are insufficient -poor transitions -lacks closure</td>
<td>-details lack elaboration -some details do not support the focus -lacks important details -quotes lack explanation or are not introduced</td>
<td>-complex vocabulary -little sentence variety -barely recognizable voice and tone -errors in structure and usage</td>
<td>-poorly developed -some independent thought -repetitive or too general</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>-so short or muddled that it lacks organization or focus</td>
<td>-no thesis</td>
<td>-virtually no examples or quotations -irrelevant details -unclear statements</td>
<td>-not developed -does not show thought or original ideas -shows a lack of understanding of the text</td>
<td>-very little independent thinking -plot summary</td>
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</table>
Here are some of the things that you will want to think about when writing your analysis. You do not have to answer all of the questions in each paper. These questions are included here to give you suggestions on how to think about art:

1. Give basic facts about the work:

   What is the title?
   When was the work done?
   Where was the work done?
   What medium was used?
   What is the work’s size?

2. What is the subject of the work?

3. What is the purpose of the work?

4. What is the content of the work (what is the artist’s message)?

5. What period or movement does the work belong to?

6. What choices did the artist make concerning the formal elements and principles of design?

7. What does the work of art tell us about the cultural group who made it?

8. What is your response to the piece? How did the artist’s formal choice affect your response?

9. Where and how does the work fit into the history of art?

10. Did the artist use sources—either religious, historical or visual?

11. What do important scholars say about this work?

12. What is the work’s relationship to the worldview at the time it was created: religion, politics, economics, science, mathematics, psychology, sociology and so?

13. How does the work compare to earlier works or to works being done at the time?

14. What was the process of the piece?

15. What is the significance of the piece?

16. Is the work symbolic?
“The story behind a (work of art) transcends the work’s aesthetic qualities and offers a redemptive message, which may be the fundamental significance of art. It’s about us and our neighbors and humankind as a whole, a reflection of where we’ve been and where we’re heading, who we are and how we relate to this world. It’s about love and hate and desire and greed, about sensuality and tolerance and hope and faith. Joy, rage, compassion, contempt, boldness, conviction and courage—art is all these things, and more. Art is about life, and ultimately the stories behind it are not art stories but human stories.”