Modern Art of Mexico

Course Description:

The catalogue describes this course as follows: “Explores the history of art during the nineteenth and twentieth centuries in Mexico.”

This course will examine the development of Mexican art in relationship to events on the international scene. Social and historical events in Europe and the United States, such as the World Wars and the Great Depression, will be explored in terms of their impact on the contemporaneous art of Mexico. The temporary and permanent ex-patriotism of many Mexican artists during this era will also be discussed. Discussion will also center on Mexican art in the Modern period in the context of the internationalization of art styles, such as Cubism and Surrealism.

Required Text:

James Oles, Art and Architecture of Mexico (World of Art Series)

Student Learning Outcomes:

The goals of the course are to make students aware of the rich cultural history of Modern Mexican art and its placement within a global context during a period of rapid change and instability. 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 Modern Mexican artistic continuum.

1. Students will gain an understanding of the history of Modern Mexican Art through readings, class participation and attendance in lectures. This knowledge will be measured by test performance and quality of in class reaction papers.

2. Students will write two papers which will measure their understanding of a number of the complex issues addressed in the history of Modern Mexican art.
Grading:

Your grade will be based upon:

1. Class attendance and participation (20%)
2. Midterm Exam (20%)
3. Final Exam (30%)
4. Two papers (30%)

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 pages handwritten or typed responses to movies shown in class, comparison and contrast assignments, and questions posed based on class lectures by the professor.

Additional opportunities for extra credit assignments related to art talks and exhibitions will also be presented from time to time throughout the semester. The grades for these extra credit assignments will be tallied within the class participation grade.

In class papers should be turned in by hand during class.

2. & 3. Exams will consist of slide identifications of single images. Students will then write an essay discussing the work of art, the artist who created it and the time period or style which they exemplify. 10 short answer essays will be done on each test. In addition, one extra credit slide with identification and short answer will be provided.

Images will be put on BlackBoard for study purposes prior to the examinations. Whereas it is not required that you study these images, it is HIGHLY RECOMMENDED, as they will help narrow the focus to a representative number of slides covered in class.

Other helpful hints for doing well on tests in this course: I encourage students to form study groups, as I find that learning is reinforced through the sharing of class notes, readings from the text and other outside readings that are brought to group study sessions. I also recommend that you review your class notes on a weekly basis, as this will help you to commit the information to memory. This means you need to be taking notes! Over the years I have found that grades are higher for students who are actively engaged in note taking during class.

4. You will be required to turn in two papers during the semester. Each paper will be of 750-1250 words and must be typewritten using a double-spaced format. The papers must also contain a short bibliography of 2-3 book or periodical sources (no websites allowed). The paper must also contain footnotes and a bibliography utilizing the MLA citation style or one of the other citation styles listed on BlackBoard. Please also review the attached grading guidelines and rubric for grading papers.
The first paper will be written in the form of a letter to your favorite Modern Mexican artist. The second paper will be a discussion of the style of one particular artist.

**Paper topics must be pre-approved by me no later than Week 5 and Week 8.**

**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:

Cell phones 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.

*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 CCH (Corpus Christi Hall) 116, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**ACADEMIC ADVISING**: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

***GRADE APPEALS PROCESS*: Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.
The following is a tentative schedule. It may vary somewhat during the course of the semester, but the readings should be done on time. All readings are from Oles.

Week 1—Introduction

Week 2—Chapter 1

Week 3—Chapter 2

Week 4—Chapter 3

Week 5—First Paper Topic Due

Week 6—Chapter 4

Week 7—Midterm

Week 8—Chapter 5, Second Paper Topic Due

Week 9—First Paper Due, Chapter 6

Week 10—Chapter 7

Week 11—Chapter 8

Week 12—Chapter 9

Week 13—Second Paper Due

Week 14—Chapter 10

FINAL EXAM TBA

Please retain this syllabus, refer to it regularly throughout 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 # 1
For Arts 4352.001
Due: Week 5

Name of Student:

Paper Topic:

_____ Approved  _____ Not Approved

Comments on papers not approved:

If not approved, please resubmit by Week 6
Form to turn in paper topic # 2
For Arts 4352.001
Due: Week 8

Name of Student:

Paper Topic:

____ Approved  _____ Not Approved

Comments on papers not approved:

If not approved, please resubmit by Week 9
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.

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

Correct length (750-1250 words) 10 points

Footnotes—MLA style 5 points

Bibliography—minimum of 2-3 books and periodical references (no websites accepted)—MLA style 5 points

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><strong>A</strong></td>
<td>very few or no mechanical errors, with complexity</td>
<td>-carefully but subtly organized from beginning to end w/ smooth transitions</td>
<td>-thesis is specific, focused, purposeful, analytic, and insightful</td>
<td>-supporting details are rich, interesting and full</td>
<td>-rich, effective vocabulary</td>
<td>-fluent, original and insightful</td>
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<td></td>
<td></td>
<td>-strong intro and conclusion framing the topic of discussion</td>
<td>-details are relevant and appropriate</td>
<td>-many quotes used smoothly and explained fully with close detail and interpretation</td>
<td>-uses a variety of sentence structures, types, and lengths</td>
<td>-thoughts are critically analytical of the text</td>
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<tr>
<td></td>
<td></td>
<td>-paragraphs address one subject with interest</td>
<td></td>
<td></td>
<td>-offers a consistent voice and tone</td>
<td>-ideas show clear understanding of the text</td>
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<tr>
<td><strong>B</strong></td>
<td>few or no mechanical errors, relative to the length or complexity</td>
<td>-organized from beginning to end w/ smooth transitions</td>
<td>-thesis is specific, focused, purposeful, and analytic</td>
<td>-details are strong, but lack richness and specificity</td>
<td>-effective vocabulary</td>
<td>-fluent, fully developed</td>
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<td></td>
<td></td>
<td>-clear focus</td>
<td>-details are relevant</td>
<td>-quotes are smoothly introduced and explained fully, but not excessively used</td>
<td>-moderately successful in using a variety of sentence patterns</td>
<td>-solid</td>
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<tr>
<td></td>
<td></td>
<td>-logical order</td>
<td>-analytic</td>
<td></td>
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<td>-evidence of creative thought</td>
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<tr>
<td></td>
<td></td>
<td>-strong intro and conclusion</td>
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<td>-reasonably consistent voice and tone</td>
<td>-complex ideas, showing you have thought critically about the text</td>
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<tr>
<td></td>
<td></td>
<td>-paragraphs address one subject clearly and intelligently</td>
<td></td>
<td></td>
<td>-few errors in structure or usage</td>
<td></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>-some</td>
<td>-transitions</td>
<td>-thesis is acceptable</td>
<td>-details are</td>
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<td>-fluent, fully developed</td>
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<td>-solid</td>
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- Thoughtful, analytical, and critical reflections on the text.
- Clear, logical, and well-organized structure.
- Strong thesis statement that guides the discussion.
- Supportive details that are relevant and adequate.
- Effective use of vocabulary and sentence patterns.
- Consistent voice and tone throughout the text.
<table>
<thead>
<tr>
<th>Range</th>
<th>Mechanical errors that do not interfere with communication - limited text, but mechanically correct</th>
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</thead>
<tbody>
<tr>
<td>C</td>
<td>-some mechanical errors that interfere with communication - errors are disproportionate to the length of complexity of the piece</td>
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<tr>
<td></td>
<td>-thesis is specific and focused</td>
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<td>-details lack elaboration -some details do not support the focus -lacks important details -quotes lack explanation or are not introduced</td>
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<td></td>
<td>-simplistic vocabulary -little sentence variety -barely recognizable voice and tone -errors in structure and usage</td>
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<td>D</td>
<td>-noticeable mechanical errors that interfere with communication - errors cause major problems for readers</td>
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<td></td>
<td>-unfocused thought patterns are difficult to follow -paragraphs are poorly structured</td>
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<td></td>
<td>-thesis is present, but vague and difficult to identify</td>
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<td>-details are merely listed -repetitious details -too few details -few examples, poorly used</td>
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<td></td>
<td>-no sentence variety -serious errors in structure and usage -lacks voice or tone -simplistic vocabulary with incorrect usage</td>
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<tr>
<td>F</td>
<td>-mechanical errors that seriously interfere with -so short or muddled that it lacks organization or focus</td>
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<td></td>
<td>-no thesis</td>
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<tr>
<td></td>
<td>-virtually no examples or quotations -irrelevant details</td>
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<td></td>
<td>-not developed -does not show thought or original</td>
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Suggestions for Questions to Contemplate While Preparing Your Two Papers

You don’t need to answer all of these questions in relation to your work of art. These questions are placed here as a starting point, to help give you ideas on how to approach your image. Here are some of the things that you will want to think about when writing your analysis:

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?