ARTS 4390.001
Fall, 2017
Dr. Carey Rote
MW 3:30-4:45 p.m., OCNR 133
Office Hours: MW, 9 a.m.-9:45 a.m.; MW 12:15-1:45 p.m.; F 9:15-9:45 a.m.
And by appointment
Office: Mod II Room 112
825-2241
carey.rote@tamucc.edu

TOPICS IN ART HISTORY:
BLOOD AND SACRIFICE IN PRE-COLUMBIAN ART

Course Description:

This course will examine works of art from the Pre-Columbian Cultures of the New World to examine the ideological ramifications of the performance of auto-sacrifice of humans and sacrifice of humans and animals. The course will provide an intellectual basis for the process of bloodletting and sacrifice and determine the changing knowledge of these practices in the research conducted during the past 60 years.

Required Texts:


Recommended Texts:

Taube, Karl. Aztec and Maya Myths. (Austin, Tx.: University of Texas Press, 1993).


Student Learning Outcomes:

The goals of the course are to make students aware of the function of blood and sacrifice history of art during the Pre-Columbian period in Mesoamerica. In addition, similar practices in North America and South America will also be mentioned.

The outcomes of the course will include the development of critical thinking skills through the examination of the numerous social and political forces that have impacted on the development of blood and sacrifice imagery in the art of the Pre-Columbian period in Mesoamerica.

1. Students will gain an understanding of the history of blood and sacrifice in the art of the Pre-Columbian period in Mesoamerica 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 gain a deeper understanding of select areas of the history of blood and sacrifice in the art from the Pre-Columbian period of Mesoamerica by writing a paper on one particular work of art or particular group of artifacts.

Grading:

Your grade will be based upon:

1. Class attendance and assignments (10 %)
2. Two exams (40%)
3. Final examination (20%)
4. One term paper (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 in class reaction papers. The reaction papers will consist of one to two page responses to movies shown in class and other assignments. In addition, some assignments may be made that relate to the text. These assignments are designed to assist you with your test performance so they should be completed by you.

In addition, I will be providing opportunities for extra credit assignments through out the semester, which will include movies, gallery talks and presentations outside of class. These opportunities will be optional, but they can provide a real boost to your grade if you are in a borderline situation.

2. & 3. This includes the two examinations held during the semester and the one examination held during the final examination period.

Examinations will consist of slide identifications with a discussion of the significance of the slides identified. You are expected to be able to broadly discuss different Pre-
Columbian cultures, art styles and issues relating to the study of Pre-Columbian art in the essays that you write in conjunction with the slide identifications. You will not need blue books for this particular class. Examinations consist of 10 identifications with short answer essays and one extra credit slide identification with short answer essay.

Slide reviews in power point format will be made available through download on the classroom desktop computer and via Blackboard. Whereas it is not required that you study these images, it is HIGHLY RECOMMENDED that you do so, as they will help narrow the focus to a representative number of the images covered in class. In addition, review of the images will help to reinforce the visual learning that needs to take place in this class in order to prepare you to be a practicing artist in the future.

Helpful hints for doing well on tests in this course: I 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. As students take notes, they are more engaged mentally in the class, participate more fully in class discussion, and are better prepared for the examinations. Reading the textbook before classes further bolsters your learning and is also highly recommended as reinforcement of in class learning. In addition, an attitude of interest will help you overall. Texting during class or looking at social media or email on your laptop during class detracts from your ability to absorb the information. If you are too tired to stay alert, grab a cup of coffee beforehand. Do not come to class and put your head on the desk. Active engagement in the classroom helps with your grade.

4. The papers of 1000-1500 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 Week 7. Term papers will be submitted via Blackboard. In addition, a student may also submit a hard copy of the paper, but they must submit a copy via Blackboard as well for a plagiarism check and word count.

Topics for the research papers will be selected under the close supervision of Dr. Rote. Students are expected to have a minimum of 4-6 sources for each of their research papers and are encouraged to have more. Dr. Rote will also be happy to assist you individually with your bibliographies.

Example of information needed on the topic forms:

The Stone of Tizoc, Aztec Culture
From Evans, Susan Toby. Ancient Mexico & Central America
**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**

Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the **professionalism** element of your final grade.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
• Three (3) late arrivals or early departures will result in the recording of one (1) full absence.
• Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.

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 slide images, rendering learning almost impossible. This lack of engagement will have a negative impact on your learning in this class.

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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information, please call 361-825-3466.

DISABILITY SERVICES
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

GRADE APPEALS PROCESS
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, 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 Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.
NOTE: A great deal of material is covered in this class. It is recommended that the students begin studying the first week 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.

Schedule:

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.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Why perform sacrifice and bloodletting? The intellectual basis for these practices.</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>The Olmec</td>
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<td>Week 3</td>
<td>Teotihuacan: Heart to the Jaguar</td>
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<td>Week 4</td>
<td>The Matrix of Myth: The Maya Book of the Popol Vuh</td>
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<td>Read The Popul Vuh (on reserve in the library)</td>
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<td>Week 5</td>
<td>Exam # 1</td>
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<td>Week 6</td>
<td>The Blood of Kings: The Function of Maya Bloodletting</td>
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<td>Read Chapters 1 and 2 of The Blood of Kings (on reserve in the library)</td>
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<tr>
<td>Week 7</td>
<td>Paper topic due.</td>
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<td>Week 8</td>
<td>The Vision Serpent: Reaching to the Past to Insure the Future</td>
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<td>Read Chapters 3 and 4 of The Blood of Kings (on reserve in the library)</td>
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<td>Week 9</td>
<td>The Shaman’s Path: Miracles and Meanings of the Sacred Maya Way</td>
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<td>Read excerpts from Freidel, David. Maya Cosmos: Three Thousand Years on the Shaman’s Path (on reserve in the library)</td>
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<tr>
<td>Week 10</td>
<td>The Aztec Pantheon: For Whom the Blood Must Be Spilled?</td>
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</tbody>
</table>
Read: Taube, Karl. *Aztec and Maya Myths* (on reserve in the library)

**Week 11**  
Exam # 2

**Week 12**  
Aztecs: Perennial Sacrifices

Read: Pohl, John. *The Aztec Pantheon and the Art of Empire* (on reserve in the library)

**Week 13**  
Southern Cult, Sun Dance and Potlatch: How Do North American Sacrifices and Auto-Sacrifices compare to the Mesoamerican systems?

**Week 14**  
Term papers due

**Week 15**  
Peruvian Sacrifices: How Do they compare to the practices in Mesoamerica?

**Week 16**  
There Will Be Blood: Life and Death in the Art of the New World

Last Day of Class  
Summary Remarks and Conclusions from the Semester’s Explorations

**Wednesday, Dec. 13**  
FINAL EXAMINATION 1:45 – 4:15 p.m.

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. A copy of this syllabus will also be placed on Blackboard.
Form to turn in first paper topic

Due:

Course: ARTS 4390

Name of Student:

Paper Topic:

___________Approved    ___________Not Approved

Comments on paper topics not approved:

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

Topic turned in after the deadline specified on the syllabus-10 points per day late will be deducted from the paper grade.

Paper turned in after the deadline specified on the syllabus-10 points per day late will be deducted from the paper grade.

Topic selection is a crucial component of a successful paper. The thesis statements must be well developed when turned in on the dates papers are due. If you want guidance in the development of your thesis topic, please make an appointment to visit with me. I will be happy to visit with you as often as necessary during the preparation of your paper. You may also visit the Writing Center on campus for assistance with your paper.

Biographical data in lieu of discussion of stylistic/iconographic concerns-failing grade (don’t think we have to worry about this problem in this class!).

Papers
Correct length (1000-1500 words) 10 points

Footnotes-MLA style
(or any style listed on the latest version of Microsoft Word) 5 points

Bibliography-minimum of 4-6 books and periodical references
(no websites accepted)—Bell Library online resources accepted 5 points

Thesis (main idea development) 20 points

Body (proof of thesis)/Quality of Presentation 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.
<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>
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<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>
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<tr>
<td>C</td>
<td>-some mechanical errors that do not interfere with communication</td>
<td>-transitions are present -organized, but with lapses in order or</td>
<td>-thesis is specific, focused, and purposeful</td>
<td>-details are adequate -details are generally relevant -many</td>
<td>-acceptable vocabulary -attempts sophisticated sentence structure</td>
<td>-moderately fluent -ideas are developed, but limited in depth</td>
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<tr>
<td>Range</td>
<td>-limited text, but mechanically correct</td>
<td>-focus is unclthe structure -clear intro and conclusion -paragraphs are clear</td>
<td>-voice and tone are somewhat inconsistent -some errors in structure and usage</td>
<td>-shows independent and analytical thought -ideas are clearly stated</td>
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<tr>
<td>C-</td>
<td>-some mechanical errors that interfere with communication -errors are disproportionate to the length of complexity of the piece</td>
<td>-thesis is specific and focused</td>
<td>-details lack elaboration -some details do not support the focus -lacks important details -quotes lack explanation or are not introduced</td>
<td>-thinly developed -some independent thought -repetitive or too general</td>
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<tr>
<td>D</td>
<td>-noticeable mechanical errors that interfere with communication -errors cause major problems for readers</td>
<td>-unfocused -thought patterns are difficult to follow -paragraphs are poorly structured</td>
<td>-details are merely listed -repetitious details -too few details -few examples, poorly used</td>
<td>-poorly developed -lacks clarity -very little independent thinking -plot summary</td>
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<td>F</td>
<td>mechanical errors that seriously interfere with</td>
<td>-so short or muddled that it lacks organization or focus</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>
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</table>
Suggestions for Questions to Contemplate While Preparing Your 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?

Form to turn in first paper topic
Due: Week 7

Course: ARTS 4390

Name of Student:

Paper Topic:

___________Approved   ___________Not Approved

Comments on paper topics not approved:

If not approved, please resubmit by Week 8.