# Writing Course Review Form (12/1/08)

## I. General Education Review - Writing Course

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>ART / NAS</th>
<th>Course # (i.e. ENEX 200)</th>
<th>Art/NAS 368</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Latin American Art</td>
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## II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Rafael Chacón</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td><a href="mailto:hrafael.chacon@umontana.edu">hrafael.chacon@umontana.edu</a></td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Julia Galloway</td>
<td></td>
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</table>

## III. Overview of the Course Purpose/Description:

Provides an introduction to the subject matter and explains course content and learning goals.

The course is an exploration of themes in the development of Latin America as articulated by and in the visual arts from the colonial period to the present. The thrust of the course content is on the syncretism of Indigenous, European, and African traditions in the Americas since 1492 and how major art movements across the hemisphere articulate ethnic, cultural, national and individual identities.

## IV. Learning Outcomes:

Explain how each of the following learning outcomes will be achieved.

<table>
<thead>
<tr>
<th>Student learning outcomes</th>
<th>50% of the course grades rests on a major research paper.</th>
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<tbody>
<tr>
<td>Use writing to learn and synthesize new concepts</td>
<td>The term paper is the product of individual research that is tested and vetted in small discussion groups (research teams) first and then expressed to the class as a whole in an oral presentation and/or performance.</td>
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<tr>
<td>Formulate and express opinions and ideas in writing</td>
<td>The term paper can vary in length according to the topic, but it is always tied to a group research topic, discussed in the small groups (research teams), and written for that group, then adapted to the larger audience of the class. Often, if the writing assignments are shared with the general public, as part of an art installation for example, the text is adapted for that audience.</td>
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<tr>
<td>Compose written documents that are appropriate for a given audience or purpose</td>
<td>Students receive oral and often written feedback in their small groups (research teams), from a graduate assistant and/or the faculty member; papers are always revised for the final grade.</td>
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<tr>
<td>Revise written work based on constructive feedback</td>
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<tr>
<td>Find, evaluate, and use information effectively (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>The research paper is the major writing assignment in this class and it is intended to introduce the student to substantive research and writing using all the tools available to them at the UM, specifically in the Mansfield Library. Students search for sources individually, share them with peers, evaluate them, and employ them in their writing.</td>
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<tr>
<td>Begin to use discipline-specific writing conventions</td>
<td>As stated explicitly in the art history and criticism area COMPETENCIES OR STUDENT-LEARNING GOALS: “The following represent the course objectives of the art history and criticism curriculum. Visual Literacy and Language: to develop knowledge of visual language and the terminology needed for the analysis and discussion of works of art.”</td>
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<tr>
<td>Demonstrate appropriate English language usage</td>
<td>Yes.</td>
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**V. Writing Course Requirements Check list**

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>☐ Yes ☐ No</td>
<td>Enrollment is currently capped at 30. The course benefits from graduate student assistance in small discussion groups (research teams) and in grading to make up for the larger number of students.</td>
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<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>☐ Yes ☐ No</td>
<td></td>
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<tr>
<td>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>☐ Yes ☐ No</td>
<td></td>
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<tr>
<td>Are detailed requirements for all written assignments included in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>☐ Yes ☐ No</td>
<td></td>
</tr>
<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Yes, this is explicitly discussed in the course.</td>
<td></td>
</tr>
<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>☐ Yes ☐ No</td>
<td></td>
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</table>

**VI. Writing Assignments:** Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.
Formal Graded Assignments

Research Paper is worth 50%; although the length of the final paper can vary, students submit a total between 16-25 pages for the final grade.

Informal Ungraded Assignments

N/A

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Paste syllabus here.

ART 368H.01

Latin American Art (NAS 368H.01), 3 credits, pre-requisites: Art 150H or 151H or consent of instructor

Fall 2007

PROFESSOR INFORMATION: Professor H. Rafael Chacón. Office Hours: Tues. 9-11 AM and Wed. 2-4 PM (Room 202, x.2735, hrafael.chacon@umontana.edu). Messages may also be left in my box in the Art Department Office (FA 305)

CLASS MEETINGS: 2:10-3:30 PM, Tues. and Thurs., Fine Arts, Room 302

COURSE DESCRIPTION: This course is an exploration of the development of Latin American art from 1492 to the present.

COURSE OBJECTIVES AND FORMAT: I teach this course in a lecture format, but I encourage open, frank, and fair discussion in the classroom. The syllabus below is arranged thematically and on a weekly basis. Discussions and debates often develop lives of their own and sometimes unfinished work spills over into the next session.

COMPETENCIES OR STUDENT-LEARNING GOALS IN ART HISTORY:
The following represent the course objectives of the art history and criticism curriculum:

- **Art History**: to gain a comprehensive and global view of the development of history and culture; to understand that art is a manifestation of intellectual history; and to study the various methodologies used to gain that knowledge.
- **Visual Literacy and Language**: to develop knowledge of visual language and the terminology needed for the analysis and discussion of works of art.
- **Technical Skills**: to learn the range of materials and technical applications employed by artists over time.
- **Critical Thinking**: to gain knowledge of and competence in critically analyzing visual images, past and present, and express their relevance to society through informed discourse, both verbal and written.

REQUIREMENTS AND GRADING POLICIES:
Good performance in this class and in art history in general rests on the ability to grasp hundreds of images representing the creative output of a particular people during a specific period of time and to analyze texts that illuminate their creative process. You will be expected to engage the ideas
that motivated and/or shaped their artistic endeavors, to stay abreast of the readings, to share your thoughts and ideas with the class, and participate fully in all class activities.

Texts and Readings: There will be two textbooks: John Charles Chasteen’s *Born in Blood and Fire* and Edward Lucie-Smith's *Latin American Art of the Twentieth Century* for the second half of the course. Copies of both, plus additional readings, will be available on two-hour reserve at the Mansfield Library. Optional readings are denoted by an asterisk in the syllabus below. I shall always let you know where we are on the syllabus, but stay abreast of the readings because you will be called upon in class and the texts will inevitably show up in quizzes. Good class participation depends on your ability to prepare in advance of the discussions.

Participation: 30 % of your grade is determined by attendance and participation in class discussion. I expect at least 85 % attendance and occasional participation to earn a "C" and 95-100 % participation with consistent and thoughtful contribution to class discussion for an "A". Participation may count for more of the final grade if it has been exceptionally good or less if exceedingly poor. Improvement over the course of the quarter will be registered in the final grade.

Quizzes: There will be two quizzes during the semester covering class discussions and readings. The quizzes are worth 20 % of your grade.

Midsemester Papers and Project: This class takes an active role in Missoula’s Festival of the Dead in early November and you are expected to participate fully in the events. In the weeks prior to the holiday, you will work in small groups or research teams (4-6 people) in researching a topic related to the Day of the Dead. Although, you will research independently at the outset, teams will share and discuss information, bibliography, read each others papers before presentations to the full class. The paper from each individual and a presentation to the class on the results of the research will be required from each team by midsemester. Papers will be revised and resubmitted for the final grade. Please be advised that I DO NOT ACCEPT LATE PAPERS. The paper and project combined are worth 50 % of your grade.

Grades:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Points</th>
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<tbody>
<tr>
<td>Participation</td>
<td>30 %</td>
<td>300</td>
</tr>
<tr>
<td>Quizzes (2)</td>
<td>20 %</td>
<td>200 pts.</td>
</tr>
<tr>
<td>Midsemester Paper &amp; Project</td>
<td>50 %</td>
<td>500 pts.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
<td><strong>1000 pts.</strong></td>
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Access/Special Needs/Disabilities:
If you have any access concerns, special needs, and/or learning disabilities, medical conditions, and/or physical impairments that may impede the successful completion of this course, please contact the office of Disability Services for Students (DSS) at x. 2243(Lommasson Center 154) and speak with me as soon as possible.

Academic Misconduct and the Student Conduct Code: All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

This syllabus is available only electronically and on Blackboard. It is subject to change, so please check Blackboard regularly for announcements and assignments.

**Syllabus**

**Week 1 Aug. 28 & 31**

1492: Demise of the Ancient World, Spanish Exploration and Conquest
Readings:
Chasteen, 15-34, 44-57.
*"The Encounter of Europeans and Americans" readings from The Broken Spears: Aztec Accounts of the Conquest of Mexico, ed. Miguel León-Portilla and Bernal Díaz del Castillo, The Discovery and Conquest of Mexico, 1517-1521
*Bartolomé de las Casas, A Short Account of the History of the Indies (1542)

Week 2  Sept. 4 & 6  
Architecture and Urbanism in the Spanish Colonies
Chasteen, 58-78, 82-89.

Week 3  Sept. 11 & 13  
La Leyenda Negra
*Kirsner, "North American Views of Spain" Columbus 92, 44-46.
*Montaigne, Michel de, "On Cannibals," Essays (1580), 207-17

Week 4  Sept. 18 & 20  
Tuesday, September 18, NO CLASS, BFA Portfolio  
Thursday, September 20, Quiz #1

Week 5  Sept. 25 & 27  
The "Other" Arts: Indigenous and Polk Traditions
Carmichael, Elizabeth and Chloe Sayer, The Skeleton at the Feast: The Day of the Dead in Mexico, 14-24.
Thursday, September 27, PAPER AND PROJECT will be assigned.
The Baroque in America: Colonial Mexico
Hecht, Johanna, "The Emergence of a National Style," from Mexico: Splendors of Thirty Centuries, 315-323.
*Leonard, Baroque Times in Old Mexico, 1-52.
*Sor Juana Inés de la Cruz, Loa for the Auto Sacramental "The Divine Narcissus" (ca. 1670)

Week 6  Oct. 2 & 4  
Goddesses, Virgins, and Nuns: Female Piety
*Valdés, Nelson P. and Nan Elsasser, "La Cachita y el Che: Patron Saints of Revolutionary Cuba," Columbus 92, 30-34.
*Leonard, Baroque Times in Old Mexico, 172-92

Week 7  Oct. 9 & 11  MIDSEMESTER  
Tuesday, October 9, NO CLASS  
Thursday, October 11  
Africa in Latin America
Chasteen, 39-44, 118.
*Bettleheim, Judith, John Nunley and Barbara Bridges, Caribbean Festival Arts, 31-37.

Week 8  Oct. 16 & 18
The Baroque in the Andes
*Kelemen, Pal, Peruvian Colonial Painting, 1-12.

Week 9  Oct. 23 & 25
Revolution, Nationalism, and Academism
Chasteen, 90-130, 134-147.
*Burke, "The Academy, Neoclassicism, and Independence," from
Mexico: Splendors of Thirty Centuries, 487-95.
*Bolívar, Simón, "The Cartagena Manifesto" (1812) and "The Jamaica Letter" (1815)
*Martí, José, "Our America."
*Dario, Rubén, "To Columbus" and "To Roosevelt" (1892).

Week 10  Oct. 30 & Nov. 1
NO FORMAL CLASS MEETINGS THIS WEEK—work on projects.
Friday, November 2, FESTIVAL OF THE DEAD

Week 11  Nov. 6 & 8
Modernism: Nativism, Indigenismo, the Mexican Revolution, and Muralism
Readings from Edward Lucie-Smith, Introduction, Chapters 1-3.
Tuesday, November 6, Research papers due at the start of class. NO LATE PAPERS WILL BE ACCEPTED.

Week 12  Nov. 13 & 15
Surrealism, Magic Realism, and Fantasy
Lucie-Smith, Chapter 6.
*Breton, André, "Memory of Mexico" (1938), reprinted in Review: Latin American Literature and Arts (Fall 1995), 9-16.

Week 13  Nov. 20
The Avant Garde Cuba
Lucie-Smith, Chapters 4 & 5.
*Blanc, Giulio V., "Cuban Modernism: the Search for a National Ethos" from Wifredo Lam and his Contemporaries, 52-69.
Tuesday, November 20, Revised Papers are due in class. NO LATE PAPERS WILL BE ACCEPTED.
Thursday, November 22, Thanksgiving, NO CLASS.

Week 14  Nov. 27 & 29
Modernism in S. America: Brazil
Lucie-Smith, Chapter 8.

Week 15  Dec. 4 & 6
Contemporary Issues in Latin American Art in the U.S.
Chasteen, 310-329.
Lucie-Smith, Chapters 7, 9, 10, 11, & 12.
*León-Portilla, Miguel, "The Encounter of Cultures" from The Ancient Americas: Art from Sacred Landscapes, 15-21.
Thursday, December 6, Quiz #2.

Finals Week, Monday, December 10, 3:20-5:20 PM