### I. ASCRC General Education Form

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<tr>
<th>Group</th>
<th>Group IX: American and European Perspectives</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>Department of Art</td>
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<tr>
<td>Course #</td>
<td>ART 368</td>
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<tr>
<td>Course Title</td>
<td>Latin American Art</td>
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<tr>
<td>Prerequisite</td>
<td>ART 150 or ART 151, or consent of instructor</td>
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<tr>
<td>Credits</td>
<td>3</td>
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### II. Endorsement/Approvals

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

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<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<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>
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<tr>
<td>Program Chair</td>
<td>Dr. Rafael Chacón</td>
<td></td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
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### III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

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

### IV. Criteria:

Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

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<tr>
<td>1. ART 368 analyzes the development of Latin American art since 1492.</td>
<td>5. Students learn the vocabulary associated with art history and the analysis of artwork.</td>
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<td>2. Students learn to understand the influences the European culture had on Latin America, as well as, what elements of Latin culture remained uninfluenced and why.</td>
<td>6. Students identify pivotal works by period, date, artist, title, medium, or possibly function.</td>
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<td>4. Students analyze a work of art in terms of its relationship to its historical, technological, or cultural period.</td>
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### V. Student Learning Goals:

Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
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.

**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](http://teaching.berkeley.edu/bgd/syllabus.html)

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*
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.

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 teams (4-6 people) in researching a topic related to the Day of the Dead. A 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: Participation 30 % 300 points
Quizzes (2) 20 % 200 pts.
Midsemester Paper & Project 50 % 500 pts.

Total 100% 1000 pts.
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.

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

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 Folk 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."
Darío, 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