

ARTH 4383 - Art History Seminar - Fall 2017

Seminar Paper Requirements

Although students enrolled in 4383 must attend all meetings and complete all assignments for ARTH 3355, the primary focus of the art history seminar is a research project and paper of circa 3,500-4,000 words (approx. fifteen double-spaced pages of text). The goal of the seminar is to practice several different skill sets in art history, including conducting art historical research, creating bibliographies, giving an oral presentation, and crafting a project from a single methodology. The project will be completed in different stages, as discussed below. Components will include an annotated bibliography, an outline, a first draft, a fifteen-minute research presentation in class, and a final paper. Students will submit drafts of each section for feedback from the professor; revised sections will be combined and submitted into the completed research paper at the end of the semester. All submissions must be in the form of a hard copy.

Communication with your instructor is a critical component of the research and writing process. Each student will meet with the instructor approximately every two weeks to discuss their progress or to review the instructor's suggestions for improvement of each section.

Key Due Dates:

Monday, September 11th: seminar paper topic due

Friday, October 6th: annotated bibliography due

Friday, Friday, October 20th: outline of seminar paper due

Friday, November 17th: first draft of paper due

Friday, December 1st: 15- minute presentation in class

Monday, December 4th: final paper due

Seminar Paper Topic

You have a lot of freedom in the topic of your investigation, but choose wisely. You will want to choose a topic about which you can form an argument or thesis (not a fact, but something that can be argued another way as well). Your research will then focus on supporting your thesis. Your paper will use images to illustrate your ideas. You will want to choose an angle of interpretation and a methodology for your research; these include investigations of style, formal elements, social history, cultural history, artist's biography and / or psychology, iconography, or even a theoretical basis.

Conducting Research

You will need to devise some keyword searches to find the sources for your project. WorldCat is a good place to search for books about your topic. Some of the most useful article databases include JSTOR, Art Source, Grove Encyclopedia of Art, and the Bibliography of the History of Art (BHA), which is available for free at http://library.getty.edu:7108/vwebv/searchBasic?sk=en_US_getty.

One of your challenges will be to find quality reputable scholarship. Wikipedia is not peer-reviewed and is thus not reputable, but some entries have bibliographies at the end and those may be useful. Major peer-reviewed research journals for art history include *The Art Bulletin*, *Art Journal*, *Leonardo*, *The Burlington Magazine*, *Art News*, *ArtForum*, *American Art*, *Winterthur Portfolio*, *Art International*, *Studio International*, *October*, *Grey Room*, *Flash Art*, and *Art History* (published in the UK). These are good places to search for scholarly articles in English, but there are many other good journals as well. Sacramento State University Library's guide to research in Latin American and Latino art history is also a great resource:

<http://csus.libguides.com/content.php?pid=141756&sid=1210489>

You should be able to use Interlibrary Loan (ILL) for books and articles that we do not have at UTEP's library and that are not available from its databases. Note that it takes a couple of weeks to receive items from ILL.

Annotated Bibliography

In the course of doing your research, you should create a Chicago style bibliography (a list of books, articles, etc.) with annotations, which are evaluations of each of those sources. Your annotations should include both the author's focus or argument and an analysis of what is useful to your project. Each annotation should be a minimum of five sentences. Each entry of your annotated bibliography should include a Chicago style bibliographic entry followed by its annotation. Your bibliography should include ten to fifteen sources, which include books, museum catalogs, scholarly articles, newspaper articles, and web sources. You should discuss the distribution of sources necessary for your project with the instructor at your first meeting.

An annotation is a (minimum five-sentence) description of the source and / or what information from it may be useful to your project. I can provide examples. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the *Chicago Manual of Style*. For basic information about creating footnotes and bibliography, see the following page on the UTEP library website:

<http://libguides.utep.edu/content.php?pid=86727&sid=645225>

Outline

This is where you will create a map of the paper you will write. Make this as detailed as possible with roman numerals for each section (including introduction and conclusion). You should include your thesis statement and works of art that you want to discuss as well (artist last name, *title*, date).

First Draft

The more polished you make this, the better your edits from Ms. Perry will be. There might be slight deviations from your outline; in this case, adjust your outline as well. You can add in questions for me inside [brackets]. It's also good to highlight these in another color. You should include images in your rough draft. Label your images Figure 1, Figure 2, and so forth, in both your text and on the images. The images do not have to be in color. They should go in order at the end of your paper. It is best practice to create an image list with the artist's full name, title, date, dimensions, medium, and owning institution of each work.

Your paper should include Chicago style footnotes citing the research you reference. This is the standard citation style for the humanities; we generally do not use parenthetical citations. Scholars use footnotes so that readers know exactly where they got their information and where to go for more information. Every single quotation taken directly from a source needs its own footnote and you should make sure to introduce every quote in your paper (ex. According to John Doe, "The sky is blue." <insert Chicago style footnote of where Doe wrote this>).

Your introduction should indicate the issues at hand with your topic and should explicitly state your thesis. Your conclusion should tie together the different sections of your paper and address lines of inquiry that you would make for future research.

Research Presentation

At the end of the course, each student will make a fifteen-minute oral presentation on their research project and findings. The presentations should have a script to keep you on track and be accompanied by a Powerpoint (or Keynote or Prezi) presentation with visual aids. A fifteen-minute presentation will be about seven double-spaced pages of script. A good guideline for the Powerpoint presentation is to show a slide for a minute or more each, so you probably don't want more than fifteen slides total. Make sure to practice your presentation out loud, time it with your images, and speak slowly! Public speaking is, of course, a major fear for many of us. FEAR NOT. You will be the expert on your topic. Not only will you shine, but you will do it with style and sophistication.

Final Paper

After receiving feedback from Ms. Perry on your draft, you should work on editing your paper toward the final version. The seminar paper will be approximately 3,500-4,000 words (about fifteen pages of text), exclusive of footnotes, bibliography, etc. The UTEP Writing Center (at the library) can help finesse your grammar, style, and syntax.

What to Compile for Your Seminar Paper Project

Your final submission should include the following in this order:

- . 1) Your final seminar paper with Chicago style footnotes, image list, images labeled Figure 1 and so forth, and bibliography
- . 2) Your outline
- . 3) Your annotated bibliography

Every part of your project should be typed, double-spaced, have one-inch margins, have page numbers, and use Times New Roman 12-point font. Your paper itself should have a title page with your paper title, your name, the course name, and the date; you do not need to repeat this information again in the paper. Each annotation for your bibliography should begin with a Chicago style citation of the source, but the annotations themselves may be single-spaced.

To Do Before Submitting Your Paper:

- Make sure that you have covered all required parts of the paper and that you stay within the word count range.
- Make sure that your combined final document includes all required parts. You will not receive credit for parts that are not submitted, even though you wrote drafts of them earlier in the semester.
- **PROOFREAD** your paper. Check for spelling and grammatical errors and do not rely only on your spellchecking function. For most art historians, it is easiest to mark up a paper draft rather than edit on a computer screen.
- Read your paper *out loud* at least once after you have written it to make sure that the sentences make sense and seem to flow.
- Check the format of your Chicago style footnotes and bibliography entries.

- Cut out flowery or hyperbolic language (e.g. “amazing,” “beautiful,” “genius,” “masterpiece,” etc.), which detracts from a sophisticated argument.
- Titles of works of art should go in *italics*.
- Paragraphs should be half a page to two-thirds of a page.
- Numbers under 100 are written out fully (ex. ninety-seven); over 100, they are written numerically (ex. 1,000).
- Make sure your formatting is correct.
- Make sure your images show up in the PDF.
- Check for plagiarism in citing all research materials in your paper. Any paper that plagiarizes material will receive a zero and an automatic F in the course. Writers have to reference or cite any idea that is not their own. This is what goes in footnotes. To plagiarize means to take someone else’s ideas or words and not give them credit. This includes not only cutting and pasting something from the internet, but also taking an idea and putting it in your own words without saying where you got the information. It’s not enough just to say who wrote something; you have to give the source information in footnotes. When in doubt, use a footnote. It’s always better to cover your bases. Be diligent about this. Ask questions if you are unsure what constitutes plagiarism. See the UTEP policy on academic integrity and scholastic dishonesty: <http://sa.utep.edu/osccr/academic-integrity/>

GRADING RUBRIC (300 points total)*

Research Presentation	50 points total
Powerpoint or visual aid	20 points
Presentation Style	10 points
Clarity of ideas	20 points

Annotated Bibliography	50 points total
Chicago style entries	25 points
Annotations	25 points

Outline	25 points total
Clarity	15 points
Organization	10 points

Seminar Paper	175 points total
Introduction	10 points
Strength of thesis	5 points
Body of paper	50 points
Conclusion	10 points
Chicago style citations	30 points
Image list	20 points
Images	15 points
Grammar/spelling	25 points
Formatting	10 points

270-300 points = A

240-269 points = B

210-239 points = C

- Rubric and syllabus for the Senior Seminar devised by Dr. Melissa Warak and adopted for use by UTEP art history faculty spring semester, 2015.

ARTH 3355
SPANISH COLONIAL ART OF THE AMERICAS
Fall 2017

Course Information

Course prefix and number - ARTH 3355 (CRN 18636)
Course meeting location – Fox Fine Arts Room A458
Course meeting times – MWF 9:30-10:20

Instructor Information

Instructor's name – Anne Perry
Instructor's office # - Fox Fine Arts Room A354
Instructor's office hours – Mondays and Wednesdays 11:30 – 1:00
Instructor's phone # - 747-8744 **Email: aperry@utep.edu**

Instructor Introduction

Professor Perry has a long-standing passion for the visual arts. She studied art history at the University of New Mexico, where she received her M. A. in Pre-Columbian art. She has taught a variety of art history courses at the University of Nebraska-Lincoln and here at UTEP. She and her family have lived in El Paso for many years.

Course Description

This course is an introduction to the rich and varied history of Spanish Colonial art and architecture of Mexico and its hinterland---the US Southwest. Major monuments and art objects in a variety of media will be studied in terms of style, iconography and original cultural context. This class is geared to students at the Junior-Senior level from all academic disciplines with an interest in the artistic heritage of Latin America. Students need not have had any prior experience in art to succeed in this class; however, because some of the material presented in class is not duplicated in textbooks, regular attendance at lectures, note taking and participation in class discussions are fundamental to an understanding of the material presented in this course.

Course Format: In Class and Online

Course material is presented in a lecture format, utilizing visual material in the form of digitized images. Discussion of and an exchange of ideas about the material presented is enthusiastically encouraged. This is a technology- enhanced course: students will utilize the online environment, Blackboard, to access readings and essay assignments, to review works for exams, and to view announcements and other communications from the instructor.

Course Prerequisite Information

Students with Junior or Senior status and above may enroll in this course. Graduate students will be required to complete additional work in order to receive graduate credit for this course.

Course Outcomes

Students who successfully complete this course will have:

- a basic knowledge of major monuments of Spanish Colonial art in Mexico and the US Southwest in a variety of media, including architecture.
- basic competency in the fields of stylistic and iconographic analysis of works of art, which they may apply to further classroom or viewing experiences.
- the opportunity to improve written expression and critical thinking skills, leading to increased competency and confidence in the articulation of ideas.
- a deeper understanding of the methods of making and issues surrounding the creation of works of art.

Course Requirements

Required Texts and Materials

1) Weekly readings are assigned from the following texts:

Donna Pierce et. al., *Painting a New World: Mexican Art and Life 1521-1821*
James Early, *Presidio, Mission and Pueblo: Spanish Architecture and Urbanism in the United States*

2) Various readings in PDF format are available in Blackboard (Content)

3) Images required for exams are available in Blackboard (Content)

4) Material presented in lectures is often not available in the assigned textbooks.

Students are therefore required to bring either a notebook or recording device to class.

Exams

There will be three exams in this course, which will constitute 75% of your overall grade. These exams will not be cumulative, but will only cover material from each section. Exams may consist of the following: slide identifications, slide comparisons, discussions and an essay. Tentative dates for the first two exams are indicated in the following calendar. Be advised that these dates can change. The final exam will be given in our regular classroom on Wednesday, December 13th from 10:00 am to 12:45 pm. Specific images that you are required to know for these exams are available in the BLACKBOARD Content section.

Paper

25% of your course grade consists of an 8-10 page research paper on a US Southwest mission church of your choosing. Your discussion will include a brief description of the church and its original context (the mission complex) and a comparison of your church with Mexican and other US southwestern mission churches. Your paper is due in class on Wednesday, December 6th. See page 9 for specific details of the assignment.

Grading Standards and Criteria

Evaluation of student performance for this course is done in the following manner:

All grades are calculated using percentages and converted into letter grades according to the following scale:

- 90% & above = A - excellent work
- 80% & below 90% = B - above average work
- 70% & below 80% = C - average work
- 60% & below 70% = D - below average work
- Below 60% = F - unsatisfactory work, failing

Computer Access to Blackboard

All of the images you are required to know for exams will be delivered via BLACKBOARD, which you access by following the steps outlined below:

Go to UTEP portal at <https://my.utep.edu>. and log in. Once you are in the **My.Utep** space, you can find the link to BLACKBOARD near the top of the webpage. Your courses appear on the BLACKBOARD homepage. Click on **Spanish Colonial Art AH 3355-001** to enter our course. Click on Content in the menu on the left. The images you must know for each exam are grouped according to century and medium. View a list of computer labs on campus at <http://admin.utep.edu/default.aspx?tabid=58049>.

DISABILITIES STATEMENT

Disabilities: I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Center for Accommodations and Support Services in the East Union Bldg., Room 106, within the first two weeks of classes. The Center for Accommodations and Support Services can also be reached by:

Web: <http://sa.utep.edu/cass/>

Phone: (915) 747-5148 voice or TTY

Fax: (915) 747-8712

E-Mail: cass@utep.edu

Course Policies

Attendance Policy:

The College of Liberal Arts policy on attendance is very clear “The student is expected to attend all classes and laboratory sessions.” It is the responsibility of the student to inform each instructor of extended absences. When in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.”

Because attendance at lectures is crucial to your success in this course:

- Attendance will be taken at each class meeting.
- More than 3 absences will result in the student’s final average being lowered by 5 points.
- More than 7 absences may result in the student being dropped from the class with either a “W” or an “F”
- Information missed during an absence is the sole responsibility of the student. Borrow notes from a classmate if you miss a lecture.

Classroom Etiquette:

- Cell phone use is not permitted during lectures.
- Food and beverages are allowed in this classroom, provided that each student takes responsibility for keeping their area clean.
- Chronic tardiness is disruptive and rude. Please inform your instructor if you find yourself in a situation that is going to result in your frequent late arrival to class.

Exam Etiquette:

- Be in your seat and ready to begin on time. **Latecomers may not have access to the images they have missed.**
- Please make sure that your phone is turned off.
- Take home essays are due on exam day, unless specified otherwise.
- Take home essays are to be written in the student’s own words. Original wording and ideas taken from sources other than lectures must be cited. Using someone’s idea or original wording and passing it off as your own is plagiarism. Plagiarism is not tolerated in this course. **Students who plagiarize any portion of an essay will be referred to the Office of Student Conduct and Conflict Resolution for disciplinary action.**

PLAGIARISM/ACADEMIC DISHONESTY STATEMENT

Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

Policy for Make-up Exams:

Make-up exams are only offered by arrangement and approval of the instructor. In order to merit a makeup exam the student must meet one of the following criteria:

- Student is absent due to their serious illness. The makeup request must include a doctor's note. Routine doctor and dentist visits will not be considered as valid excuses for missing an exam.
- Student is absent due to a family crisis, such as a death in the immediate family. Documentation must be provided.

Absences due to work related and child-care issues do not entitle the student to a makeup exam. Makeups are given during the instructor's office hours. **As per official UTEP policy, no makeups will be given for the final exam. NO EXCEPTIONS.**

Policy for Extra Credit:

I do not offer extra credit for this course.

Incompletes, Withdrawals, Pass/Fail Policies

Incompletes or *I* grades will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All *I* grades are at the discretion of the instructor and the approval of the Department chair.

Students hold the full responsibility for withdrawing from this course if that procedure is elected. Withdrawals must be completed on or before the final date to drop a course with a *W*. Students missing this deadline will be issued a grade for their performance in the course.

ARTH 3355 is a grade-based course and is not available for audit or pass/fail options.

COURSE CALENDAR

WEEK ONE (8/28-9/1)

(M) FIRST DAY OF CLASSES

Introduction and Syllabus Review

Read Pierce et. al., pp. 25-33

(W) Mexico-Tenochtitlán: City of Moctezuma and Cortés

Read Donahue-Wallace, "Colonial Cities," available in Blackboard (PDF format may be printed)

(F) Colonial Mexican Cities: A Standard Plan

Begin Early, "Friars and Indians: The Architecture of Evangelism," available in Blackboard (PDF format may be printed)

WEEK TWO (9/4-9/8) Continue to read "Friars and Indians....."

(M) LABOR DAY – NO CLASSES

(W) Colonial Mexican Cities: Plateresque style

(F) The 16th-Century Mendicant Complex: Introduction

WEEK THREE (9/11-9/15) Continue to read "Friars and Indians....."

(M) The Atrio: Posa and Atrio Cross

(W) The Atrio: Posa and Atrio Cross continued

Census Day – Last Day to Drop without a "W"

(F) The Atrio: The Open Chapel

WEEK FOUR (9/18-9/22)

(M) Open Chapel continued; The Fortress Church (San Gabriel, Cholula)

(W) Exterior Decoration: Plateresque San Miguel and San Agustín

(F) Basilica of Cuilapán; Purista Santiago Tecali; Tequitqui at Tepoztlán

WEEK FIVE (9/25-9/29)

(M) Interior Decoration of the Church: Ceilings and Altarpieces

The Convento (claustro)

Read Edgerton, "Christian Murals by Indian Artists," available in Blackboard

(W) Fresco Decoration of the Missions: Acolman, Ixmiquilpan, Actopán

(F) Frescoes continued: Huejotzingo, Epazoyucán, Malinalco

Read Pierce et. al., pp. 95-117

WEEK SIX (10/2-10/6)

(M) Frescoes continued

Featherwork of the Mission Schools

(W) Painted Manuscripts of the Early Colonial Period

(F) EXAM 1 ESSAY DUE IN CLASS

Manuscripts continued

Read Pierce et. al., pp. 17-23; 47-63; 118-122

WEEK SEVEN (10/9-10/13)

(M) Panel Painting: 16th-Century European Style

(W) 16th-Century Panel Painting continued

(F) EXAM 1: The Sixteenth Century in Mexico

Read Pierce et. al., pp. 17-23; 33-45; 61-68; 126-170

WEEK EIGHT (10/16-10/20)

(M) Baroque painting of the 17th Century

(W) Baroque painting continued

Read Pierce et. al., pp. 17-23; 179-186

(F) High Baroque painting

Review Pierce et. al., pp. 33-45

WEEK NINE (10/23-10/27)

(M) Baroque Architecture of the 17th and 18th Centuries

(W) Baroque Architecture continued

Read Early, "Baroque Religious Architecture II," available in Blackboard

(F) High Baroque Architecture and Sculpture of the 18th Century: Estípite

Read Pierce et. al., pp. 79-91

WEEK TEN (10/30-11/3)

(M) Sacred and Secular in the 18th Century: A Mexican Virgin

Read Pierce et. al., pp. 194-199; 210-211; 244-245

(W) Sacred and Secular in the 18th Century: Paintings of Las Castas

Read Pierce et. al., pp. 206-209; 222-229; 238-243; 256-259; 267-8

(F) 18th-Century Portraiture and Secular Subjects

Course Drop Deadline – Last day to drop with a "W"

WEEK ELEVEN (11/6-11/10)

(M) El Real Academia de San Carlos & the Neo-Classical Style

(W) Introduction: The Missions of the US Southwest

(F) EXAM 2: 17th – 18th Centuries in Mexico

Read Early, *Presidio, Mission and Pueblo*, pp. 1-10, pp. 64-72

Read Edgerton, "Religious Architecture in the Most Remote Provinces," available in Blackboard

WEEK TWELVE (11/13-11/17)

(M) New Mexico Mission Churches of the 17th Century: The Salinas Group

(W) Salinas Group continued

Read Early, pp. 72-77

(F) Adobe Missions of New Mexico: Acoma, Laguna, Isleta

Read Early, pp. 92-95

WEEK THIRTEEN (11/20-11/24)

(M) Adobe Missions of New Mexico: The High Road to Taos
Read Early, pp. 96-121

(W) Texas Missions: Concepción and San José y San Miguel de Aguayo
Read Early, pp. 154-175

(R/23 & F/24) NO CLASSES – THANKSGIVING HOLIDAY

WEEK FOURTEEN (11/27-12/1)

(M) California Missions: San Diego de Alcalá; San Luis Rey; San Carlos Borromeo
Read Early, pp. 186-208

(W) San Juan Capistrano; Mission Santa Barbara; San Juan Bautista
Read Early, pp. 137-153

(F) Arizona Missions of the Sonoran Desert: San Xavier del Bac

WEEK FIFTEEN (12/4-12/8)

(M) San Xavier del Bac continued

(W) PAPER DUE IN CLASS

Colonial Santos/Santero Paintings and Sculpture in New Mexico

(F/8) NO CLASSES – DEAD DAY

FINAL EXAM

Wednesday, December 13

10:00 am – 12:45 pm in our regular classroom

PAPER ASSIGNMENT

Write an 8-10 page paper on a Colonial mission church of your choosing in the US Southwest (choose from the list of missions posted on Blackboard). You will first briefly describe the general setting of the church (layout and composition of the mission complex). Then you must discuss the specific characteristics of the mission church proper, including its construction, exterior architectural style and decoration, as well as interior decoration. Consider the relationship of your chosen mission church to churches of Mexico. How is your chosen example similar to 16th-century Mexican mission churches studied in class? How is it different? Consider the stylistic influences apparent in the construction and decoration. Does it, for example, reflect Baroque or Neoclassical styles rather than 16th-century church styles? Equally important to your discussion is your church's reflection of the cultural and stylistic trends at mission complexes in the US Southwest, as summarized in lectures and in your text. Consider construction, types and significance of exterior and interior decoration, as well as any features that are specifically southwestern in nature.

This is a research paper, but your discussion must reflect YOUR observations and thoughts about the subject. I want to hear your voice as I read your text. Make sure that you cite each and every source of original thought or wording that is not your own, but do not include lengthy quotations in the body of your text. A paper that is wholly or in part copied from any text is unacceptable, and will be returned to you without a grade. Include footnotes and a proper bibliography of works consulted. If you choose to include illustrations for comparative purposes, place them at the end of the paper, not in the text. Illustrations will not count toward the required page length of your paper. Your typed, proofread and grammatically correct paper is due in class on Wednesday, December 6th. Late papers will be subject to grade penalties.

Please format your paper as follows:

- 12 pt. font
- 1 1/2 or double-spaced
- 1" margins on top, bottom and sides
- Indent 5 spaces at the beginning of each paragraph; do not set off paragraphs with empty spaces between them.
- Include a title page with your name, class, and title of your essay.
- Use Chicago Style notes and bibliography. For information about Chicago Style footnotes and bibliography, consult:
http://www.chicagomanualofstyle.org/tools_citationguide.html