

**I. CATALOG DESCRIPTION:**

- A. Department Information:  
Division: Humanities and Social Science  
Department: Art  
Course ID: ART 108  
Course Title: Mexican Art History  
Units: 3  
Lecture: 3 Hours  
Prerequisite: None
- B. Catalog and Schedule Description:  
Survey of Mexican art from Precolumbian times through the 20th century muralists.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

Upon completion of the course, the student should be able to:

- A. Identify major works of Mexican art and architecture from Precolumbian times through the 20<sup>th</sup> century.
- B. Compare and contrast the styles and themes portrayed in a variety of works of art and architecture.
- C. Evaluate and critique works of art based on historical context, subject matter, theme, form, composition, material, technique, line, color, space, mass, volume, perspective, proportion, and scale.
- D. Recognize patterns and themes presented in the history of art and architecture.
- E. Analyze images of art and architecture from a historical as well as aesthetic perspective.

**IV. CONTENT:**

- A. Ancient Indigenous Art
  1. The Olmecs
  2. The Late Formative Period
  3. Teotihuacan
  4. Classic Monte Alban, Veracruz and Cotzumalhuapa
  5. The Early Classic Maya
  6. The Late Classic Maya
  7. Mesoamerica After the Fall of Classic Cities
  8. The Aztecs
- B. The Art of New Spain
  1. Medieval-Renaissance Art
    - a) Franciscan Monasteries
    - b) Dominican Monasteries
    - c) Augustinian Monasteries
    - d) Open Chapels
    - e) Civil Architecture
    - f) Sculpture and Painting
    - g) City Planning
  2. Baroque Art
    - a) Cathedrals
    - b) Churches and Chapels
    - c) Civil Architecture
    - d) Sculpture and Painting
  3. Neoclassical Art
    - a) Ecclesiastical Architecture
    - b) Civil Architecture
    - c) Sculpture and Painting
    - d) Engraving

- C. Modern Art
  - 1. Romantic Art
    - a) Academic and Popular Painting
      - i) Pelegrin Clave
      - ii) Jose Obregon
      - iii) Juan Cordero
      - iv) Felipe Gutierrez
      - v) Manuel Ocaranza
      - vi) Gonzalo Carrasco
      - vii) Felix Parra
      - viii) Leandro Izaguirre
      - ix) Julio Ruelas
      - x) Jose Velasco
    - b) Sculpture
      - i) Manuel Vilar
    - c) Graphic Art
  - 2. Modernism
    - a) Painting
    - b) Graphic Art
- D. Contemporary Art
  - 1. Mural and Easel Painting
    - a) Jose Clemente Orozco
    - b) Diego Rivera
    - c) David Alfaro Siquieros
    - d) Rufino Tamayo
  - 2. Mosaics: Juan O’Gorman
  - 3. Sculpture
  - 4. Graphic Art
  - 5. Civil Architecture
  - 6. Ecclesiastical Architecture
  - 7. Folk Art

**V. METHODS OF INSTRUCTION:**

- A. Lecture accompanied by audio/visual materials
- B. Directed class and group discussion
- C. Read text and other sources
- D. Field trips to area museums
- E. Oral and written project and presentation

**VI. TYPICAL ASSIGNMENTS:**

- A. Class discussion: In a small group, discuss what evidence we have that Mesoamerican civilizations were preoccupied with the commemoration of rulers and historic events. Identify two works of art or architecture that you feel best illustrate this evidence, and report back to the class the rationale for your choices.
- B. Read text: Read the chapter on the Aztecs in your text.
- C. Field Trip: Select one painting or sculpture from among those observed at the museum we visited. Prepare a three-page paper that describes the object’s historical context, age, style, form, composition, proportion and scale. Describe what prompted you to select this object.
- D. Oral and written project and presentation: Prepare a five-paper and a ten-minute lecture on a painting, sculpture or architectural landmark of your choice. Identify the age of the object, its subject matter, the artist (if know, its form and composition, its proportion and scale, and its historical significance.

**VII. EVALUATION(S):**

A. Methods of Evaluation

1. Objective and essay examinations (for lecture and text assignments)

Typical questions include:

- a) From the layout of the remains of the ceremonial center of the city of Teotihuacan, what conclusions can you draw about the people who built the city and lived there?
- b) Compare and contrast the stone sculptures of *The Mother Goddess Coatlicue* and the *Olmec colossal head* from La Venta Park.
- c) Both Diego Rivera and Jose Clemente Orozco portrayed historic themes in their murals. Compare and contrast their artistic technique and political approach.
- d) An estipe is an ornamental design element found on the façade of:
  - i) Santa Monica
  - ii) Zacatecas, Cathedral
  - iii) La Soledad
  - iv) Jesuit Church, Tepotzotlan

2. Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.

3. Subjective evaluation of student presentation (oral presentation): Students are graded on their ability to apply course material to the analysis of a work of art, to organize and present the material in a coherent fashion, to provide appropriate visual illustrations, and to present a coherent mini-lecture.

B. Frequency of Evaluation

1. One or more midterm examinations
2. One final examination
3. One field trip report
4. One term paper
5. One class presentation

**VIII. TYPICAL TEXT(S):**

Pastory, Esther. Pre-Columbian Art. New York: Cambridge University Press, 1998.

Miller, Mary Ellen. The Art of Mesoamerica: From Olmec to Aztec. 3<sup>rd</sup> ed. London: Thames & Hudson, 2001.

Fernandez, Justino. A Guide to Mexican Art. Chicago: University of Chicago Press, 1991.

Early, James. The Colonial Architecture of Mexico. Dallas: Southern Methodist University, 2000.

Rochfort, Desmond. Mexican Muralists: Orozco, Rivera, Siqueiros. New York: Chronicle Books, 1998.

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None**