

CURRICULUM

Subject Code and Course Number: ART 008

Division : Visual Arts and Media Studies

Course Title : HISTORY OF MEXICAN AND CHICANO ART

Summarize the need/purpose/reason for this proposal

SLOs (Student Learning Outcomes)

Describe the formal features of works of art from the material covered in the course, employing the language of formal analysis modeled in class and reading assignments.

Identify a distinctive Mesoamerican philosophical and religious outlook as manifested in painting, sculpture, architecture ceramics and textiles.

Discuss two works of art in a written essay, accounting for both similarities and differences.

Demonstrate an understanding of the ways in which pre-Columbian, colonial and modern Mexican art, as well as Chicano art, have been employed historically, politically and socially to express ideals, values and beliefs.

SPOs (Student Performance Objectives)

1. Identify the geographic and demographic areas of Mexico by using a map.
2. Identify art styles that were significant in the production of visual arts in the 20th century Mexico.
3. Visually identify and express by verbal and written means the names, styles, and works of the different indigenous groups and artists.
4. Recognize and describe the essential characteristics of Mexican Art from Pre-Columbian, Colonial, Modern and Contemporary Art periods, including folk art, the arts of the Indian or campesino, Mestizo Art, the mural renaissance, and the "high" arts.
5. Be able to do research on a particular facet of Mexican Art that demonstrates specific information and analytical skills.
6. Identify and discuss the artists of the barrios of Southern California, their works and concepts.
7. Discuss the contribution and influence of Mexican Art and the arts of Southwestern United States in a manner that shows an inspired awareness of the rich cultural heritage from Mexico.

8. Identify different art styles and cultures that developed in Mexico during Pre-Columbian times.

CCOs (Course Content Outline)

Unit I Pre-Columbian Art

A. Prehistoric

1. Archeological finds
2. Evolution from nomadic existence to the establishment of permanent agricultural settlements.

B. Archaic

1. New settlement - cultural patterns and their relationship to archaic expression.
2. Important sites, valley of Mexico

a. Tilatilco

b. Ticoman

c. Zucatenco

C. Formative or pre-classic

1. The effect of climatic changes and cultural interaction in the development of the new style.

2. Gulf Coast - Olmec

- a. Olmec as "mother culture" for the development of middle America civilization.

- b. Monumental sculpture - Jaquar and "baby-face" types

3. Valley of Mexico

- a. Cuicuilco, first monumental art, religious expression

- b. Foundations of Teotihuacan culture

4. Natu Gulf Coast - Huasteca

- a. Relationship to Maya

- b. Origin of the plumed serpent and its relationship to pre-classic art

5. Mayan foundations

- a. Uaxactum - early monumental architecture

- b. Early figurines and pottery

6. Oaxca Valley - Monte Alban

7. West Coast - guerrero

D. Classic and Post Classic

1. Transition into a more highly sophisticated culture

2. Valley of Mexico

- a. Teotihuacan - monumental architecture

- b. Toltecs (Tula)

c. Aztec

3. Gulf Coast

- a. Veracruz - Totonac and Tajin

- b. Huasteca - Panuco

4. Maya

- A. The extension of Maya culture and creation of great ceremonial cities

- b. Maya sites

1. Palenque

2. Bonampah - (frescos)

3. Tilcal

4. Copan

5. Yucatan peninsula - Chichen itza

5. Valley of Oaxca - Monte Alban

- a. Zapotec

- b. Mixtec

- c. Mitta

6. West Coast

- a. Nayarit

- b. Jalisco

c. Colima

Unit II Spanish-American Colonial Art

A. The Spanish Conquest of Mexico (and South America)

1. Historical implications of the conquest
 2. Consolidation and extension of colonial possessions
- ##### B. Blending of native style plus materials with those of traditional Europe

1. Early 16 Century buildings - austere stone structures
2. New wealth encourages mansion and cathedral construction in 17th Century

- a. Renaissance style, Plateresque
- b. Examples: Cathedral at Taxco, St. Clara at Queretro, St. Francisco at Acataptec, Mexico

Unit III Modern 20th Century

A. The Revival of Native Cultural Traditions in Mexico

1. Effect of Mexican Revolution on art expression
2. Nationalism plus art
 - a. Diego Rivera - founder of New Movement, art for the masses
 - b. Jose Clemente Orozco, sociological expressionist
 - c. David Siqueiros
 - d. Rufino Tamayo, Abstraction in Mexican tradition
 - e. Mexican graphic artists

B. Mexican-American artists in America

1. Southwestern United States and art forms of contemporary Mexican-American artists

Methods of Instruction

Methods of Evaluation of Student Performance

Assignments

TECHNICAL DETAILS

Catalog Description

A survey of Mexican art from its beginning to the present. Includes pre-Columbian, colonial and modern art in Mexico as well as contemporary Mexican-American expression. Total of 54 hours lecture.

Transfer Credit: CSU; UC

Grade Mode: L, A, P

Prerequisite(s)

Corequisite(s)



Recommended Preparation

Enrollment Limitations

Instructional Activities associated with TBA

Units : 3.0

CREDIT COURSE OUTLINE

Credit Type : D Credit – Degree Applicable

Maximum Course Units : 3

Minimum Course Units: 3

Computed Total Carnegie Units : 3.00

Course Unit Totals in Agreement? : No

Course Units Carnegie Compliant by Type and Mode? : Yes

Course Units Carnegie Compliant in Total?: Yes

Total Course Hours by Type and Mode

COURSE HOURS	LECTURE	LAB	ACTIVITY
Scheduled Class Meetings	54	0	0
TBA Hours, Determinate Schedule	0	0	0
*Other Arranged Hours, Variable Schedule	0	0	0

(*Student is required to meet the same number of arranged hours each day or each week)

Override Computed Course Units if Necessary



COURSE HOURS	LECTURE	LAB	ACTIVITY
Scheduled Class Meetings	3	0	0
TBA Hours, Determinate Schedule	0	0	0
*Other Arranged Hours, Variable Schedule	0	0	0

Projected Student Registration and Attendance

COURSE ATTENDANCE

Registration Capacity	0
Projected Census Enrollment [Total]	0
Projected Census Enrollment [Resident]	0
Projected Census Enrollment [NonResident]	0
Projected PA Hours [Total]	0
Projected PA Hours [Resident]	0
Projected PA Hours [NonResident]	0

COURSE VALUES (TOTAL)

	Scheduled Class Hours			Regular TBA Hours			Variable Arranged Hours			TOTALS
	LEC	LAB	ACTV	LEC	LAB	ACTV	LEC	LAB	ACTV	
Course Hours	54	0	0	0	0	0	0	0	0	54
Course Units	3	0	0	0	0	0	0	0	0	3
Load Factor	1	0.75	0.7143	1	0.75	0.7143	1	0.75	0.7143	
LHE	3	0	0	0	0	0	0	0	0	3
FTEF	0.2	0	0	0	0	0	0	0	0	0.2

STUDENT AND FACULTY WORKLOADS (WEEKLY, FULL-TERM)

Scheduled Class Hours	Regular TBA Hours	Variable Arranged Hours
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STUDENTS	LEC	LAB	ACTV	LEC	LAB	ACTV	LEC	LAB	ACTV	TOTALS
Instructional Hours	3	0	0	0	0	0	0	0	0	3
Study Hours	6	0	0	0	0	0	0	0	0	6
Total	9	0	0	0	0	0	0	0	0	9
FACULTY										
Instructional Hours	3	0	0	0	0	0	0	0	0	3
Preparatory Hours	3	0	0	0	0	0	0	0	0	3
Total	6	0	0	0	0	0	0	0	0	6

Repeatability : Not Repeatable

The repeatable restrictions apply for Credit Courses do not apply to Non-Credit Courses. Only Non-Credit Courses can be repeated on unlimited number of times.

Reason for Repeatability:

- Courses for which repetition is necessary to meet major requirements of CSU or UC for completion of a bachelor's degree.
- Intercollegiate academic or vocational competition
- Intercollegiate Athletics

Methods of Delivery

- Face-to-Face
- On-Line – Primarily taught via Internet
- Hybrid – Blend of On-Campus and On-Line
- ITV – Instructional T.V.

Maximum Class Size (NCN) 60

Minimum Qualifications (Discipline)

ART

Semester of First Offering Summer

Default Grading Option

B - Course for grade or pass/no pass

Non-Default Grading Option

- B - Course for grade or pass/no pass
- E - CE - By Exam
- U - NG - Non-Graded course
- N - Non-Credit course
- P - Course taken for pass/no pass
- L - Course taken for letter grade only
- A - Audit

COURSE APPLICABILITY, TRANSFER AND ARTICULATION

- Course Credit Status:** **D Credit – Degree Applicable**
- State Transfer Code:** **A Transferable, UC/CSU/Private**
- State Classification Code:**
- Basic Skills Status/Level:** **Y NA**
- Aligns with C-ID Descriptor

Purpose of Course

- UC Transferable
- IGETC Area: Specify Area
3A: Art Courses
- Gen Ed. Local AA degree: Please specify
Humanities
- AA/AS Diversity Requirement in:
 - Global Studies
 - Ethnic & Gender Studies
- Other: Please specify
- CareerTech Certificate: Indicate name of Certificate(s)

REPRESENTATIVE TEXTBOOKS OR OTHER MATERIALS

Other materials and/or supplies required of students:

Fernandez: Guide to Mexican, University of Chicago Press, 1969.

RESOURCES & DEPARTMENT PLANNING

Additional Resources Needed:

Facilities Needed to Teach this Course:

Equipment Needed to Teach this Course:

PROGRAM APPLICABILITY

Program Information

- In an approved program.
- Part of a new program.
- Not part of an approved program.

Program Category

- General Education
- Career and Technical Education Program
- Noncredit Program

Instructional Methods

- Lecture
- Lab
- Lecture & Lab
- Distance Ed / Online Course
- Work Experience
- Independent Study
- TBA

TOP Code Information

Program title - TOP Code: **100100 Fine Arts, General**

SAM Code

- A - Apprenticeship course (Courses offered to apprentices only.)
- B - Advanced occupational (Courses taken in the advanced stages of an occupational program. Each "B" level course must have a "C" level prerequisite in the same program area.)
- C - Clearly occupational (Courses taken in the middle stages of an occupational program. Should provide the student with entry-level job skills.)
- D - Possibly occupational (Courses taken in the beginning stages of an occupational program.)
- E Non-occupational

NON CREDIT ONLY

Funding Category

- A English as a Second Language
- B Immigrant Education
- C Elementary & Secondary Education
- D Health & Safety Education
- E Education Programs for Persons with Substantial Disabilities
- F Parenting Education
- G Family & Consumer Sciences
- H Education Programs for Older Adults
- I Short-term Vocational Programs With High Employment Potential
- J Workforce Preparation Enhanced Funding
- K Other Non-Credit Enhanced Funding
- L Non-enhanced Funding