

SUL ROSS STATE UNIVERSITY  
Department of Fine Arts and Communication

Art History: Texas (Online)  
Spring 2016

ART 5306-W01 (CRN 25965), 3 credits  
Wed. 6:00-8:50, Francois Fine Arts Building, Rm. 207

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Textbook: None

**Course Description:**

Art History: Texas is an important element of the study of the visual arts of the world. The course explores major developments in art history in the context of the Texas region from prehistoric times to today. The course takes a survey approach, and includes discussion of prehistoric rock art and Native American art in Texas, Spanish Colonial art in Texas, art of the Republic of Texas and early statehood, Western art in Texas and Texas regionalism, Modernism in Texas, Chicano art in Texas, Contemporary art in Texas, as well as other topics. Traditional and newer analytical procedures will be applied in keeping with today's expanded field of visual studies.

The course will include presentations and discussions driven by both the professor and by students in a digital classroom environment, research, field trips, and writing.

**Program Learning Outcomes (PLOs):**

The Master's Degree in Art Program Learning Objectives relevant to the student are:

- **Learning Objective 1:** The student will demonstrate a broad knowledge of the monuments and principle artists of all major western art periods from the past through current contemporary art of the last decade.
- **Learning Objective 2:** The student will develop professional standards as related to the discipline.
- **Learning Objective 3:** The student will demonstrate the ability to articulate effectively in oral and written form about their own specialization.

**Course Objectives:**

The objectives of this course for each student are to:

- Establish a deep understanding of the role of art and architecture from social, cultural, historical, and geographical perspectives related to the Texas region (see PLO 1);
- Identify images of art and architecture representative of various art historical periods and locations in what is today Texas and adjacent regions (see PLO 1);
- Recognize styles and movements in art and architecture, both of individual artists and groups of artists (see PLO 1).
- Understand technical procedures for the production of works of art in a variety of media from an art historical perspective (see PLO 1).
- Introduce the student to ways of examining and understanding art and architecture from the point of view of an art historian, learning the vocabulary, principles, and elements of art necessary to discuss art historical concerns, and examining source material and artworks critically (see PLO 2);

- Gain an understanding of research methods and approaches relevant to art history (see PLO 2);
- Explore selected periods, movements, styles, regions, artists, and their works by developing and presenting in-depth research in both written and oral format (see PLO 3).

## **COURSE REQUIREMENTS**

### **Required Materials:**

- Latest version Microsoft PowerPoint via Sul Ross's Office 365 subscription (PowerPoint versions 2011 for Mac, PowerPoint 2013 RT for Windows, and later should also be sufficient).
- Notebook for notes (unlined paper recommended so you can make drawings).
- Library access for readings and research.
- Access to photo and image editing software like Adobe Photoshop (recommended and not required)

### **Policies:**

The emphasis of this course is on student learning, understanding, and developing skills relevant in art and art history. Students are expected to come to face-to-face meetings or the digital classroom prepared to discuss reading assignments, present reports, and comment meaningfully and respectfully. Regular class attendance is highly recommended; class roll will be taken each class period to log course participation. Students are responsible for abiding by all published University rules and regulations (including attendance policies). The Sul Ross State University (SRSU) Student Handbook and other official SRSU publications outline specific regulations and requirements and will be followed by the student accordingly.

### **Some Specific Rules for this Course:**

- If class meetings are teleconferenced, silence and put away cell phones, other electronics, and headphones. Do not text or phone in meetings unless it is an emergency.
- No disruptive behavior—no talking while others have the floor, no petty or base rudeness in blogs and forums. This course involves discussion, so conversation is encouraged. However, interruptions and disrespectful behavior are not allowed. Continuous disruptive behavior will result in the student being dropped from the class.
- Be respectful and be good listeners at all times. Students will have various views which might not be shared by everyone, but argumentative behavior for its own sake and derisive comments will not be tolerated.
- Student-athletes must inform the professor prior to absences related to athletic department activities via a SIGNED REQUEST/ABSENCE FORM from their coach. Additionally, student-athletes must schedule with the professor when the work they miss is due.
- Non-sports related university-sanctioned activities that require your absence from the class must be accompanied by official and appropriate documentation to be excused.
- Participating in teleconferenced meetings under the influence of illicit and/or mind- or mood-altering substance without a prescription is prohibited, and the student may be dropped from the course with a failing grade.

### **Class Attendance and Participation:**

Participation is mandatory and will be logged. For scheduled teleconferenced meetings, absences must be avoided. Excessive absences accompanied by lackluster participation can result in the student being dropped from the course with a grade of "F" as per university policy. Because the course includes a lot of self-direction, prompt and meaningful participation is crucial to your survival in this course.

You must discuss absences and schedule-conflicts beforehand to make arrangements regarding coursework prior to the absence. Only sanctioned university events and extreme extenuating circumstances will absences and missed due dates be excused. (Extreme extenuating circumstances can include debilitating illness or death of the student, a child of the student, or spouse of the student, or the death of a parent or guardian). The student must contact the professor by email or phone within 24 hours and provide appropriate documentation (types of appropriate documentation are at

the discretion of the professor and the university). Other extenuating circumstances will be considered on a case-by-case basis at the discretion of the professor.

Students are expected to attend the entire teleconference meeting time unless they have made prior arrangements with the professor in advance. Being late and/or leaving early can be considered a form of poor participation or, if work is due, the work could be considered late or incomplete.

If you fail to participate or are disruptive, the professor reserves the right to reduce your overall discussion assignment grade even if you have participated in every teleconferenced meeting and discussion assignment. The teacher has final discretion on whether you have participated fully.

### **Late and Make-Up Work:**

In rare situations involving extreme extenuating circumstances, the student should contact the professor before the due date or within 24 hours of the circumstance and provide the appropriate documentation. In these circumstance, late work can be accepted. Certain other due dates, like final exams and term papers relate to university guidelines for submission of grades and due dates cannot be extended. Other arrangements related to the student's final grade may have to be made. The professor reserves the right to accept late-work, reduce grades for lateness, or assign a zero.

Make-up work after paper due dates or exam dates will not be given for unexcused absences, insincere work, or unacceptable work. Again, only in situations of extreme extenuating circumstances or related to documented scheduling conflicts associated with official SRSU athletic or scholastic obligations, will make-up work be considered. For situations of extreme extenuating circumstances, the student must contact the professor by email or phone within 24 hours after the exam date or paper due dates. In instances of official SRSU conflicts, approval must be given by the professor at least 24 hours prior to the exam date or paper due date in question, and the student must schedule with the professor then when the work they miss is due. Appropriate documentation is at the discretion of the professor and the university.

### **Academic Integrity and Honesty:**

Real success comes from learning and doing the work yourself. Plagiarizing, cheating, or any other dishonest behavior on assignments, papers, or exams will not be tolerated. Rules and regulations regarding plagiarism, dishonesty, and other issues concerning classroom participation can be found in University Rules and Regulations and Student Handbook. A student found to be engaging in these activities will be penalized to the full extent of university policy.

Plagiarism is copying the work of others, in full or in part, without giving credit or attempting to pass others' work or research as their own without giving full credit. This includes, but is not limited to, copying direct quotes verbatim from written sources or the Internet without attribution, using others' exact wording or ideas or even paraphrasing large sections of outside material without giving credit.

During exams when outside assistance is prohibited, it may be assumed that viewing or using any electronic device, book, paper, or piece of writing, including things found on the student's body or written somewhere else in the exam environment, is cheating.

Students will be dropped from the course and/or receive a failing grade for cheating on exams, or for plagiarizing on reports, papers, or presentations, and will be reported to the Office of the Vice President of Academic and Student Affairs and the Dean of Student Life.

For more information, please see the SRSU's Student Handbook on academic honesty.

### **Accommodations for Disabilities:**

SRSU supports equal educational opportunities for all persons. SRSU is committed to equal access in compliance with the Americans with Disabilities Act of 1973. Qualifying students with disabilities needing aca-

demic or other accommodations should contact the Disability Services Coordinator. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Counseling and Accessibility Services, Ferguson Hall, Room 112. Phone 432-837-8203, email mschwartz@sulross.edu or mhinojos2@sulross.edu, mailing address Sul Ross State University, Box C-171, Alpine, TX 79832. Please also discuss whatever needs or requests you have with the professor.

### **Basic Writing Guidelines:**

Writing papers is important component of the course. The student's ability to organize and compose their thoughts and ideas, and share them with others through a written record for posterity, is a crucial skill to have, both in the arts and in other avenues in life. Papers should be typo-free, exhibit concise reasoning, have good organization, and have proper formatting.

The course uses Chicago Style for scholarly writing, and only this form will be accepted. Bibliographies are required. Papers need to be submitted in hardcopy by the due date.

Although electric databases can be appropriate for use as source material, the use of the vast majority of sources from the internet is mostly not appropriate, including Wikipedia. The internet is a good source of basic information, but it is not always reliable. It is most useful as a tool to help you with basic information and ideas, and to find good sources, but not as a source itself to support arguments. Some internet sources, certainly, are appropriate and can be acceptable. The student might want to consult with the professor if they find something they want to use from the internet.

The key to the trustworthiness of source material is its timeliness, relevance, authority, accuracy (is it unbiased and has it be peer-reviewed?), and its purpose.

Rough drafts will not be accepted as final submissions. The student is encouraged to submit preliminary work for review to the professor and/or help each other with editing. Students are also encouraged to use the writing resources available at the university (especially the ACE department). In some instances, preliminary work will be submitted and graded before the final due date to encourage steady progress. The goal is a good final product.

### **Grading Criteria:**

Four grade types comprise the evaluation portion of the course. A summative assessment will be given at the end of the course (see PLO 1) and will be graded on a 0-100 standard scale. Field trip reports can include papers and presentations, and relate to exploration and research at art and history venues outside the classroom (see PLOs 1, 2, and 3). Field trip reports will be graded via a rubric system that corresponds to a 0-100 grade. Discussion assignments relate to the facilitation and participation in face-to-face and digital classroom discussions and can include short presentations that pose important thematic questions and contributions to the class blog (see PLOs 1, 2, and 3). Discussion assignments will be graded on a rubric system that corresponds to a 0-100 grade. Papers and presentations will explore methods and topics relevant to the art history of the Texas region (see PLOs 1, 2, and 3) and will be evaluated via a rubric system that corresponds to a 0-100 grade.

### **Course Evaluation:**

Exams	10%
Field Trip Report	15%
Discussion Assignments	30%
Papers and Presentations	45%

### **Course Grading Scale:**

90-100%	A (Excellent)	60-69%	D (Poor)
80-89%	B (Good)	59% and lower	F (Failure)
70-79%	C (Average)	<b>*Please note that this syllabus is subject to change.</b>	

**Course Calendar (dates are subject to change):**

DATES	TOPICS and UNITS	ASSIGNMENTS and DUE DATES
Week 1: Jan. 20	Introduction + Technology Issues	
Week 2: Jan. 27	Prehistoric Art in Texas	Discussion 1
Week 3: Feb. 3	Native American Art in Texas	Methodology/Professional Studies Paper topic due
Week 4: Class on Feb. 10 and FIELD TRIP	Methodology in Art History	Discussion 2
Week 5: Feb. 17	Spanish Colonial Art in Texas	Paper/Presentation 1 topic due
Week 6: Feb. 24	Art of Mexican Texas, the Republic of Texas, and Early Texas Statehood	Discussion 3
Week 7: Mar. 2	Art of Mexican Texas, the Republic of Texas, and Early Texas Statehood	Methodology/Professional Studies Paper due
Week 8: Mar. 9 (MIDTERM Mar. 8)	Texas Art after the Civil War	
SPRING BREAK: Mar. 14-18	...	
Week 9: Mar. 23 (Mar. 25—GOOD FRIDAY, no classes Mar. 25)	Catchup week	Discussion 4
Week 10: Class on Mar. 30 and FIELD TRIP Apr. 1-3 to Fort Worth	Texas Art Before World War I	Paper/Presentation 1 due
Week 11: Apr. 6	Early Modernism in Texas	Paper/Presentation 2 topic due; Discussion 5
Week 12: Apr. 13	Midcentury Modernism in Texas	Discussion 6
Week 13: Apr. 20	Contemporary Art in Texas	Field Trip Report due
Week 14: Apr. 27	Art in the 21 <sup>st</sup> Century in Texas	
Week 15: May 4 (DEAD DAYS May 5-6)	Catchup	
Final: Wed. May 11, 6:00-8:00		Paper/Presentation 2 due; Summative Exam due

## Resources Material:

No comprehensive textbook exists related to a survey of the art history from the Texas region. That being said, there are a great many books on more specific topics related to different units of the course.

### Books on reserve at the Sul Ross Library (as of 1/18/16):

Assigned reading may come from books available on reserve at the Sul Ross library.

Kirkland, Forrest and W. W. Newcomb, Jr. *The Rock Art of Texas Indians*. Austin: University of Texas Press, 1996. **SBN-10:** 0292743262 **ISBN-13:** 978-0292743267

Quirarte, Jacinto. *The Art and Architecture of the Texas Missions*. Austin: University of Texas Press, 2002. **ISBN-10:** 0292769024 **ISBN-13:** 978-0292769021

Pinckney, Pauline A. *Painting in Texas: The Nineteenth Century*. Austin: University of Texas Press and the Amon Carter Museum of Western Art, 1967. **ASIN:** B0000CO8IP

Utterback, Martha. *Early Texas Art in the Witte Museum*. San Antonio: Witte Museum, 1968. **ASIN:** B004HU7GC4

Hendricks, Patricia D and Becky Duval Reese. *A Century of Sculpture in Texas, 1889-1989*. Austin: University of Texas Press, 1989/1990. **ASIN:** B00Z8F67WW

Edwards, Katie Robinson. *Midcentury Modern Art in Texas*. Austin: University of Texas Press, 2014. **ISBN-10:** 0292756593 **ISBN-13:** 978-0292756595

### Books available for purchase at the Sul Ross Book Store:

Some of the below books have not arrived yet at the bookstore; asterisks (\*) indicate those that are currently available as of 1/18/16).

Kalil, Susie. *The Texas Landscape, 1900-1986*. Houston: Museum of Fine Arts, 1986. **ISBN-10:** 0890900345 **ISBN-13:** 978-0890900345

\*Quirarte, Jacinto. *The Art and Architecture of the Texas Missions*. Austin: University of Texas Press, 2002. **ISBN-10:** 0292769024 **ISBN-13:** 978-0292769021

\*Edwards, Katie Robinson. *Midcentury Modern Art in Texas*. Austin: University of Texas Press, 2014. **ISBN-10:** 0292756593 **ISBN-13:** 978-0292756595

\*Johnson, Patricia Covo. *Contemporary Art in Texas*. Roseville East: Craftsman House, 1994/1995. **ISBN-10:** 9768097701 **ISBN-13:** 978-9768097705

Pinckney, Pauline A. *Painting in Texas: The Nineteenth Century*. Austin: University of Texas Press and the Amon Carter Museum of Western Art, 1967. **ASIN:** B0000CO8IP

### Other useful books:

Stewart, Rick. *Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945*. Austin: Texas Monthly Press and the Dallas: Dallas Museum of Art, 1985. **ISBN-10:** 0877190151 **ISBN-13:** 978-0877190158

Reese, Becky Duval and Ben Fyffe. *Texas 100: Selections from the El Paso Museum of Art*. El Paso: El Paso Museum of Art in association with the El Paso Museum of Art Foundation, 2006. **ISBN-10:** 0978538309 **ISBN-13:** 978-0978538309

- Barker, Scott Grant and Jane Myers [or Myers, Jane and Scott Grant Barker]. *Intimate Modernism: Fort Worth Circle Artists in the 1940s*. Fort Worth: Amon Carter Museum, 2008. **ISBN-10:** 0883601037 **ISBN-13:** 978-0883601037
- Biggers, John Thomas, Carroll Simms, and John Edward Weems. *Black Art in Houston: The Texas Southern University Experience: Presenting the Art of Biggers, Simms, and Their Students*. College Station: Texas A&M University Press, 1978.
- Cordova, Ruben Charles. *Con Safo: The Chicano Art Group and the Politics of South Texas*. Los Angeles: UCLA Chicano Studies Research Center Press, 2009. **ISBN-10:** 0895511215 **ISBN-13:** 978-0895511218
- Third Coast Review: A Look at Art in Texas*. Aspen: Aspen Art Museum, 1987. **ASIN:** B000HFA378
- Mattingly, June. *Contemporary Artists in Texas: The State of the Art*. June Mattingly and Amazon Digital Service, 2015. Kindle Edition. **ASIN:** B016OWNJ1Y
- Thistlethwaite, Mark curator. *Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960*. Fort Worth: Fort Worth Community Arts Center, 2005.
- Duty, Michael editor. *Deep in the Art of Texas: A Century of Paintings and Drawings*. Fort Worth: Texas Studies at Texas Christian University and Texas Christian University Press, 2014.
- Weaver, Suzanne and Lane Relyea. *Come Forward: Emerging Art in Texas*. Dallas: Dallas Museum of Art and Texas A&M University Press, 2003.
- Powers, Deborah. *Texas Painters, Sculptors, and Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin: Woodmont Books, 2000.