



Application Form for General Education and Writing/Math Requirement Classification

Current Information:

I. A.) DEPARTMENT NAME: _____

B.) COURSE NUMBER, and TITLE: _____

C.) CREDIT HOURS: _____ D.) PREREQUISITES: _____

E.) CURRENT CLASSIFICATION

1. General Education Code: B C D H M N P S None

2. Writing Requirement: E2 E4 E6 None

3. Math Requirement: M None

Requests:

II. GENERAL EDUCATION

A.) Requested Classification: B C D H M N P S

B.) Effective Date: Fall Spring Summer _____(year)

Or
 1-time Approval Fall Spring Summer _____(year)

III. WRITING REQUIREMENT

MATH REQUIREMENT

A.) Requested Classification E2 E4 E6

B.) Effective Date: Fall Spring Summer _____(year)

Or
 1-time Approval Fall Spring Summer _____(year)

C.) Assessment:

1.) What type of feedback will be provided to the student (in reference to writing skill)?

_____ Grade _____ Corrections _____ Drafts _____ Other

2.) Will a published rubric be used?

IV. ATTACH A DETAILED SYLLABUS

V. SYLLABUS CHECKLIST

Courses that offer students General Education and/or Writing Requirement credit must provide clear and explicit information for the students about the classification and requirements.

A.) For courses with a **General Education** classification, the syllabus should include:

- Statement of the General Education Purpose of the Course with attention to the General Education Classification requested
- List of assigned General Education Student Learning Outcomes
- List of any other relevant Student Learning Outcomes
- List of required and optional texts
- Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with **Writing Requirement (WR)** classification, the syllabus should include:

- "The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning."
- "Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course."
- A statement or statements indicating that the instructor will evaluate and provide feedback on the student's written assignments with respect to grammar, punctuation, usage of standard written English, clarity, coherence, and organization
- Assignment word counts, page lengths, submission deadlines and feedback dates

Additionally, the syllabus must clearly show that the course meets the WR to

- Evaluate [2,000/4,000/6,000] written words in assignments during the semester
- Provide all feedback on assignments prior to the last class meeting

Important note: The following types of writing assignments **CANNOT** be used to meet the WR: teamwork, exam essay questions, take-home exams, and informal, ungraded writing assignments.

VI. SUBMISSION AND APPROVALS

Department Contact:

Contact Name: _____

Phone _____ Email _____

College Contact:

College Name: _____

College Contact Name: _____

Phone _____ Email _____

Art History 3653 Mesoamerican Art Syllabus

<Note: Dates and deadlines reflect the last time the course was taught, and will be adjusted for the next offering.>

Maya Stanfield-Mazzi, Ph.D., Assistant Professor
University of Florida, Spring Semester, January 5–April 20, 2011 (3 credit hours)
Mondays Period 3 (9:35–10:25) and Wednesdays Periods 3–4 (9:35–11:30) in Fine Arts C 201
Final exam: Wednesday, April 27, 12:30–2:30 pm
Email address: mstanfield@ufl.edu Office telephone: 352-273-3070
Office: Fine Arts C 123 Office hours: Tuesdays Periods 4 & 6 (10:40–11:30 and 12:50–1:40)

Course Description

This course will introduce you to the art and architecture of Pre-Columbian Mesoamerica, a region that corresponds to the modern-day countries of Mexico, Guatemala, Honduras, and Belize. The time period is from 1500 BCE (before common era, or BC) to about 1550 CE (common era, or AD). The class will also introduce you to some of the histories of discovery of this art and to the major theoretical issues related to its interpretation.

Learning Objectives

- Comprehend the cultural diversity of Pre-Columbian Mesoamerica and recognize its shared features.
- Recognize, interpret, and analyze art and architecture from the major Mesoamerican cultures based on comprehension of Mesoamerican worldviews and visual systems.
- Comprehend the historiography of the region—that is, the history of the discovery and decipherment of Mesoamerican art.
- Improve writing skills by writing a critical reading response and a research paper, receiving instructor feedback on each.

Required and Recommended Materials

A **required coursepack** is available at Orange and Blue Textbooks, 309 NW 13th Street. These **books** may be purchased at the UF Bookstore:

Required:

- Miller, Mary Ellen. *The Art of Mesoamerica from Olmec to Aztec*. 4th edition. London and New York: Thames and Hudson, 2006.
- Stuart, David, and George Stuart. *Palenque: Eternal City of the Maya*. London and New York: Thames and Hudson, 2008.

Recommended:

- Miller, Mary, and Karl Taube, *The Gods and Symbols of Ancient Mexico and the Maya*. London and New York: Thames and Hudson, 1993.

Selected readings with high-quality illustrations will be on **reserve** in the Fine Arts Library. The texts listed above will also be on reserve.

Additional class materials, including a copy of this syllabus, terms lists, and images, will be posted on the **Sakai E-learning** site for the course. Visit <https://lss.at.ufl.edu/> to log in, and be sure to enter Sakai.

Requirements

All students must: (1) attend class, (2) complete homework assignments and do assigned readings *before* the classes for which they are assigned, (3) participate in class discussions and activities (4) write a short reading analysis (600 words), (5) write a research paper (1500 words) integrating a work of art at the Harn Museum into the wider corpus of Mesoamerican Art, and (6) take the in-class midterm and final examinations.

The midterm will be given in class on Wednesday, March 2nd. It will consist of two essays, which you will have prepared in advance, based on study questions and images that have been provided to you. You will need to provide identifying information for the artworks you will discuss, and will have 40 minutes to write each essay. The final will have the same format, except you will have an hour for each essay, and will be held on Wednesday, April 27th from 12:30 to 2:30 pm.

Because the lectures and discussions address the most current scholarship on the field, it is vital that students attend class. In class we will often cover works of art and recent discoveries that are not in the readings, and activities will provide opportunities for active learning.

Absences for exams and late papers will require documentation, i.e. a doctor's note, in order to be excused. Papers must be turned in during class on the due dates, not sent through email. Late papers without a doctor's note will not be accepted at all.

Writing Requirement

This course is designed to fulfill the 2000-word UF Writing Requirement (E2). The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades now have two components: to receive writing credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

Each writing assignment will be graded following a rubric that values the essay's organizational structure, including its thesis, body, conclusion, and bibliography. Points will be assigned for these elements as well as proper support of the thesis, overall clarity, proper citation of sources, and correct style (punctuation, spelling, grammar, syntax). Written assignments will be returned prior to the last class meeting with instructor feedback, and students receiving a grade of C or below will have the option to rewrite in response to the feedback.

For assistance with writing, students can find help at the Reading and Writing Center: <http://teachingcenter.ufl.edu/rwcenter/index.html>

Since the Chicago Manual of Style is preferred for art history, this style guide is recommended: <http://www.chicagomanualofstyle.org/home.html>

Grade Breakdown

Class attendance and participation: 20%

Reading analysis: 10%

Midterm examination: 20%

Paper: 25%

Final examination: 25%

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A	90–92 A-	87–89 B+	83–86 B	80–82 B-
77–79 C+	73–76 C	70–72 C-	67–69 D+	63–66 D
60–62 D-	59 and below F			

The University recently implemented minus grades. If you have questions about how the new minus grades will affect your GPA, go to:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html#calculatinggpa>

Academic Honesty

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Students with Disabilities

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

SCHEDULE AND ASSIGNMENTS**Wednesday, January 5th**

Introductions. What is this class about? What is its structure? What are the requirements? An illustrated preview of the course.

Assignment:

- This syllabus. Read it thoroughly and always bring it to class; it is your contract with me. Purchase textbooks and coursepack.

- **Due in class Monday the 10th: On the index card that you are given, briefly describe or sketch a representation of Mesoamerican art or culture from current popular culture. Then write your name, class year, major, and anything else you would like the professor to know.**

Monday, January 10th

How do we define Mesoamerica? An introduction to the region and its cultural features

Assignment:

- Miller, *Art of Mesoamerica*, Preface and Ch. 1, “Introduction.”
- Mary Ellen Miller and Karl Taube, “Calendar,” in *The Gods and Symbols of Ancient Mexico and the Maya*, pp. 48–54 (coursepack)
- Stuart & Stuart, *Palenque*, Preface (pp. 6–10).

Wednesday, January 12th

Discussion of Mesoamerica in popular culture. Then, how has ancient Mesoamerica come to the world’s attention? What are the methods that have been used by explorers, archaeologists, and art historians? The case of Palenque.

Assignment:

- Stuart & Stuart, *Palenque*, Chapters 2–4 (pp. 35–105, **for discussion**).

NO CLASS Monday, January 17th—Martin Luther King, Jr. Holiday**Wednesday, January 19th, Monday, January 24th, and Wednesday, January 26th**

The Formative Period: The Olmecs

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 2, “The Olmecs.”
- John E. Clark, “The Birth of Mesoamerican Metaphysics: Sedentism, Engagement, and Moral Superiority,” in *Rethinking Materiality: The Engagement of Mind with the Material World* (coursepack; **for discussion Wednesday the 19th**)
- Karl Taube, “Lightning Celts and Corn Fetishes: The Formative Olmec and the Development of Maize Symbolism in Mesoamerica and the American Southwest,” in *Olmec Art and Archaeology in Mesoamerica*, pp. 297–338 (coursepack; **for discussion Wednesday the 26th**)

DUE IN CLASS MONDAY JANUARY 31ST: Write an analysis (600 words, typed) of the argument set forth by John Clark or Karl Taube in your coursepack. What is the main point the author is trying to make? Is his or her logic consistent? Is the argument plausible based on what you have learned and the artworks you have seen?

Monday, January 31st and Wednesday, February 2nd

The Late Formative and Classic Period in Oaxaca: Monte Alban

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 3, “The Late Formative,” **only pp. 42–61**, and Ch. 5, “Monte Alban, Veracruz and Cotzumalhuapa”

Monday, February 7th, Monday, February 14th, and Wednesday, February 16th**NO CLASS February 9th—Professor at College Art Association Conference**

The Classic Period in Central Mexico: Teotihuacan

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 4, “Teotihuacan.”
- Annabeth Headrick, Ch. 1, “Approaching the City,” in *The Teotihuacan Trinity: The Sociopolitical Structure of an Ancient Mesoamerican City*, pp. 1–22 (on reserve in Fine Arts Library, **for discussion Monday the 7th**)
- Zoltan Paulinyi, “The ‘Great Goddess’ of Teotihuacan: Fiction or Reality?” *Ancient Mesoamerica* 17 (2006):1–15 (coursepack; **for discussion Wednesday the 16th**)

Monday, February 21st, Wednesday, February 23rd, and Monday, February 28th

The Foundations of Maya Civilization: The Late Formative Maya (Cerros, San Bartolo)

Film on Monday February 21st: National Geographic’s *Dawn of the Maya*, 2004

Midterm exam study questions handed out Wednesday the 23rd

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 3, “The Late Formative,” pp. 61–69.
- Richard Hansen, “The First Cities—The Beginnings of Urbanization and State Formation in the Maya Lowlands,” in *Maya: Divine Kings of the Rain Forest*, pp. 50-65. (on reserve in Fine Arts Library, **for discussion Wednesday the 23rd**)

READING ANALYSES RETURNED WITH FEEDBACK ON FEB. 21ST

MIDTERM EXAM Wednesday, March 2nd**NO CLASS March 7th & 9th—Spring Break!****Monday, March 14th and Wednesday, March 16th**

The Early Classic Maya: Tikal and Copan

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 6, “The Early Classic Maya.”
- James Borowicz, “Images of Power and the Power of Images: Early Classic Iconographic Programs of the Carved Monuments of Tikal,” Chapter 8 of *The Maya and Teotihuacan: Reinterpreting Early Classic Interaction*, pp. 217–34. (available as E-book—search the library catalogue for the book title while logged in as a UF user and follow the links to the book; also on hard copy reserve in Fine Arts Library; **for discussion Wednesday**)

Monday, March 21st and Wednesday, March 23rd

The Late Classic Maya: Palenque

Paper assignment handed out Monday the 21st

Assignment:

- Stuart & Stuart, *Palenque*, Chapters 1 & 5–8 (pp. 11–34, 106–219; **for discussion Wednesday**).

Monday, March 28th and Wednesday, March 30th

The Late Classic Maya continued: Yaxchilán, Bonampak, pottery

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 7, “The Late Classic Maya,” **only pp. 155–173.**
- Stuart & Stuart, *Palenque*, Chapter 9 & Epilogue (pp. 220–243).
- *Popol Vuh*, “And this is their birth, we shall tell of it here . . .,” translated by Dennis

Tedlock, pp. 104–122 (coursepack; **for discussion Wednesday**)

Monday, April 4th

Postclassic Mesoamerica: Puuc Maya, Mitla

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 7, “The Late Classic Maya,” **only pp. 151–54.**

Wednesday, April 6th

Postclassic Mesoamerica: Cacaxtla, Tula, Chichen Itzá

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 8, “Mesoamerica after the Fall of Classic Cities.”
- Lindsay Jones, “Maya-Mexican Polarity and Chichén Itzá,” *American Anthropologist*

99, no. 2 (1997): 275–90, (coursepack; **for discussion**)

Monday, April 11th, Wednesday, April 13th, and Monday, April 18th

PAPER DUE IN CLASS MONDAY THE 11TH

Final exam study questions handed out Monday the 18th

The Aztecs: Tenochtitlan and Its Monuments

Assignment:

- Miller, *Art of Mesoamerica*, Ch. 9, “The Aztecs.”
- Eduardo Matos Moctezuma, “The Aztec Main Pyramid: Ritual Architecture at

Tenochtitlan,” in *The Ancient Americas: Art from Sacred Landscapes*, pp. 187–95 (coursepack)

- Esther Pasztory, “Coyolxauhqui Relief,” “Coatlicue and Yollocticue,” and “Calendar

Stone,” in *Aztec Art*, pp. 154–55, 157–60, and 169–71 (coursepack)

PAPERS RETURNED WITH FEEDBACK ON APRIL 18TH

Wednesday, April 20th

Colonial Epilogue and Course Conclusions

Assignment:

• Jaime Lara, “Introduction,” in *Christian Texts for Aztecs: Art and Liturgy in Colonial Mexico*, pp. 1–13 (on reserve in Fine Arts Library; **for discussion**)

Wednesday, April 27th

FINAL EXAM 12:30–2:30 pm

Important Dates

Jan. 17: No class—Martin Luther King, Jr. Day

Jan. 31: **Reading analysis due in class**

Feb. 9: No class—Professor at College Art Association Conference

Feb. 23: Midterm exam study questions handed out

March 2 : **MIDTERM EXAM**

March 21: Paper assignment handed out

April 11: **Paper due in class**

April 18: Final exam study questions handed out

April 27: **FINAL EXAM 12:30–2:30 pm**