

Latinx Art: History and Debates

Universidad de Puerto Rico, Río Piedras

All Americans (from the vast continent of America) are, were, or will be border crossers.

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OFFICE HOURS:

HART XXXX ▪ Section 1 ▪ 300 level course

Credits: 3 ▪ Prerequisites: None

Format: course may be offered in person, hybrid, and on-line

COURSE DESCRIPTION

This course examines the art created by persons of Caribbean, Central American and South American origin in the United States. It includes diverse aesthetic manifestations, including, but not limited to drawing, painting, mural, graphic arts, photography, performance, sculpture, architecture, and installations. The formation of the concept Latinx and its intersection with racial, class, gender and political issues in the United States will be objects of study and discussion. We will present and analyze the formation of a Latinx aesthetic and its institutionalization through archives, collections and museums.

COURSE MATERIALS & RESOURCES

Moodle: All course handouts, assignment guidelines, and lecture PowerPoints will be posted on Moodle. You are welcome to download documents from this site. Be aware, though, that these materials are copyright protected, which means you can't share or distribute them without authorization (e.g. uploading them to another website or YouTube).

Course Texts: You will be asked to read one or more articles or essays each week. These readings, which can be accessed through the course modules in Moodle, are essential to class discussion and your understanding of the major themes and issues we will cover in this course. You should read each by the date it is listed on the course calendar.

Annotation tools: We will use several annotation tools throughout the semester. For texts we will use Perusall <https://www.perusall.com/>.

LEARNING OBJECTIVES AND OUTCOMES

COURSE LEARNING OBJECTIVES & OUTCOMES

This class has several interrelated learning objectives and outcomes that will be assessed through projects, written assignments, and in-class discussion. Upon successful completion of this course, students should be able to:

- Develop visual perception and utilize art historical and theoretical terminology
- Understand and evaluate terminology used to describe ethnic difference through the terms Hispanic, Hispano-American, Latino, Latinx, and Latin American
- Address the social, political and economic conditions that have shaped Latinx Art
- Analyze and discuss diverse artistic manifestations such as paintings, videos, architecture, etc.
- Develop a critical attitude towards issues of race, indigeneity, gender and difference
- Examine the construction of national art history narratives, the distinction between high culture and popular culture, and the construction of cultural institutions
- Foster creative thinking, research skills and academic writing

GRADING AND ASSESSMENT

Your grade in this class will be the result of several elements, including exams, writing assignments, and research with primary sources. The weight of each of these elements in your final grade is as follows:

Reading and Assignments	45%
Creative project	20%
Position paper	20%
Class participation	15%

Reading and Annotations 25% of your total grade	Beginning on week 2, every week there will be 2 assigned readings. Reading conscientiously and critically is part of the class. Annotation of reading and collaborative reading practices will result in 20% of your grade. We will use the Perusall platform for collective annotation and grading.
Special Assignment 1: Thinking through race 10% of your grade (Week 3)	Watch Luis Valdez' Zoot Suit (1982) and read Ed Vega's short story "Mercury Gómez" in Mendoza's Dreams (Arte Público Press, 1987). Write a short essay (500 words) on the strategies deployed around race and visibility in both. When making an argument, give specific examples and use at least one direct quotation. Learning Objectives: <ul style="list-style-type: none"> • Develop visual perception and utilize art historical and theoretical terminology • Develop a critical attitude towards issues of race, indigeneity, gender and difference
Special Assignment 2: Timeline and link tree 10% of your total grade (week 6)	During the Civil Rights Movement Era, initiatives such as the Poor People's March, the walkouts or strikes by Chicano farmworkers, or the community organizing of the Young Lords produced art to raise consciousness, or build support. For this in-class assignment we will divide in groups and work collectively. We will create a timeline of the main events of the Chicano and Puerto Rican Diasporic movements, and look into the Archives of American Art, the Centro Archives and other sources to create a glossary of organizations and a link tree. Learning Objectives: <ul style="list-style-type: none"> • Address the social, political and economic conditions that have shaped Latinx Art

	<ul style="list-style-type: none"> • Examine the construction of national art history narratives, the distinction between high culture and popular culture, and the construction of cultural institutions • Foster research skills
<p>Creative project: Writing Biographies, Making Altars 20% of your grade (week 11)</p>	<p>Using assigned readings by Tomás Ybarra-Frausto on the practice of altar making and examples by Amalia Mesa-Bains discussed in class as a model, create an altar for an artist included in the pre-circulated list. Your altar should include photographs, artistic pieces and/or references to exhibits, and direct quotes. You should use primary sources from the Archives of American Art, and you may use the Oral History collections as well, using the transcripts to create your altar quotes. Think through issues of memory, value, and the material identity and power of objects, as well as gender issues when making your altar. Include with your altar a short (250-500 words) essay explaining how your altar relates to themes of memory, identity, and/or gender, among others.</p> <p>Learning Objectives:</p> <ul style="list-style-type: none"> • Develop visual perception and utilize art historical and theoretical terminology • Analyze and discuss diverse artistic manifestations • Foster creative thinking
<p>Final Project: Position paper on Puerto Rican and Latinx Art 20% of your grade (week 15)</p>	<p>Explore Archives of American Art Oral Histories Collection interviews with José Antonio Torres Martinó, Antonio Martorell, Noemí Ruiz, Antonio Maldonado, Lorenzo Homar, Delta Bravo de Picó, Félix Rodríguez Báez, Myrna Báez, Ángel Rodríguez Díaz, Rafael Ferrer, Edna Coll, Juan Sánchez). Choose an artist and listen to their oral history (take notes while listening including things that disquiet you or you disagree with). Write a preliminary sheet evaluating your experience of oral history as a research tool (Instructions to follow). Look up the artists online so you can get a sense of their art. Using class readings and your notes as background, answer the following questions, in essay format. Can the artist you chose be considered Latinx? Why or Why Not? What issues, aesthetics, politics, locations are associated with the term? What terms should be used when discussing your artist? Who would you nominate to be interviewed for the Oral Histories project and why? Be specific in your arguments, using direct quotes from the oral history and your class readings. Your paper should be approximately 5-7 pages in length (1250- 1750 words) and use at least three references previously assigned in class as bibliography.</p> <p>Learning Objectives:</p> <ul style="list-style-type: none"> • Understand and evaluate terminology used to describe ethnic difference through the terms Hispanic, Hispano-American, Latino, Latinx, and Latin American • Address the social, political and economic conditions that have shaped Latinx Art • Examine the construction of national art history narratives, the distinction between high culture and popular culture, and the construction of cultural institutions • Foster academic writing
<p>Class participation 15% of your grade</p>	<p>Attendance is mandatory per the University of Puerto Rico’s manual. Participation in class is highly encouraged. At least one visit per semester to office hours is required.</p>

Students who receive vocational rehabilitation services must communicate with the professor at the beginning of the semester to plan assistive equipment and reasonable accommodation according to the recommendations of the Office for Persons with Disabilities (OAPI) of the Dean of Students. Students with special needs that require some assistance or accommodation must communicate with the professor as well.

Late Work: You should strive to submit each assignment by its due date, which is noted on the course calendar. Getting behind is overwhelming and can derail your ability to make progress toward your learning goals. Meeting the established deadlines also allows me to give you feedback in a timely manner. Late assignments are downgraded one-half letter grade per day late (from an A to an A- for example), with a maximum of 25 points off. No coursework will be accepted after the 25 point mark.

Academic Integrity Policy: The University of Puerto Rico promotes the highest standards in academic and scientific integrity. Article 6.2 of the General Student Code (Certification Number 13, 2009-2010 of the Board of Trustees) establishes that “academic dishonesty includes, but is not limited to: fraudulent actions, achievement of grades based on false or fraudulent simulations, copying in part or in total another person’s academic work, plagiarizing in part or in total another person’s work, copying in part or in total another student’s test answers, having someone else take a test or exam, written or oral, as well as helping or facilitating another person to incur in similar conduct.” Any of these actions is subject to disciplinary sanctions in conformity with the established disciplinary procedures established in the General Student Code of the UPR.

OTHER COURSE POLICIES & INFORMATION

Classroom Decorum:

- This class is a cooperative endeavor, requiring active participation and consideration for all parties involved.
- Arriving late to class, leaving class early, texting, browsing the internet, and sleeping in class are distracting and communicate (whether true or not) a lack of engagement. These actions will influence your participation grade negatively. Students may arrive up to 15 minutes late. No one will be admitted in the classroom beyond 30 minutes of the start of class, unless previously approved to do so. Three tardy entrances will equal an absence
- When absent, you should strive to communicate with the professor via email to convey your reasons and should talk to your fellow students about acquiring notes for the class. This is especially important if you are absent during the date of a test. No tests will be given outside the established date without a medical excuse.
- Contingency plan in case of an emergency: In case of an emergency or class interruption, your professor will reach out to you via institutional email to coordinate the continuity of class offering.

<https://academicos.uprrp.edu/wp-content/uploads/2020/12/Guia-creacion-orevision-del-prontuario-Dic-2020-Cert33-rev-4-dic-2020-enlace.pdf>

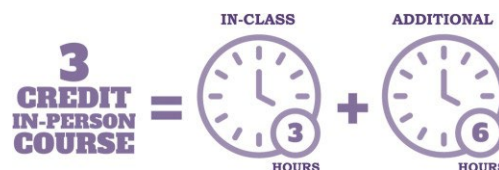
Technology:

- **Requirements:** In order to succeed in this course, you will need access to a reliable computer and Wi-Fi. You should use a computer for 1) any writing assignments done outside of class, 2) retrieving course materials and announcements posted on Moodle, and 3) checking your institutional email account (you should do this daily!!).
- **Regulations:** Smartphones, tablets, and laptops can greatly enhance your learning. They can also be very distracting to those around you. Because of this, during our class time, you should ONLY use technology

for learning purposes. If you have a personal issue that requires you to be available via phone or email, please let me know before class. You may not record classroom lectures, discussion, and/or activities without my advance permission.

Email Policy: I make every attempt to respond to emails within 24 hours. If you do not receive a response, it is possible I did not get your message. Please send a follow-up email or speak to me in class. **NO written work will be accepted via email without prior approval.** Likewise, please recognize that email is not a fully confidential forum; you should not use email to discuss grades or personal issues you want to keep private.

Credit Hour Statement: One credit hour is equivalent to one hour of guided instruction and a minimum of two hours out-of-class work each week. The typical student in this 3-credit course, therefore, should expect to spend at least nine hours *per week* on course-related work. This includes six hours outside of class completing assignments and other activities that enhance learning.



Policy regarding discrimination on the basis of sex and gender: The University of Puerto Rico prohibits discrimination on the basis of sex and/or gender in every form, including sexual harassment. According to the University of Puerto Rico’s Institutional Policy Against Sexual Harrassment, cert. no. 130, 2014-2015 of the Governing Board, if a student is being or has being affected by conducts related to sexual harassment, they can visit the Student Advocate’s Office, the Office of the Dean of Students or the Office of the Coordinator of Compliance with Title IX to receive orientation and/or lodge a complaint.

*Thanks to Professor Cory Pillen for providing a model for some of the elements in this syllabus regarding conduct and credit hours.

COURSE CALENDAR

(may be subject to revision)

Week 1: Introductions and Definitions

(M)	Introductions & Syllabus Overview
(W)	Definitions Tomás Ybarra-Frausto, “Imagining a More Expansive Narrative of American Art,” American Art , Vol. 19, No 3 (Fall 2005), pp. 9-15 Imagining a More Expansive Narrative of American Art (oclc.org)

Week 2: The Harlem Renaissance, Race, and the Zoot Suit Riots

(M)	What was the Harlem Renaissance?
(W)	In class discussion of readings Lee Bebout, “Introduction: Latinx Race Matters,” Chiricú Journal: Latina/o Literatures, Arts, and Cultures , vol. 3, No. 2 (Spring 2019), pp. 3-20. Introduction: Latinx Race Matters (oclc.org) Douglas Henri Daniels, “Los Angeles Zoot: Race “Riot,” The Pachuco, and Black Music Culture,” The Journal of African American History , Vol. 87 (Winter 2002), pp. 98-118.

	<p>Los Angeles Zoot: Race "Riot," the Pachuco, and Black Music Culture (oclc.org) Brian D Bunk, "Boxer in New York: Spaniards, Puerto Ricans, and Attempts to Construct a Hispano Race," Journal of American Ethnic History, Vol. 35, No. 4 (Summer 2016), pp. 32-58. Boxer in New York: Spaniards, Puerto Ricans, and Attempts to Construct a Hispano Race (oclc.org)</p>
	Project #1

Week 3: WPA and Regional Identities

(M)	<p>What was the WPA's Federal Arts Project and what role did Latinx Artists have in it? Jane de Hart Mathews, "Arts and the People: The New Deal Quest for Cultural Democracy," The Journal of American History, Vol. 62, No. 2 (Sep., 1975), pp. 316-339. Arts and the People: The New Deal Quest for a Cultural Democracy (oclc.org)</p>
(W)	<p>Santos of the Southwest and the idea of Regional Identities Stephanie Lewthwaite, "Modernity, Mestizaje, and Hispano Art: Patrocinio Brela and the Federal Art Project," Journal of the Southwest, Vol. 52, no. 1 (Spring 2010), pp. 41-70. Modernity, Mestizaje, and Hispano Art: Patrocinio Brela and the Federal Art Project (oclc.org)</p>

Week 4: Civil Rights Movement

(M)	<p>Photography and the Civil Rights Movement Leigh Raiford, "Photography and the Practices of Critical Memory," History and Theory, Vol. 8, No.4 (Dec. 2009), pp. 112-129. Photography and the Practices of Critical Black Memory (oclc.org)</p>
(W)	<p>Photography of the Chicano and Puerto Rican Movements Colin Gunckel, "The Chicano/a Photographic: Art as Social Practice in the Chicano Movement," American Quarterly, Vol. 67, No. 2 (June 2015), pp. 377-412. The Chicano/a Photographic: Art as Social Practice in the Chicano Movement (oclc.org)</p>

Week 5: Archival Exploration

M	<p>Primary, Secondary, and Digital Sources: Collective Exploration Oral History Interview with Jacinto Quirarte, SI Archives of American Art (p. 1-6, 25-35, 42-49) https://www.aaa.si.edu/download_pdf_transcript/ajax?record_id=edanmdm-AAADCD_oh_216422 Teacher's Guide: Analyzing Oral Histories, Library of Congress Analyzing Oral History (loc.gov)</p>
W	Archival Explorations and in class production of Timeline and Organizations Glossary
	Project #2

Week 6: Introduction: Chicano Visual Culture

(M)	<p>Aztlán Lourdes Alberto, "Nations, Nationalisms and Indígenas: The "Indian" in the Chicano Revolutionary Imaginary," Critical Ethnic Studies, Vol. 2, No.1 (Spring 2016), pp. 102-127. Nations, Nationalisms, and Indígenas: The "Indian" in the Chicano Revolutionary Imaginary (oclc.org)</p>
(W)	Prints and Activism: The Poster Movement

	Shifra Goldman, "A Public Voice: 15 Years of Chicano Posters," <i>Art Journal</i> , Vol. 44, No. 1 (Spring 1984), pp. 50-57. A Public Voice: Fifteen Years of Chicano Posters (oclc.org)
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Week 7: Chicano Visual Culture

(M)	Muralism and Community Activism David Conrad, "Community Murals as Democratic Art and Education," <i>The Journal of Aesthetic Education</i> , Vol. 29, No. 1 (Spring 1995), pp. 98-102. Community Murals as Democratic Art and Education (oclc.org)
(W)	Easel Painting and Chicano aesthetics Tomás Ybarra-Frausto, "Rasquachismo, A Chicano Sensibility," <i>CARA Chicano Art: Resistance and Affirmation</i> , University of California Press, 1990, pp. 155-162. Amalia Mesa Bains, "Domesticana, The Sensibility of Chicana Rasquache," <i>Distant Relations, A Dialogue Between Chicano, Irish, and Mexican Artists</i> . Ed. Trisha Ziff (New York: Smart Art Press, 1996), pp. 156-163.

Week 8: Puerto Rican Cultural and Print Centers and a Sense of Place

(M)	Taller Boricua, Charas and Community Organizations Taína Caragol, "Aesthetics of Exile: The Construction of Nuyorican Identity in the Art of El Taller Boricua," <i>Centro Journal</i> , Vol. XVII, No. 2 (Fall 2005), pp. 6-21. Redalyc.Aesthetics of exile: The construction of Nuyorican identity in the art of El Taller Boricua
(W)	Architecture and a Sense of Place in Urban Centers Rachel Rinaldo, "Space of Resistance: The Puerto Rican Cultural Center and Humboldt Park," <i>Cultural Critique</i> , No. 50 (Winter, 2002), pp. 135-174. Space of Resistance: The Puerto Rican Cultural Center and Humboldt Park (oclc.org) Joseph Sciorra and Martha Cooper, "I Feel Like I'm in My Country": Puerto Rican Casitas in New York City, <i>TDR</i> , Vol. 34, No. 4 (Winter 1990), pp. 156-168. "I Feel like I'm in My Country": Puerto Rican Casitas in New York City (oclc.org)

Week 9: Exhibitions, Institutions, Institutional Critique

(M)	Institutional Critique Kirsi Peltomaki, "Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s," <i>Art Journal</i> , Vol. 66, No. 4 (Winter, 2007), pp. 36-51. Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s (oclc.org)
(W)	Formation of Culturally Specific Galleries, Cultural Centers and Museums Yasmin Ramírez, "Passing on Latinidad: An Analysis on Critical Responses to El Museo del Barrio's Pan Latino Statements," Unpublished paper. Microsoft Word - RAMIREZ (yasminramirezphd.com)

Week 10: Conceptual Art and Installations

	New Visions of Chicano Art Chon A. Noriega, "Your Art Disgusts Me': Early ASCO 1971-1975," <i>Afterall, A Journal of Art, Context, and Enquiry</i> , Issue 19 (Autumn-Winter 2018), pp. 109-121. https://www.jstor.org/stable/20711719
	Object-Based Art Making: Altars, Stores, Homes

	Anna Indych, "Nuyorican Baroque: Pepón Osorio's Chucherías," Art Journal , Vol. 60, No. 1 (Winter 2002-2003), pp. 72-83. https://www.jstor.org/stable/778047
	Altar Making

Week 11: Frontera and Landscape

(M)	Border Crossing, Frontiers, Immigrations and Transit in Latinx Art Claire Fox, "The Portable Border: Site-Specificity, Art, and the U.S.-Mexico Frontier," Social Text , No. 41 (Winter 1994), pp. 61-82. https://www.jstor.org/stable/466832
(W)	Landscape and the Construction of Identity Marta Sierra and Clara Román-Odio, "Global and Local Geographies: The (dis)Locations of Contemporary Feminism," Letras femeninas (Verano 2007), pp. 9-25. Global and Local Geographies: The (Dis)locations of Contemporary Feminisms (oclc.org)

Week 12: Race and Class

(M)	Afro-Latinx Art: Speaking of Race (again) Gerardo Mosquera, "Africa and the Art of Latin America," Art Journal , Vol 51, No. 4 (Winter, 1992), pp. 30-38. Africa in the Art of Latin America (oclc.org) Paget Henry, "Afro-Caribbean Philosophy: An Introduction," The CLR James Journal , Vol. 4, No. 1 (Winter, 1993), pp. 2-11. Afro-Caribbean Philosophy: An Introduction (oclc.org)
(W)	Class and Popular Culture in Latinx Art Solimar Otero and MIntzi Auanda Martínez-Rivera, "Poder y cultura: Latinx Folklore and Popular Culture," Chiricú Journal: Latina/o Literatures, Arts and Cultures , Vol. 2, No. 1 (Fall 2017), pp. 6-15. Introduction: Poder y cultura: Latinx Folklore and Popular Culture (oclc.org)

Week 13: Art and Patriarchy, Critical Views

(M)	Feminism, Domesticity, Religion and Sexuality Perlita R. Dicochea, "Chicana Critical Rhetoric: Recrafting "La Causa" in Chicana Movement Discourse, 1970-1979," Frontiers, A Journal of Women Studies , Vol. 25, No. 1 (2004), pp. 77-92. Chicana Critical Rhetoric: Recrafting La Causa in Chicana Movement Discourse, 1970-1979 (oclc.org) Jillian Hernández, "Miss, You Look Like a Bratz Doll": On Chonga Girls and Sexual-Aesthetic Excess," NWSA Journal , Vol. 21, No. 3 (Fall 2009), pp. 63-90. "Miss, You Look like a Bratz Doll": On Chonga Girls and Sexual-Aesthetic Excess (oclc.org)
(W)	Queer Latinx Visualities Christina Accomando, "All its People, Including its jotería": Rewriting Nationalisms in Cherrie Moraga's Queer Aztlán," Humboldt Journal of Social Relations , Vol. 31, No. ½ (2008), pp. 111-124. "All its people, including its jotería": Rewriting Nationalisms in Cherrie Moraga's Queer Aztlán (oclc.org)

Week 14: Is Puerto Rican Art Latinx Art?

(M)	The premises and exclusions of the concept of Puerto Rican Art José Antonio Torres Martinó, "El arte puertorriqueño a principios del siglo XX," Puerto Rico Arte e Identidad (Hermandad de Artistas Gráficos, 1998), pp. 63-82.
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	Juan Flores, "Memorias (en lenguas) rotas/Broken English Memories," Revista de Crítica Literaria Latinoamericana , Año 23, No. 45 (1997), pp. 341-350. Memorias (En lenguas) rotas / Broken English Memories (oclc.org)
(W)	Collections, Exhibitions, Controversy L. Stephen Velázquez, "The Teodoro Vidal Collection: Creating Space for Latinos at the National Museum of American History," The Public Historian , Vol. 23, No. 4 (Fall 2001), pp. 113-124. The Teodoro Vidal Collection: Creating Space for Latinos at the National Museum of American History (oclc.org) Jorge Duany, "Nation on the Move: The Construction of Cultural Identities in Puerto Rico and the Diaspora," American Ethnologist , Vol. 27, No. 1 (Feb. 2000), pp. 5- 30. Nation on the Move: The Construction of Cultural Identities in Puerto Rico and the Diaspora (oclc.org)
	Final Project

Finals Week – Feedback Session

Rubrics

Special Assignment 1: Thinking Through Race

Writing	Visual Perception	Specificity	Ideas and Critical Thinking	Grade Assessment
Writes clearly. Ideas are organized in logical sequence, from general to specific. Grammatically correct.	Pays attention to visual elements in the film such as color, composition, lighting. Pays attention to elements of style in the short story.	Selects quotes from readings previously discussed in class, from short story and/or film. Uses quotes to create or back up ideas in the short essay.	Compares and contrasts the film and the short story. Applies concepts discussed in class. Shows ability to think critically and posits her/his ideas.	Excellent
Writes clearly, but ideas are not always properly organized. Some grammatical mistakes.	Pays attention to some visual cues. Distinguishes partly between form and content.	Selects quote to back up ideas in short essays, but treats them in a general way.	Compares and contrasts the film and short story. Lists ideas discussed in class, but does not create associations.	Good work. Can use improvement in analysis.
Many grammatical mistakes and haphazard organization.	Discusses story and film in terms of content, not style and form.	Selects few quotes.	Lists elements of film and short story, discusses few of the readings and	In need of improvement in key areas of writing and analysis.

			ideas on race posited in class.	
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Special Assignment 2: Timeline and Link Tree

Research	Historical Cross-References	Critical Thinking	Presentation	Grade Assessment
Visits and Explores Assigned Sites and Additional Sites in order to find information. Creates Associations between dates, places, persons.	Searches terms, looks for connections, organizes materials in an effective manner.	In class discussion and in the format chosen to present the research showcases connections and critical thinking between historical figures, events and organizations.	Chooses an aesthetically pleasing format and figures out a way to present a complex web of information visually. Presentation is visually interesting.	Excellent
Visits and Explores Assigned Sites and Additional Sites with limited associations outside the assigned material.	Searches some terms and looks for some connections. Has trouble organizing the material.	In class discussion and in the format chosen to present the research shows some critical thinking and connections.	Expresses a complex web of information, but the presentation is visually lacking. Alternatively, Presentation is well done but information is lacking.	Good work.
Visits and Explores Assigned Sites Only.	Shows very little curiosity and has trouble organizing the material.	Is not interested in exploring connections and asking questions.	Neither presentation nor information are well developed.	In need of improvement in key areas.

Creative Project: Writing Biographies, Making Altars

Biography	Power of Objects	Quote Mining	Creativity/Presentation	Written Aspect	Grade Assessment
Understands the elements that form an artistic biography and demonstrates it through the selection of objects/quotes	Selects objects from the Archive that speak to the artist's biography. Object selection shows thought and	Selects quotes from the artists or others that help tell the story, or place a critical light on the	Style of Altar reflects the artist's aesthetics or community. Visually communicates values and achievements.	Understands and can create a critical response that explains. Thinks critically about archival material vis a vis biographies (secondary sources). Can use	Excellent

/written statement, and altar design.	deep exploration of the Archives.	artist's endeavors.		the difference to justify or explain the selection of works and quotes.	
Understands the elements that form an artistic biography and demonstrates it through the written statement, but misses key aspects.	Object selection is appropriate, but reflects a superficial engagement with the Archives.	Selects quotes from the artists or others, but not all of them help tell the story.	Style of altar reflects partially the artist's or the community's aesthetics.	Reports or lists elements of biography and archive, but cannot use the difference between sources to explain the student's selection.	Good work, room for improvement
Requires more effort understanding the concept of artistic biography.	Object selection is somewhat haphazard.	Selects few quotes.	Style of altar does not reflect the artist's or community's aesthetics.	Puts minimal effort into the written statement, handing in a biography culled from secondary sources.	In need of significant improvement in key areas

Position Paper: Puerto Rico and Latinx Art

Oral History work-up	Evaluation of artistic context	Critical approach	Use of in class readings	Academic writing	Grade Assessment
Understands the concept of oral history. Analyzes the interviews and separates form and content. Explores issues like reference horizons.	Uses class readings and internet resources to place artist in context.	Asks questions that bridge the artist's issues with those discussed in reference to Latinx Art. Looks for similarities and understands differences.	Selects readings that are more germane to topics discussed by artist in his/her interview. Mines quotes and relates the materials pertaining to Diasporican art and Chicano art	Writes in a clear, expository manner and uses the correct terminology. Understands what references are and includes them throughout the text. Includes a bibliography of works cited.	Excellent

			to the selected artist.		
Understands the concept of oral history. Can isolate surprising, or potentially problematic statements but does not place these in proper context.	Uses class readings and internet sources to create an artist's biography, but treats the oral history as a separate resource.	Lists the issues discussed by the artist and the issues discussed in class but has a hard time thinking how these two relate, compare or contrast.	Selects readings that are somewhat related to the topics discussed by the artist in his/her interview. Includes some quotes.	Writes adequately, although not always in clear fashion. Uses some terminology. Includes quotes but has a hard time recognizing when to give credit to a source. Includes a bibliography of works cited.	Good work, room for improvement
Requires more effort. Treats oral history as a fact sheet.	Uses class readings and internet sources, but has a hard time integrating the information from the oral histories.	Lists some of the issues discussed by the artist and some of the issues discussed in class.	Lists readings and quotes, but can't relate the materials.	Requires a clearer exposition. Uses little to no terminology. Includes few quotes. Does not understand when to give credit to a source. Includes partial or no bibliography.	In need of significant improvement in key areas