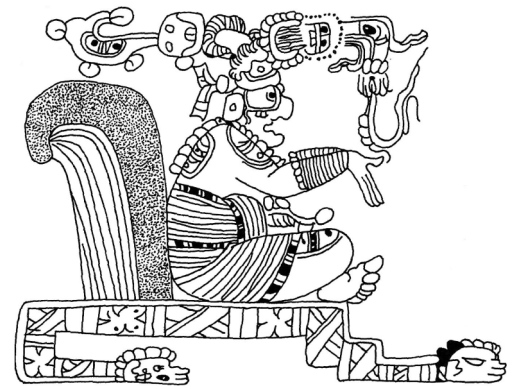


Arts 2H/ Intl 21 History of Art  
Native Arts of Mesoamerica and South America  
De Anza College  
Winter Quarter, 2017

Instructor: Dr. Catie Cadge-Moore Office: A44  
e-mail: [cadgemooorecatie@fhda.edu](mailto:cadgemooorecatie@fhda.edu)



Phone: (408) 864-5683 Office Hours: M, W: 12:30-2:30 or by appointment  
Instructor's web site: <http://www.deanza.edu/faculty/cadgemooorecatie/>  
De Anza College library: <http://www.deanza.edu/library/>

**Course Description:** A general introduction to the visual arts of the indigenous cultures of Mesoamerica, an area extending from northern Mexico through Central America, and the Andean region of South America. This course covers diverse art forms, including architecture, ceramics, weaving, painting and sculpture from antiquity to the present. Topics addressing the religious, cultural, social, economic and political contexts of the art, including gender issues and contemporary social/political awareness, will be explored. We will work collaboratively, becoming actively involved in the learning experience. We will apply an interdisciplinary approach to art history, including methods of analysis from anthropology, history and cultural studies.

\*\*\*\*FINAL EXAM DATE: Wednesday, March 29<sup>th</sup> 9:15-11:15 a.m.

**Required Texts (available at the Bookstore and ON RESERVE in the Library):**

\*\*\*NOTE current editions needed.

Miller, Mary Ellen. *The Art of Mesoamerica*. 5<sup>th</sup> edition. N.Y.: Thames & Hudson, 2012.

Stone, Rebecca. *Art of the Andes from Chavin to Inca*. 3<sup>rd</sup> edition. N.Y.: Thames & Hudson, 2012.

\*\*\* All reading assignments for each week are listed on the attached course schedule.

**In this class, I will expect students to:**

1. Contribute to a positive, collaborative learning environment by being open and receptive to the ideas and opinions of others. It is ok to disagree with a concept, but please be respectful of the ideas of others.
2. Attend class regularly. More than three absences will result in the lowering of your grade one full step (A to a B, B to a C, etc). After three missed class sessions, I have the option of dropping you from enrollment. However, I consider it **your responsibility** to drop the course if you find it necessary to do so. **If you become ill, contact the instructor and we can discuss possible solutions for days missed.**
3. NO E-MAIL SUBMISSIONS OF COURSE WORK WILL BE ACCEPTED.
4. Be on time and practice polite classroom etiquette. If you are late, I may count you absent, especially if you disturb the class. Don't hold separate conversations during lecture time or class discussions. Others may want to hear what is going on in class. Come prepared to class and participate.  
\*\*\*\*TURN CELL PHONES OFF during class time.
5. Don't cheat. Anyone found cheating on an exam or plagiarizing (copying material without reference or credit) will be given an "F" on that exam or assignment and may fail the course. Each student **MUST** write his/her own paper. If two students hand in the same paper, each will receive half the points earned (equivalent to an "F").
6. Finish paper and reading assignments on time. Readings complement the material we cover in class. Completing the reading assignments will help your ability to participate in class discussions.

Student Learning Outcomes (SLO):

Students will investigate and validate the artistic contributions of Mesoamerican and Andean cultures, critically comparing these contributions from diverse indigenous peoples of the Americas.

Students will develop an increased awareness and appreciation for diverse worldviews and artistic expressions, while critiquing misconceptions and stereotypes and assessing the relevancy of traditional Mesoamerican and Andean art forms in a current global context.

Students will critically analyze and evaluate diverse scholarly perspectives in Mesoamerican and Andean art history.

Students will apply skills demonstrating their abilities to analyze artworks on the basis of social, cultural, political, economic and/or ethnic contexts and issues relevant to gender studies.

Students will demonstrate critical thinking and visual literacy skills through oral communication.

Students will write a research paper utilizing her or his ability to analyze, evaluate and synthesize primary and secondary sources.

**Assignments: Two exams are required.** They will be composed of short slide identifications, multiple choice and a matching section. Exam format, typical questions and study tips will be discussed thoroughly in class. The midterm exam will be **February 15<sup>th</sup>**. The final exam will be according to the scheduled time in our regular classroom (see below). ALL students are required to take the final exam at that time only.

**NO EARLY EXAMS OR MAKE-UP EXAMS WILL BE GIVEN. If you miss an exam due to a health or family emergency, please discuss the situation with me.**

\*\*\*A number of short in-class writings, activities and assignments done in small groups will be required throughout the quarter.

**One paper and a group presentation will be required.** Dates of the group presentation will be discussed and assigned in class. The paper, 4-5 pages long, will be a brief research paper following one of several options assigned in class. \*\*\* Full instructions regarding the paper assignment will be explained in class and posted on the instructor's website.

**Grading Policy:** Grades are determined using a scale of 100 points as follows:

Over 100	A+
100-93	A
92-90	A-
89-87	B+
86-83	B
82-80	B-
79- 77	C+
76-73	C
72-70	C-
69-60	D
below 60	F

Two Exams: Midterm =	25 points
Final exam =	30 points
Research Paper =	20 points
In-class written exercises, class participation	
Other short assignments =	20 points
Group Presentation	5 points
	<hr/>
	100 points

**Class Schedule and Assignments:**

**Week One: Introduction / Olmec art**

**Reading Assignment:** Miller, Mary Ellen. *The Art of Mesoamerica*, pp. 10-44.

**Week Two: West Mexico, Monte Albán, Oaxaca**

**Reading Assignment:** Miller, Mary Ellen. *The Art of Mesoamerica*, Bottom of page 58-68, 106-116.

**Martin L. King Holiday: NO Class, Monday, January 16<sup>th</sup>.**

**Week Three: Teotihuacan**

**Reading Assignment:** Miller, Mary Ellen. *The Art of Mesoamerica*, 78-105.

**Week Four: Art of the Ancient Maya**

**Reading Assignment:** Miller, Mary Ellen. *The Art of Mesoamerica*, 128-134, 143-199.

**Week Five: Art of the Ancient Maya / Colonial and Contemporary Indigenous Arts**

**Reading Assignment:** \*\*\*Read the following:

www.artemaya.com look under “textiles” – visit various weaving villages –

and look under “paintings” and note recent Maya paintings

**Week Six: MIDTERM EXAM - Wednesday, Feb. 15<sup>th</sup>**

**HOLIDAY: NO CLASS – Monday, February 20<sup>th</sup>**

**Week Seven: Yucatán, Mitla, and Toltec Arts**

**Reading Assignment:** Miller, Mary Ellen. *The Art of Mesoamerica*, pp. 200-230.

**Week Eight: Mexica (Aztec) Art**

**Reading Assignment:** Miller, Mary Ellen. *The Art of Mesoamerica*, pp.238-277.

**Week Nine: Introduction to Andean region / Chavín Art / Paracas**

**Reading Assignment:** Stone, Rebecca. *Art of the Andes from Chavín to Inca*, pp. 9-72.

**Week Ten: Nasca, Moche, Chimú**

**Reading Assignment:** Stone, Rebecca. *Art of the Andes from Chavín to Inca*, pp. 72-126, 173-186.

**Research paper DUE: Wednesday, March 15<sup>th</sup>.**

\*\*\*NO late papers accepted without prior approval of the instructor

**Week Eleven: Inka (Inca) Art / Colonial and**

**Contemporary Andean Art Student Group Presentations**

**Reading Assignment:** Stone, Rebecca. *Art of the Andes from Chavín to Inca*, pp. 194-242.

Explore website: [www.incas.org](http://www.incas.org), read links discussing weavings

**FINAL EXAM: Wednesday, March 29<sup>th</sup> at 9:15-11:15 a.m.**

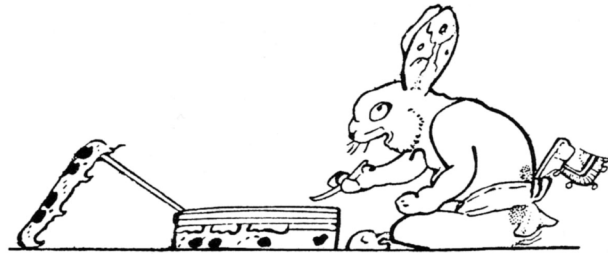
**ALL students are required to take the final exam at that time only!!**



**EXAM SLIDES for Midterm Exam:** The following numbers are the illustrations in your textbook (Mary Ellen Miller, *The Art of Mesoamerica*) that you will need to study for the midterm exam (Available to print as a **PDF file** on instructor's website). Both the illustration and page numbers are provided. Be prepared to identify these art works by asking: Who? What? Where? And Why? What does the art reveal about the cultural or historical contexts? You will be asked to comment upon the significance of the slide for the course. Although only a select few of these examples will actually appear on the exam, you need to study all of them in order to do well on the midterm.

**Mary Ellen Miller, *The Art of Mesoamerica*:** page 18 (Illustration # 8), 24 (11), 26 (12), 59 (46), 62 (49), 66 (52), 67 (55), 86 (71), 97 (83), 99 (85), 133 (119), 145 (127), 154-155 (134), 158 (138), 164 (143), 166 (146), 170 (151), 171 (152), 181 (162), 189 (172), 192 (176), 194 (178), 197 (181) above right - room 2).

## History of Art Cadge-Moore



### Outline for Describing a Work of Art

#### When studying or writing about art, make note of the following:

- WHO? For whom and by whom was the object made? Specific artist known?  
Patron known? (Who commissioned or paid for an art work?)
- WHAT? What is it? What is its title or subject?
- WHERE? Where was it made? What site and is this an important factor?
- WHY? Why was this object made? For what purpose? What does it tell us about  
the culture who made and used it?
- HOW? How was it made? What are the materials and techniques used?

#### Does the art work reveal anything about the following contexts?

- Historical
- Cultural
- Social
- Political
- Religious or ceremonial
- Economic

**What is the subject matter?** What motifs or symbols are used and what is their significance? Art historians call this *iconography*.

#### When describing the style of an art work (stylistic analysis), consider the following:

- Scale: What is the size and why is this important?
  - Composition: What is the overall arrangement of the elements of the piece?
    - Is the design balanced or symmetrical? Asymmetrical?
    - Do the motifs fill the entire design surface? How is space used?
    - What are the relationships of the designs to one another?
  - Overall approach: Is it naturalistic? Based on natural forms, but stylized?  
Geometric? Abstract (not naturalistic)?
  - Shape: What is the basic shape or contour of the piece?  
What shapes does the artist use? Square, circle, triangle?
  - Line: What is the character of the painted, sculpted, beaded, embroidered,  
woven line? Are forms strongly outlined? Is the line curvilinear?  
Straight-edged? Dynamic, meandering, fluid? Do forms suggest  
movement?
  - Color: What are the colors used? How do they affect the work? Are they bright?  
Subtle in effect? How is black and white used? Are shadows obvious?
  - Texture: Is texture indicated? How does this affect the work?
- How have all the elements above contributed to the way the piece looks?  
What is the emotional impact upon you, the viewer?  
Do these aspects of style suggest anything about the contexts given above?  
About the artist and his or her culture?

Arts 2H / INTL 21 Group Worksheet

Names \_\_\_\_\_

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1.

2.

3.

4.

Arts 2H / INTL 21 Group Worksheet

Names \_\_\_\_\_

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1.

2.

3.

4.

**Photo of you**

2 participation points

This quarter I have over 200 students combined in the classes that I teach, and the names in the official records are often not the names that students prefer to use. To help me learn all of your names, **please submit a photograph of yourself.**

To save paper, you need to print, copy, or paste it onto this worksheet. Try to size the picture so that your face is **at least two inches high.**

**Write a brief paragraph about you** (include any concerns you might have about the class). What is your passion? Also write one sentence answering this question: What do you think this photo shows about you?

DUE: End of the first week of class - Wednesday, January 11th.