

Arts 2J / INTL 22 History of Art  
Indigenous Arts of the World  
De Anza College  
Spring Quarter, 2015

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or by appointment



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De Anza College Library: <http://www.deanza.fhda.edu/depts/library/index>

**Course Description:** This course is an introduction to some of the many indigenous art traditions around the world. Emphasis will be placed upon Sub-Saharan African, indigenous American and Oceanic art history. We will take a thematic and comparative approach to learning about indigenous arts and cultures, recognizing commonalities such as the importance of oral history, ancestors, family, community, ceremony and place. Other themes include access to materials and the environment, gender, the role of the individual artist and patron, and the importance of both tradition and innovation.

Critical analysis of the history of colonialism, collecting of indigenous arts, and representation in museums will provide a framework for understanding indigenous arts in a global context today. We will explore how indigenous arts and artistic practices reveal to us current challenges and solutions Native artists use in the 21<sup>st</sup> century to maintain cultural heritage while also building contemporary social/political awareness. Students will work collaboratively, becoming actively involved in their own learning experience.

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

Berlo, Janet C. and Ruth B. Phillips, *Native North American Art*. Oxford: Oxford University Press, 1998.  
Kahn, Miriam and Erin Younger, eds. *Pacific Voices: Keeping Our Cultures Alive*. Seattle: University of Washington Press, 2005.

**\*\*\*All reading assignments from textbooks for each week are listed below. I will assign online articles and handouts to read as well.**

**Student Learning Outcomes (SLO):**

Students will investigate and validate the artistic contributions of indigenous cultures from around the world, critically comparing these contributions from diverse indigenous peoples.

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 indigenous art forms in a current global context.

Students will critically analyze and evaluate diverse scholarly perspectives addressing indigenous arts and cultures.

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.



**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.) or being dropped from the class.** 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.
  3. 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 off cell phones during class time – it is distracting for other students and the teacher.
4. 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, even if research was conducted with others. If two students hand in the same paper, each will receive half the points earned (equivalent to an "F").
  5. **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. **NO E-MAIL SUBMISSIONS OF COURSE WORK WILL BE ACCEPTED without instructor approval.**

**Assignments: Two exams are required.** They will be composed of matching and multiple choice questions and short essays. Sample questions to be answered will be provided in class. Students will write short responses (1-2 pages) using an essay format for exam questions. **The midterm will be Monday, May 4<sup>th</sup>. The final exam will be Tuesday, June 23 at 9:15-11:15 a.m.**

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

**Two sets of typed, stapled, printed class notes (In-class work and homework) will be required. Typed class notes will be collected the day of the midterm and final exams.** \*\*\*A number of short in-class writings, activities and assignments, sometimes done in small groups, will be required throughout the quarter. All individual exercises and homework should be included in the printed class notes.

A **short in-class group presentation (3 minutes per student)** will be scheduled for the last week of the quarter. The **final paper assignment** is a research paper and optional art project. It is 4-6 pages. **The research paper requires a total bibliography of 4 sources. I will assist you in skills needed for documenting and writing research papers.** See class handout for full instructions regarding the final paper assignment. **All papers need to be typed, double-spaced and proofread.**

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

Two sets of printed, typed class notes =	20 points	Above 96	A+
Class group presentation =	5 points	96-93	A 92-90 A-
Midterm exam =	25 points	89-87	B+ 86-83 B 82-80 B-
Final Paper =	20 points	79-77	C+ 76-73 C 72-70 C-
Final Exam =	<u>30 points</u>	69-60	D
	100 points possible	Below 60	F

**\*\*\*Extra Credit: An opportunity to receive up to 8 points in extra credit will be discussed in class.**

**\*\*\*NOTE:** Class participation is a very important component in your final grade. This class relies upon student participation as well as the instructor's input. **You need to take an active interest in class discussion and activities.**

### **Class Schedule and Assignments:**

**Week One:** Introduction

**Reading Assignment:** Instructor will provide the first reading.

**Theme:** What is 'art'? Broadening definitions

**Week Two:** Creation and the Ancestors

**Reading Assignment:** *Native North American Art*, pp. 71-86.

**Theme:** Oral history, myth and the visual arts

**Week Three:** Family, Community and Ceremony

**Reading Assignment:** *Native North American Art*, pp. 37-40, 45-55, 61-69.

**Theme:** The value of tradition

**Week Four:** Colonialism and Its Legacy

**Reading Assignment:** *Native North American Art*, pp.86-88, 94-105

**Theme:** Dynamic responses to a time of destruction

**Week Five:** Making Art – Materials and Techniques

**MIDTERM EXAM:** Monday, May 4<sup>th</sup>.

**Reading Assignment:** *Native North American Art*, pp. 133- 137, *Pacific Voices*, pp. 3-5.

**Theme:** Holding on to art traditions in a fragile and changing environment

**Week Six:** Gender Roles in the Creation and Use of Indigenous Arts

**Reading Assignment:** *Pacific Voices*, pp. 39-49, *Native North American Art*, pp.32-35.

**Theme:** Questioning tradition

**Week Seven:** Indigenous Art and Identity

**Reading Assignment:** *Pacific Voices*, pp. 7-37.

**Theme:** The personal object as art

**Week Eight, Nine:** *Mana* - Art and Spiritual Power

**Reading Assignment:** *Native North American Art*, 139-144, 152-188, 194-202. *Pacific Voices*, pp. 151-157.

**Theme:** Spirits, art and environment

**Week Ten:** Museums: Collecting and Exhibiting Indigenous Arts, Impact of Tourism

**Reading Assignment:** *Native North American Art*, pp. 9-17, 202-207. *Pacific Voices*, pp., 142-149.

**Theme:** Repatriation and Art as cultural patrimony

**Research paper and optional art project due Monday, June 9<sup>th</sup>.**

**\*\*\*NO late papers accepted without prior**

**approval of the instructor. NO E-MAIL SUBMISSIONS OF PAPERS WILL BE ACCEPTED.**



**Week Eleven:** Contemporary Arts / Current Politics

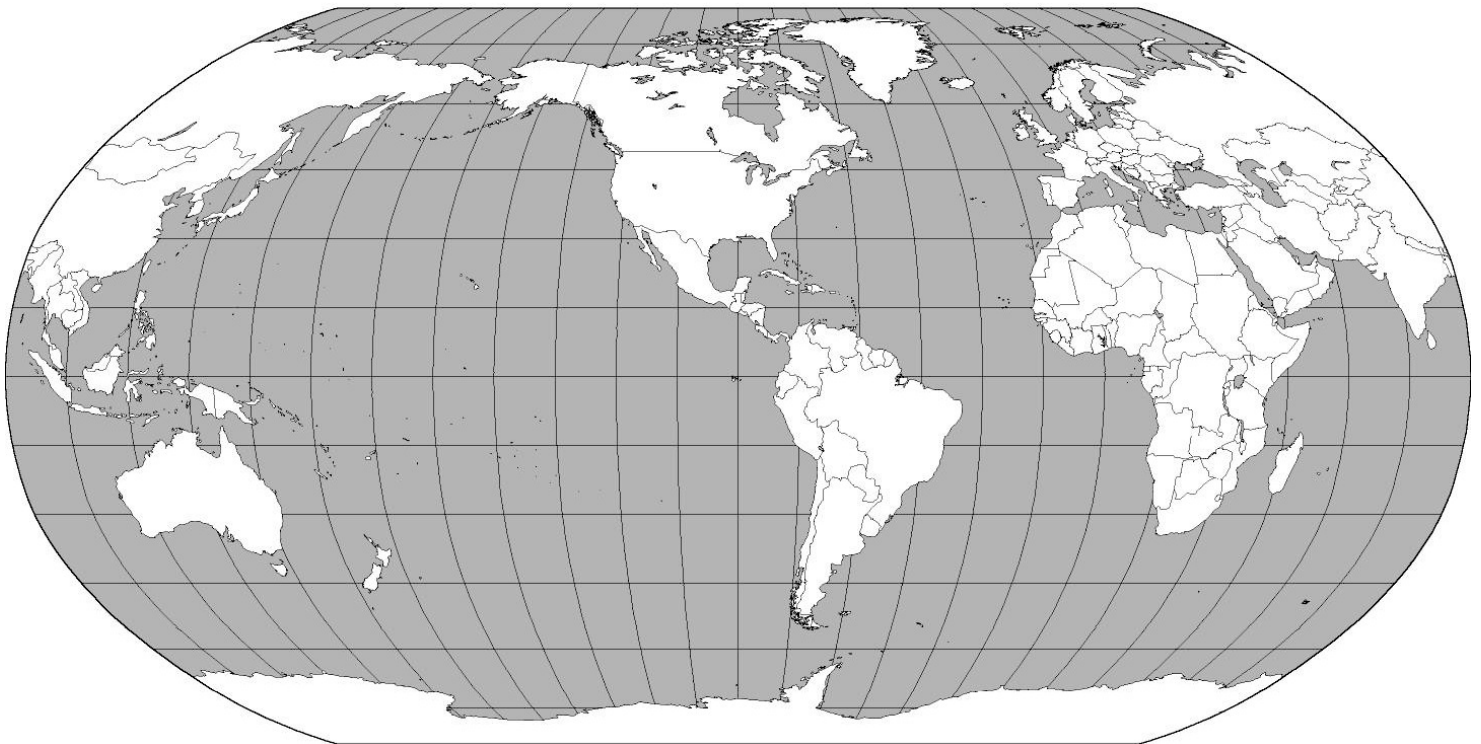
**Reading Assignment:** *Native North American Art*, pp. 209-213, 220-239

**Theme:** Postcolonial realities

**Class Group Presentations**

**Final Exam:** Tuesday, June 23<sup>rd</sup>, 9:15-11:15.

**ALL students are required to take the final exam at scheduled time only.**



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 artwork?)  
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 artwork 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 artwork (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 on you, the viewer?

Do these aspects of style suggest anything about the contexts given above?

About the artist and his or her culture?



Arts 2J / INTL 22 C. Cadge-Moore  
Indigenous Arts of the World

Name: \_\_\_\_\_

**Photo of you**

2 Participation points included in class notes score

This quarter I have over 150 students combined in the three 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**. Underneath the picture, print your name as you would like it to be used in class.

DUE: Wednesday, April 8<sup>th</sup>.