

Dr. E. Morán
Fall 2008
FNAR 375: Pre-Columbian Arts
(CRN 7311)
Tues and Thu, 1:00 – 2:15 p.m.
Ferguson 207

Pre-Columbian Arts



This course is a wide-ranging survey of the arts from the indigenous cultures of the Caribbean, Mesoamerica, and the Andes, prior to contact with European societies. The course will focus on the historical development of the arts and architecture of these areas and the role of art in this wide variety of social contexts. Lectures will cover, but are not limited to, rulership art of the Olmec and Maya, Aztec manuscript painting, Moche ceramics, and Taino shamanistic arts.

The format of this course will include lectures, group activities, class discussions, and student presentations. Lectures will cover material not in your assigned readings, thus regular class attendance is expected.

Required Texts: All available from the bookstore.

Miller, Mary Ellen. The Art of Mesoamerica: From Olmec to Aztec. Thames and Hudson, New York, 2006, 4th ed.

Stone-Miller, Rebecca. Art of the Andes: From Chavin to Inca. Thames and Hudson, New York, 2006, 2nd ed.

All other required readings will be available on e-reserve.

Course Requirements and Break-down of Final Grade:

1. Class Participation. Students are required to keep abreast of their readings and participate in class discussions. In addition, throughout the semester assignments will be announced in class and posted on **Blackboard**; students are expected to hand these in on time. Specific instructions on assignments and due dates will be given at a later date. (25% of Final Grade).
2. Exam #1. Based on class lectures and readings (25% of Final Grade) – **Thursday, September 25th.**
3. Exam #2. Based on class lectures and readings (25% of Final Grade) – **Thursday, October 30th.**
4. Final exam. Based on class lectures and readings (25% of Final Grade) – **Date and time to be announced – week of December 8th.**

More specific instructions on assignments and exams will be given during the semester. Please note, **there are no make-up exams and late assignments will not be accepted.**

Grading System:

A	94 - 100
A-	90 – 93
B+	87 – 89
B	84 – 86
B-	80 – 83
C+	77 – 79
C	74 – 76
C-	70 – 73
D+	67 – 69
D	64 – 66
D-	60 – 63
F	59 and below

All images shown in class and those which students are responsible for are available for study on Picassa Web Albums at the following web address:

<http://picasaweb.google.com/arthistoryimages2>

Office Hours:

I encourage students to meet with me throughout the semester to discuss any issue that they might find pertinent. My office hours are Tuesdays, 3:00 – 5:00 p.m., in Ferguson A-119. I can also schedule special appointments for students who cannot meet during those times. Please feel free to contact me via e-mail at elizabeth.moran1@cnu.edu or phone at 594-7883.

Attendance and Plagiarism:

Regular attendance is expected and **excessive lateness or absence will reflect negatively on your final grade.** After three absences (excused or unexcused) I will ask that you meet with me.

Academic integrity is expected from all students. Cheating, plagiarism, and the submission of the work of others violate CNU policy on academic integrity and will result in a failing grade for the course. You should look in the Student Handbook for a thorough discussion of your obligation and rights.

Review of Christopher Newport University Honor Code:

“On my honor, I will maintain the highest possible standards of honesty, integrity and personal responsibility. This means that I will not lie, cheat or steal and as a member of the academic community, I am committed to creating an environment of respect and mutual trust.”

Review of Plagiarism:

Plagiarism is the stealing of or passing off as your own the writings, or ideas of someone else. Examples of plagiarism include, but are not limited to quoting, summarizing or paraphrasing ideas without giving credit to their source and submitting as your own work that which comes from an outside source, to the extent that the work is no longer your own work.

Disability

If you have a disability, you should make an appointment to discuss your needs. In order to receive an accommodation, your disability MUST be on record in Disability Services located in the Academic Advising Center and your instructor should have a copy of your form.

Please contact Academic Advising Center, Student Union room 3125.

Telephone: 594-8763, fax: 594-8765.

Weekly Schedule

Week 1 – Introduction to Mesoamerica and Olmec Art

Reading: Mary Ellen Miller, *Preface, Chapters 1 and 2*.

On E-Reserve: Anne D’Alleva, “Navigating Art-History Examinations” in Look! The Fundamentals of Art History. Prentice Hall Inc, Upper Saddle River, NJ, pp. 107-132.

Objective: You will learn to distinguish (and critique) terms such as Non-Western, Mesoamerican, and Pre-Columbian. You will also become familiar with how the field was established and who have been some of the major contributors. In addition, you will be able to identify the characteristics (culturally and artistically) of groups in Mesoamerica.

Week 2 – The Late Formative

Reading: Mary Ellen Miller, *Chapter 3*.

Objective: You will be able to identify the various arts and cultures of West Mexico and the specific ways in which they used art in funerary practices. You will also have a basic understanding of the various use of the calendar in Mesoamerica and how it appears and is used in the arts.

Week 3 – Teotihuacan

Reading: Mary Ellen Miller, *Chapter 4*.

Objective: You will be able to use Google Earth to locate and identify the various buildings of the archaeological site of Teotihuacan. By this time you will also be able to identify the specific styles of the various cultures presented (Olmec, Late Formative, and Teotihuacan). In addition, you will be able to discuss fresco technique in Teotihuacan mural production.

Week 4 – Classic Monte Alban, Veracruz and Cotzumalhuapa

Reading: Mary Ellen Miller, *Chapter 5*.

Objective: You will be able to use Google Earth to locate and identify the various buildings of the archaeological site of Monte Alban. You will be able to discuss the differences and similarities in the development of the arts between Classic Monte Alban, Veracruz and Cotzumalhuapa.

Week 5 – Review and 1st Exam

Week 6 – Early Classic and Late Classic Maya

Reading: Mary Ellen Miller, *Chapters 6 and 7*.

Objectives: You will continue using Google Earth to locate and identify the various sites of Mayan cities and ceremonial centers. You will be able to discuss the dynamics between the various Mayan groups and the development of particular styles. In addition, you will become familiar with the many different ways in which art was used as a political tool by the Maya.

Week 7 – Mesoamerica after the fall of Classic cities

Reading: Mary Ellen Miller, *Chapter 8*.

Objective: You will understand the political and cultural situation of this time period and how that affected the way in which art production was viewed and used by the following major cultures.

Week 8 – The Aztecs

Reading: Mary Ellen Miller, *Chapter 9*.

Objective: You will be able to identify the specific style of the Aztecs (or Mexicas) and discuss how they used various mediums to represent their specific vision of the world and their role in it. In addition, you will be able to identify (and compare) the continuation of certain themes in Mesoamerican arts.

Week 9 – Taino Art

Reading (on E-Reserve):

Alegria, Ricardo E. “An Introduction to Taíno Culture and History,” in Taíno: Pre-Columbian Art and Culture from the Caribbean. El Museo del Barrio, New York, 1997, 18-33.

Ostapkowicz, Joanna M. “To Be Seated with “Great Courtesy and Veneration”: Contextual Aspects of the Taíno Duho,” in Taíno: Pre-Columbian Art and Culture from the Caribbean. El Museo del Barrio, New York, 1997, 57-67.

Objective: You will understand the development of arts in the indigenous Caribbean and identify the specific art style of the Taino people. In addition, you will be able to identify certain themes that parallel those already discussed in Mesoamerica (i.e.: shamanistic arts, elite arts, funerary arts, and so forth).

Week 10 – Review and 2nd Exam

Week 11 – Introduction to the Andes, Early and Chavín

Reading: Rebecca Stone-Miller, *Preface, Chapters 1 and 2*.

Objective: You will be able to identify and discuss the differences between South American and Mesoamerican cultures and arts.

Week 12 – Paracas and Nasca

Reading: Rebecca Stone-Miller, *Chapter 3*.

Objective: You will be able to identify specific styles of various groups (Chavín, Paracas, and Nasca). In addition you will be able to discuss textile production in these areas as well as the creation of earth works by these cultures.

Week 13 – Moche Art and Architecture and Tiwanaku

Reading: Rebecca Stone-Miller, *Chapters 4 and 5*.

Objective: You will understand the creation and use of portrait art of the Moche. You will also understand and be able to discuss the creation of large ceremonial centers in South America.

Week 14 – Wari Imperial and Late Intermediate Period Styles, Inca Art and Architecture

Reading: Rebecca Stone-Miller, *Chapters 6 and 7*.

Objective: You will be able to understand and identify certain continuous themes within South American arts; specifically the development of an imperial style within these cultures and the specific ways in which it was manipulated for their own purposes. You will examine how specific mediums (such as stone) were used to establish a particular art sensibility within certain groups.

Week 15 – Final Review

Areas of Inquiry Proposal Submission Information and Proposal Form

CREATIVE EXPRESSIONS (CXP)

The Liberal Learning Council invites you to submit a proposal(s) for courses to be included in the CXP Area of Inquiry. We encourage innovative proposals that involve creative pedagogy and team teaching where appropriate. This page contains information about the Areas of Inquiry and the process for submitting a proposal. Please read the information carefully before submitting a proposal and, if you have any questions, contact the Associate Dean for Liberal Learning.

The Areas of Inquiry section of the Liberal Learning Core offers students opportunities to explore important facets of their world—past, present, and future. Liberal Learning Areas of Inquiry employ various modes of knowing to help students understand the historical and philosophical traditions that have shaped the Western world; the interrelations within and among global and cross-cultural communities; the means of modeling the natural, social, and technical worlds; the patterns and institutions of modern societies; and the dynamics of the creative process.

Areas of Inquiry (AI) General Information

- There are six AI
 1. Western Traditions
 2. Global and Multicultural Perspectives
 3. Investigating the Natural World
 4. Identity, Institutions, and Societies
 5. Creative Expressions
 6. Informal and Formal Reasoning
- No course will be cross-listed in more than one AI.
- No more than one course in the discipline of the major may be presented to satisfy an AI requirement.
- No more than seven hours across the AI may be taken from any single discipline to satisfy the AI requirements.
- AI courses at the 100- and 200-level must be offered with multiple sections, which may mean several faculty or adjuncts could teach sections.
- Investigating the Natural World must have some courses with an accompanying laboratory.
- To accommodate student enrollment, each semester approximately 25 sections are needed for every AI.
- AI courses are needed for every semester and may be offered during summer terms.
- AI courses can be at any level (100-, 200-, 300-, 400-) and have prerequisites.
- 300- and 400-level AI courses without a course prerequisite must have ULLC 223 as a pre- or corequisite.

- The Liberal Learning Emphasis element requires students to take six additional hours in an AI with at least three of the hours at the 300- or 400-level. Therefore courses are needed to help students meet this requirement.
- Students will make their AI selections based on the course title and description. To attract students use a creative course title and course description.
- Faculty can team-teach a course(s) and/or teach more than one section of the course.
- Departments can submit proposals for existing courses or new courses.
- Existing courses submitted as proposals for an AI must meet the AI objectives and should have a creative course title.
- AI courses can also be designated writing intensive

Submission Process for Each Proposed Course

1. Read the information above and the course description and goals for CXP.
2. Develop a syllabus
3. Complete the course proposal form for Creative Expressions that begins on the next page
4. If this is a new course, complete the Undergraduate Curriculum Course Proposal Form . This form is needed only if the course is a new course. The Undergraduate Curriculum Change to Existing Course form is needed if the course is not new, but the course number or title is changed.
5. By the deadline, submit the items below to your department Curriculum Point Person as both electronic and hard copy

Department **FAAH** Course Number **375** Course Name: **FNAR 375**

Submission Checklist

Proposal ☒ Syllabus ☒ UCC Proposal for new course ☐

Check box for Honors course consideration ☐

AREA OF INQUIRY

CREATIVE EXPRESSIONS

This form must be submitted to the Liberal Learning Council as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form, if new course.

DEADLINE FOR PROPOSALS: 1 October 2006

Please answer the following questions:

Check Only One:

☒ This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.

☐ This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information of the curriculum point person for the department administering this course.

Prof. Christi Harris

2. In any given semester, how many sections of this course is your department willing to offer?

2

3. Why is this course being offered/what is it designed to achieve (Course purpose/goal)?

This course is primarily intended for Studio Art and Art History track majors in Fine Arts and Art History. While the course is in the current curriculum it has not been taught in a significant amount of time. Since this class offering reflects my specific area of scholarship and specialization, I am proposing to develop it to meet an area of inquiry offering. The class hopes to broaden the breadth of art history offerings to be more inclusive of the diverse developments of art history.

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least one more objective from the list below.

☒ a.) Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural and/or

psychological issues (**required**)

☒ b.) Discuss the life of creative expressions and/or their originators

☒ c.) Compare the role and/or meaning of creative expressions among cultures and/or historical periods

☒ d.) Distinguish multiple approaches toward comprehending, creating, and evaluating creative works

☐ e.) Apply technical language in developing original ideas or argument

☐ f.) Demonstrate skills necessary to produce works of creative expression

5. Briefly explain how this class addresses the objectives checked in #4. Be sure to indicate the objective by its letter. (e.g. Objective a : xxxx) A course may cover more than two objectives.

Objective **a**: **By chronicling the history of the Pre-Columbian cultures, this course will explore the artistic and cultural contributions of the various peoples presented.**

Objective **b**: **Students will be introduced to the creative expressions of the populations of the Americas in terms of artistic and cultural issues, becoming familiar with not only individual works and/or artists, but with specific cultural art styles and preferences.**

Objective **c**: **Students will examine how the people of the Americas have contributed artistically and culturally.**

Objective **d**: **As an art history course, students will become familiar with how works were made, the context in which these works were made, and formulate interpretations of works studied.**

Objective **_____**: **(objective)**

Objective **_____**: **(objective)**

6. Course Assessment: **Check below how this course will accomplish the objectives in #5(choose at least one).**

☒ Participating in class discussion and debate

☒ Engaging in teamwork and other collaborative exercises

☐ Writing analytical or evaluative papers, perhaps incorporating original research

☒ Making oral presentations

☐ Creating an artistic product or a performance

☐ Participating in fieldwork

☒ Other means – please identify **If the opportunity arises, students will be able to see art in a museum or gallery setting and write about their experience.**

7. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished.

8. Explain how this course connects to Vision 2010 – the CNU Strategic Plan.
(<http://www.cnu.edu/Vision2010> The links are down the left side of the page.)

This course stems from my own area of scholarship and specialization and hopes to fill what is often a gap in the field of art history. By providing students with an introduction to the arts of the Americas, before the contact with Europe, the course focuses on demonstrating the diversity and strength of artistic traditions. Teaching non-western arts allows for a presentation and examination of shifting and multi-layered social, cultural, and political 'other:' I encourage my students to expand their views of cultures and arts. Through class lectures, readings, and assignments I ask my students to push the parameters of their expectations and think critically of issues that are not only based in history but affect their everyday experiences. The course certainly contributes to CNU's vision of strengthening its teaching, scholarship, academic programs, disciplines and its campus community.