

Arts 2J / INTL 22 History of Art
Indigenous Arts of the World:
Africa, Oceania, Native America
De Anza College
Spring Quarter, 2017

Instructor: Dr. Catie Cadge-Moore
Office: A44
e-mail: cadgemoorecatie@fhda.edu
Phone: (408) 864-5683

Office Hours: Wednesdays, 12:30 pm to 2:30 pm, A-44, AND
8:30-9:30 am, Thursday, Friday ONLINE via email or Catalyst
weekly review forum or contact instructor for an appointment



Instructor's web site: <http://www.deanza.edu/faculty/cadgemoorecatie/>
De Anza College – Distance Learning: <https://catalyst.deanza.edu/>
De Anza College library: <http://www.deanza.edu/library/>

***Please note: class meets on SELECT Wednesdays, VPAC 132. First class meeting begins Wednesday, April 12. Additional in-person class meetings will take place on Wednesdays, April 26, May 3, 17, 31, June 14, 21 at 10:30 AM to 12:20 PM in VPAC 132. All other meeting times and class assignments will be completed online via Catalyst. ***Students MUST ACCESS the class via Catalyst (<https://catalyst.deanza.edu/>) and participate in the class forums by the end of the first week of class.

FINAL EXAM: Wednesday, June 28, 9:15-11:15 am

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 21st 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, 2014.
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.** If you do not submit class assignments or participate in Forums on Catalyst by the end of Week Two, 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 writing 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. **Be active each week online in class forums.**
 6. Visit the Iris and B. Gerald Cantor Center for the Visual Arts, Stanford University, following the class assignment, outside of class meeting times.

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 Wednesday, May 17th . The final exam will be Wednesday, June 28 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.

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 based upon a museum visit and optional art project. It is 4-6 pages and is **DUE June 14th . 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 600 points as follows:

A+: above 600	A: 600 - 560	A-: 559 - 540
B+: 539 - 520	B: 519 - 500	B-: 499 - 480
C+: 479 - 460	C: 459 - 420	D : 419 - 360
F: below 360 points		

Two Exams: Midterm, Final = 150 points each	300 total
Museum Visit Paper =	100 points
Forum participation, 20 pts each three-week period	60 points
Nine short online writing assignments, 10 points each	90 points
Class group presentation =	50 points

600 points

*****Extra Credit: An opportunity to receive up to 60 points in extra credit will be discussed in class. NO EXTRA CREDIT WILL BE GIVEN IF YOU FAIL THE FINAL EXAM OR IF YOU DO NOT PARTICIPATE IN ONLINE FORUMS**

Class Schedule and Assignments: *Check Catalyst every week for other short assignments such as additional readings, videos, etc.**

Week One: Introduction

*****Class Meets Wednesday, 10:30-12:20, April 12 - VPAC 132**

Reading Assignment: Instructor will provide the first reading on Catalyst.

Theme: What is 'art'? Broadening definitions

Week Two: Creation and the Ancestors - Class DOES NOT MEET

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

*****Remember to check Catalyst for assignments and forums**

Theme: Oral history, myth and the visual arts

Week Three: Family, Community and Ceremony - CLASS MEETS WEDNESDAY

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

Theme: The value of tradition

Week Four: Colonialism and Its Legacy - CLASS MEETS WEDNESDAY

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 - Class DOES NOT MEET

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 - CLASS MEETS WEDNESDAY

MIDTERM EXAM: Wednesday, May 17th .

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

Theme: Questioning tradition

Week Seven: Indigenous Art and Identity - Class DOES NOT MEET

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

Theme: The personal object as art

Week Eight: *Mana* - Art and Spiritual Power - CLASS MEETS WEDNESDAY

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

Theme: Spirits, art and environment

Week Nine: *Mana* - Art and Spritual Power cont. - Class DOES NOT MEET

Week Ten: Museums: Collecting and Exhibiting Indigenous Arts, Impact of Tourism
CLASS MEETS WEDNESDAY

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 Wednesday, June 14th.

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

approval of the instructor. Papers are submitted on Catalyst.

Week Eleven: Contemporary Arts / Current Politics - CLASS MEETS WEDNESDAY

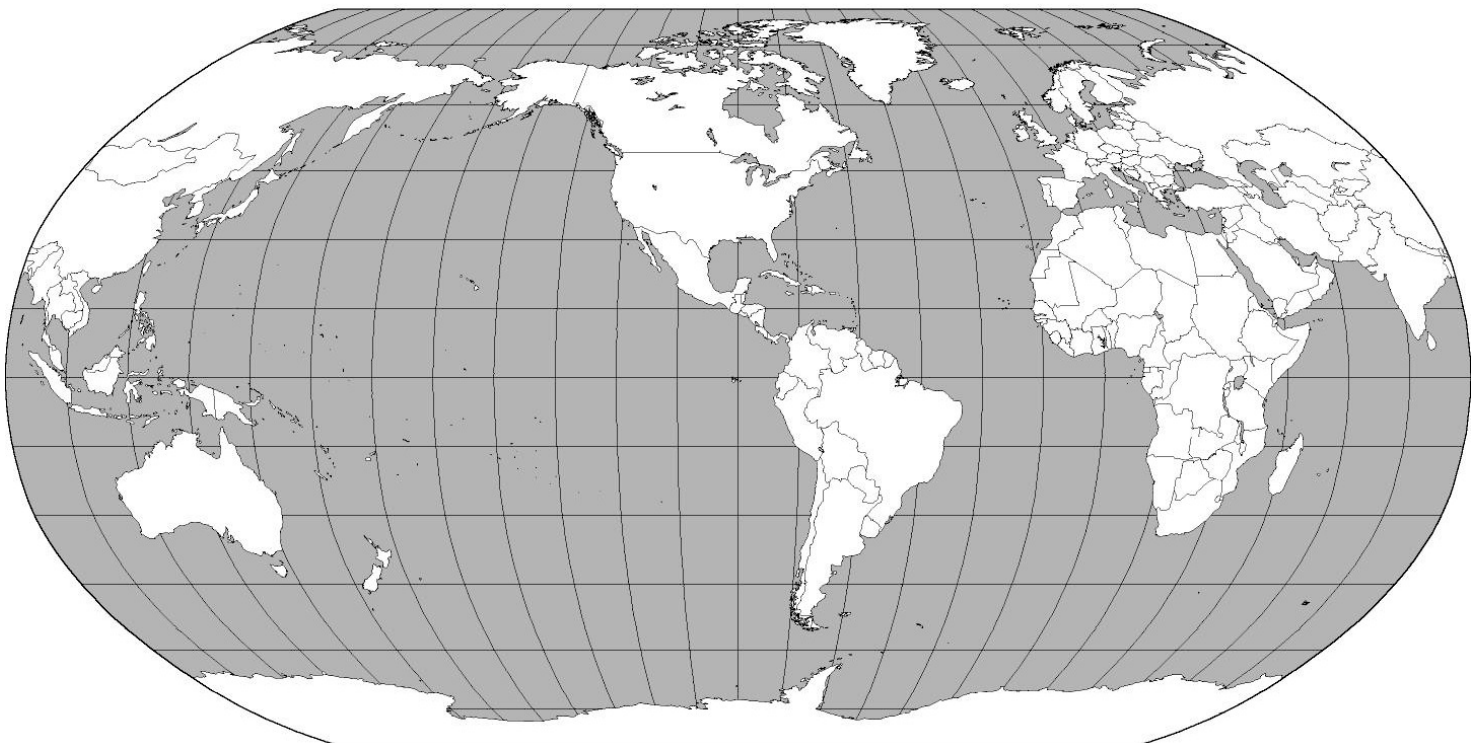
Reading Assignment: *Native North American Art*, pp. 209-213, 220-239

Theme: Postcolonial realities

Class Group Presentations

Final Exam: Wednesday, June 28th, 9:15-11:15.

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



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?